

UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS

International General Certificate of Secondary Education

MARK SCHEME for the May/June 2006 question paper

0411 DRAMA

0411/01

Paper 1, maximum raw mark 80

Extract from Lorraine Hansbury's *A Raisin in the Sun*

These mark schemes are published as an aid to teachers and students, to indicate the requirements of the examination. They show the basis on which Examiners were initially instructed to award marks. They do not indicate the details of the discussions that took place at an Examiners' meeting before marking began. Any substantial changes to the mark scheme that arose from these discussions will be recorded in the published *Report on the Examination*.

All Examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

Mark schemes must be read in conjunction with the question papers and the *Report on the Examination*.

The minimum marks in these components needed for various grades were previously published with these mark schemes, but are now instead included in the Report on the Examination for this session.

- CIE will not enter into discussion or correspondence in connection with these mark schemes.

CIE is publishing the mark schemes for the May/June 2006 question papers for most IGCSE and GCE Advanced Level and Advanced Subsidiary Level syllabuses and some Ordinary Level syllabuses.



Page 1	Mark Scheme	Syllabus	Paper
	IGCSE – May/June 2006	0411	01

Section A

- 1 Based on the information you have been given, suggest an appropriate costume for WALTER LEE at the start of Scene Three.**

Walter Lee has been working as a chauffeur for Mr Arnold, although at the start of the extract he has not been to work for three days as he is preoccupied with torturing himself as to what might have been had he been given the \$10 000 to invest in setting up his liquor store. Allow some scope in the answer to this question. If he was pretending to be at work he would be dressed in his work clothes. If he was home and changed, any suggestions as to what he could be wearing need to be based on the extract.

1 mark	An appropriate suggestion about costume.
1 mark	Clear reference to one or more supporting aspects from the extract.

- 2 Throughout the play there is often a sense of weariness about the Youngers' home. Suggest FOUR ways in which you would show this in your set design for the opening of Act Three.**

In a reference to the set at the start of Act 1, the playwright tells us that 'weariness has, in fact, won in this room'. Allow any discussion of set that captures this, bearing in mind that the family believe they are moving and therefore there will be a strong sense of a set in transition with packing, boxes, etc. One mark is allocated for each valid point

1 – 4 marks	One mark for each valid point justifiable from the text. Do not allow answers which concentrate on lighting.
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- 3 As an actor, suggest TWO major aspects of MAMA's character that you would seek to bring out in her first extended speech at lines 54 to 71 ('Listen to me, now. ... like you supposed to be'.) Make reference to the text to support your response.**

Mama is the matriarch of the drama. The cheque she receives from the insurance company on a payout from her husband's life insurance fuels the whole energy of the drama. The significance of this speech is the way in which she reveals to Walter Lee that she has only spent \$3 500 of the \$10 000 cheque and that he is to be the custodian of the remainder. This is a key moment in transforming the hopes of Walter Lee and also in setting the scene for him to squander the money by giving it to his feckless friend Willy Harris.

1 – 2 marks	Identification of one or two aspects of MAMA's character.
1 – 2 marks	For linking these character aspects to appropriate aspects of the dialogue.

- 4 Consider the first appearance of MR LINDNER of the Clybourne Park Improvement Association between lines 227 and 379. As a director, write brief notes for an actor about how you would want this role to be played.**

The appearance of the chairman of the Clybourne Park Improvement Association means that Walter Lee is confronted with the reality of racism in 1950s America. It would be easy to play the role in a melodramatic way and the most able candidates should be able to see that, whilst wrong, Mr Lindner believes himself to be acting from pure motives and honourable intentions. This should add to the dramatic potential of this entrance.

1 mark	A few suggestions about Mr Lindner's character.
2 – 3 marks	Some/competent discussion of the significance of the text and subject-matter in creating drama.
4 marks	Broad/assured discussion of creative approaches.

Page 2	Mark Scheme	Syllabus	Paper
	IGCSE – May/June 2006	0411	01

5 What kind of lighting do you think would be most appropriate to accompany the final part of Act Two after the arrival of BOBO?

The arrival of Bobo is a key moment that matches the speech where Mama entrusts the money to Walter Lee. Bobo's arrival confirms that the money has gone, along with Willy Harris, never to be seen again. The mood of the play changes suddenly and candidates need to suggest suitable lighting to reinforce this.

