

CAMBRIDGE INTERNATIONAL EXAMINATIONS
International General Certificate of Secondary Education

MARK SCHEME for the May/June 2013 series

0411 DRAMA

0411/13

Paper 1 (Written Examination), maximum raw mark 80

This mark scheme is published as an aid to teachers and candidates, to indicate the requirements of the examination. It shows the basis on which Examiners were instructed to award marks. It does not indicate the details of the discussions that took place at an Examiners' meeting before marking began, which would have considered the acceptability of alternative answers.

Mark schemes should be read in conjunction with the question paper and the Principal Examiner Report for Teachers.

Cambridge will not enter into discussions about these mark schemes.

Cambridge is publishing the mark schemes for the May/June 2013 series for most IGCSE, GCE Advanced Level and Advanced Subsidiary Level components and some Ordinary Level components.

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Section A

- 1 Suggest one piece of advice you would give to the actor playing the part of RICHARD LIM in Scene 8. How would your advice help to make the performance effective?**

Richard Lim represents the past, a happy and free time in London in the late 1960s. He is avuncular and leads the others in nostalgic reminiscence. There is a change of tone, however, at the end of the scene as he announces the start of the hunger strike in Changi.

1 mark	An appropriate piece of advice to the actor playing RICHARD LIM.
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and

1 mark	An appropriate reason as to why this advice would be likely to make the performance effective.
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Total = 2 marks

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- 2 List three props that would be needed for this extract, and say how each one could be used effectively in performance.

There are several props used in the extract. Possibilities include: books, notebooks; pens; television; food; crockery, and so on. Credit should be awarded for demonstrating understanding of the dramatic possibilities of each of these. For example: the way in which the books are used; the way that notebooks and pens are used in the interrogation; the way the telephone is used in Scene 9.

Allow credit for any props that may be required in the extract. However, if a prop is **not** mentioned in the stage directions, only allow credit if its presence on stage and subsequent usage help the action along.

1 mark	An indication of how the chosen prop could be used effectively.
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and/or

1 mark	An indication of how the chosen prop could be used effectively.
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and/or

1 mark	An indication of how the chosen prop could be used effectively.
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Total = 3 marks

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3 In the opening interrogation in Scene 1, how would you want the actors to pace the drama to make it effective?

The style of the dialogue is intended to create a sense of menace at the opening of the play. This is achieved through the anonymity of the guards (ONE, TWO, THREE) and the functional style