1 – 2 marks	Suggestions about appropriate lighting that would reinforce the mood.
3 – 4 marks	Competent discussion of these suggestions with appropriate reference to the text.

6 What cultural aspects did you deal with in your piece based on *My Culture – what does it matter to you?*

Allow credit for the ability to identify a cultural issue and credit separately the ability to evaluate its structure.

1 – 2 marks	Cites an issue that could be seen as appropriate to the stimulus.
3 – 4 marks	Developed reference to the way in which the piece explores cultural aspects.

7 What message did you try to convey to the audience in your piece based on '*Sorry*' seems to be the hardest word? How did the ending of the piece reinforce this message?

Candidates need to produce a short discussion of how they attempted to communicate their message to their audience. The discussion should outline the intended effect on the audience.

1 mark	Simplistic description of the message of the piece.
2 marks	Description of the message with a generalised comment as to its purpose.
3 marks	A competent answer that discusses how the message was dramatised with some specific reference to the ending.
4 marks	An assured discussion that demonstrates skilful crafting of dramatic materials and techniques to convey the intended message. Shows insight into the significance of the ending of the piece.

8 Discuss the characters you created in your piece based on *Rejoice and Sing!*

Allow credit here for the ability to differentiate characters and to discuss ways in which they have been created within this small scale piece.

1 mark	Generalised discussion of the characterisation.
2 marks	One or two competent points about characters created but general in nature.
3 marks	A clear discussion of the style of the piece with careful discussion of characters.
4 marks	A good overview of the characters in the drama and ability to link these with the intention of the piece.

Page 3	Mark Scheme	Syllabus	Paper
	IGCSE – May/June 2006	0411	01

Section B

- 9 **What type of performance space would you choose to stage this extract? How would you use set and lighting in this space to communicate the play’s themes to an audience?**

The opening of the extract does state where in the house it takes place. Candidates are free to make suggestions about this. The opening of Scene Three indicates the setting to be in the living room. At the opening of Act Three we need to be able to see Walter Lee [left] in his room, stretched out on the bed; allow credit for creative solutions as to how this might be achieved. Travis bursts in and announces that the removal men are downstairs so there should be some acknowledgement that the room is on an upper floor.

Allow credit for discussion between the suggested performance space and its dramatic usefulness. Reward specific references to the text if they are relevant to the discussion. Sketches may be included but allow credit only for their significance in the discussion. There is no credit for art work as such, however. There should be ample credit for imaginative solutions to the setting of the drama; the following points may be made:

- recognition of the mood and style of the play
- the relationship between the set and the changing nature of the drama
- choice of stage properties and placing of scenery
- the way in which the proposed design facilitates the drama.

Marks should be awarded as follows:

MARK	DESCRIPTOR
25 24 23 22 21	A consistently accomplished solution to the staging of the scene in the chosen performance space. The practical points above are dealt with or an alternative is given that has practical relevance to design aspects of the extract. If the candidate’s suggestions were taken, the style of delivery would be very likely to be effective in an actual presentation.
20 19 18 17 16	A skilful response, although there may be a tendency to concentrate on one part of the extract rather than all of it. Candidates may cover some points in detail but there is a lack of attention to detail in offering practical solutions to how to stage it in the chosen space. The suggestions could work but would need further refinement.
15 14 13 12 11	A competent response. Candidates must cover most of the points listed above but not in so much detail. Style of presentation is flawed, either in expression or in the level of practical understanding of how to present drama to an audience. The suggestions would be broadly effective.
10 9 8 7 6	An acceptable response that deals with a few issues or makes relevant alternative suggestions. Style of presentation and set design are somewhat flawed with limited consideration of the use of space or relationship with the audience. The suggestions would work occasionally.
5 4 3 2 1	A limited response that refers to one or two of the points listed above but with little understanding of how to engage practically with them. Little knowledge of stage setting and design is evident. The answer deals with complex ideas with little insight into how to make them work in a practical context. The suggestions are likely to prove ineffective.

Page 4	Mark Scheme	Syllabus	Paper
	IGCSE – May/June 2006	0411	01

- 10 **BENEATHA says to WALTER LEE ‘I look at you and I see the final triumph of stupidity in the world’ (line 835). As an actor, how would you convey Walter Lee’s personality to the audience? Make specific references to the extract to support your discussion.**

WALTER LEE is frustrated and trapped. He has high hopes for going into business and becoming successful. He has little time for the civil rights movement that he associates with BENEATHA and her friend JOSEPH ASAGAI, believing that he has the potential to invest, work and become great in business. Yet he alternates between wide-eyed fanaticism and unrealistic dreams with little understanding of the plight facing black people in pre-1960s America. The low point of the drama is towards the end when he appears to be on the point of selling out to Mr Lindner but this is transformed as he finally ejects Lindner from the house and calls the family to be resolute in their decision to move house. Whatever weaknesses he has demonstrated are overcome ultimately by this principled and mature decision.

Candidates should make reference to specific points in the text that indicate how the character should be played and credit awarded for any reference that indicates how the drama is shaped.

Marks should be awarded as follows:

MARK	DESCRIPTOR
25 24 23 22 21	A consistently accomplished discussion of how the character of Walter Lee develops. There is a clear idea of how to approach the realisation of the role with sustained insight into approaches. There is close reference to the text and a good range of dramatic ideas as to how it should be interpreted.
20 19 18 17 16	A skilful response, although there may be a tendency to concentrate on one aspect of Walter Lee’s character rather than another. Candidates will have a range of ideas of how to realise the drama but there is a lack of attention to detail in offering practical solutions. Specific detailed reference to the text is not always consistent.
15 14 13 12 11	A competent response. Candidates discuss Walter Lee’s character but this is variable in its success with some details receiving far greater attention than others. The level of practical understanding of how to present drama to an audience is similarly ‘patchy’.
10 9 8 7 6	An acceptable response that deals with a few issues or makes relevant alternative suggestions. There is only limited consideration of how to establish Walter Lee’s character and little reference to the text.
5 4 3 2 1	A limited response that makes one or two of the points about the character of Walter Lee but with little understanding of how to work practically. The answer demonstrates little insight into how to make the ideas work in a practical context.

Page 5	Mark Scheme	Syllabus	Paper
	IGCSE – May/June 2006	0411	01

- 11 This extract demonstrates shifting emotions and loyalties between characters. As a director, select **THREE** significant moments in the extract that demonstrate these changes and discuss how you would want the actors to show them.

It does not matter which shifting emotions and loyalties are chosen. It is possible that candidates will select from MAMA entrusting the money to WALTER LEE, the arrival of Mr Lindner, the realisation that Willy Harris has run off with the money or the final dismissal of Mr Lindner. Allow any points in the action so long as it is clearly discussed and its dramatic potential examined.

Close reference should be made to the text and credit awarded for specific examples of dramatic decisions a director might make.

Marks should be awarded as follows:

MARK	DESCRIPTOR
25 24 23 22 21	A full discussion of three appropriate moments in the drama and a consistently accomplished discussion of the changing nature of that drama. A thorough engagement with the text and a systematic working through of its possibilities. Evidence of dramatic understanding is frequent and perceptive.
20 19 18 17 16	A skilful response, although there may be a tendency to concentrate on two moments more than the other. There is less attention to detail and reference to the text is generally systematic. Understanding is generally perceptive, however and there is a competent understanding of similarities and differences.
15 14 13 12 11	A competent response. Candidates mention some moments of changing moods but there is a lack of detailed examples from the text. There is some insight into details but these may be generalised. Use this band as a ceiling if only one moment is cited.
10 9 8 7 6	An acceptable response that deals with the text but is limited in its treatment. Some appreciation of how the drama changes but only occasional ability to understand the significance of this.
5 4 3 2 1	A limited response that demonstrates one or two points of understanding but with hardly any references to the text.

Page 6	Mark Scheme	Syllabus	Paper
	IGCSE – May/June 2006	0411	01

Section C

- 12 **What technical aspects (e.g. costume, lighting, make-up, set) did you use to create an appropriate atmosphere in your piece based on *My Culture* – what does it matter to you? Which aspects do you think worked best, and why?**

Candidates should demonstrate an insight into the following points:

- which of these aspects were used most – it may be that the performance was fairly minimalist, in which case they should discuss why this approach was taken
- the reasons for making the choices they did
- which aspects were successful and why this was so.

Marks should be awarded as follows:

MARK	DESCRIPTOR
25 24 23 22 21	A consistently accomplished discussion of the use of set, costume, etc. A thorough engagement with the stimulus and a systematic working through of its possibilities. It does not matter if one of these aspects dominates.
20 19 18 17 16	A skilful discussion of the use of set, costume, etc. There is less clarity of purpose in approaching the practical work but the discussion is good and related to its desired effect.
15 14 13 12 11	A competent response. Candidates discuss the use of set, costume, etc. but there is a lack of detail. The intention of the piece is not always clearly reflected in the approach taken.
10 9 8 7 6	An acceptable response that understands what is intended but is limited in the way it is discussed. There is limited technique in the approach and the discussion is typified by generalised comment.
5 4 3 2 1	A limited response that demonstrates only a little insight into how set, costume, etc. can be used to create drama. Hardly any specific features are discussed in support of the answer.

Page 7	Mark Scheme	Syllabus	Paper
	IGCSE – May/June 2006	0411	01

- 13 **Discuss the structure of your piece based on ‘Sorry’ seems to be the hardest word. Where were the dramatic highs and lows in the piece and did they work as you intended?**

Candidates are required to discuss the way in which they structured the piece they created. Whilst the story of the piece will derive from the stimulus, the important thing here is that candidates can identify the structure they used and where the climax (or climaxes) come within the piece. They should broadly cover the following points and any other appropriate:

- the way in which the sections were put together and the relative length of each
- contrasts between different sections of the piece
- relationship between characters and use of space
- the changing focus of the action and where the climax of the drama occurs.

Marks should be awarded as follows:

MARK	DESCRIPTOR
25 24 23 22 21	A consistently accomplished discussion of the structure of the piece with a clear understanding of how to create climaxes. An ability to stand back from the piece and reflect on why it was effective.
20 19 18 17 16	A skilful response, although there may be a tendency to concentrate on structure rather than effectiveness. At times the drama may have been static or in need of further structuring but there is a clear understanding of the overall intention of the piece.
15 14 13 12 11	A competent response. Candidates discuss the structure of the piece but there is only partial understanding of its effectiveness. The intention of the piece is not always clearly reflected in the techniques employed and these may not have been sufficient to keep the action moving along.
10 9 8 7 6	An acceptable response. There is some discussion of how the structure was used but there is a sense that the organisation of the drama was not of prime importance.
5 4 3 2 1	A limited response that reveals an uneven approach to dramatic structure. There is hardly any reflection on why this might or might not be effective.

Page 8	Mark Scheme	Syllabus	Paper
	IGCSE – May/June 2006	0411	01

14 How did you create contrast, pacing and tension in your piece based on *Rejoice and Sing*?

Candidates are required to evaluate the success of their drama in creating appropriate contrasts and credit should be awarded for whatever method is appropriate here.

Candidates should demonstrate an insight into the following points, as appropriate:

- the issues that the performance seeks to deal with
- the intended structure of the piece
- the reasons for choosing particular structures
- transitions between sections and potential contrasts/points of drama
- the success of the piece in achieving these aims.

Marks should be awarded as follows:

MARK	DESCRIPTOR
25 24 23 22 21	A consistently accomplished discussion of how the practical work was approached to create appropriate contrast, pacing and tension. A thorough engagement with the stimulus and a systematic working through of its possibilities. Dramatic techniques are used skilfully and a well-structured performance emerges. At least four specific features are discussed in support of the answer.
20 19 18 17 16	A skilful response, although there may be a tendency to concentrate on some aspects more than others. There is less clarity of purpose in approaching the practical work and the creation of contrast, pacing and tension may not always seem consistent. The technical discussion is good and related to its desired effect. At least four specific features are discussed in support of the answer.
15 14 13 12 11	A competent response. Candidates discuss contrast, pacing and tension but there is a lack of detail as to how these are created. The intention of the piece is not always clearly reflected in the dramatic structures employed or the approach taken. Three or four specific features are discussed in support of the answer.
10 9 8 7 6	An acceptable response that demonstrates understanding of what is intended but is limited in the way it is discussed. There is limited technique in the approach and the discussion is typified by generalised comment. One or two specific features are discussed in support of the answer.
5 4 3 2 1	A limited response that demonstrates little insight into how to create drama. Links with the stimulus appear tangential and there is almost no correlation between dramatic techniques and the intention of the piece. Hardly any specific features are discussed in support of the answer.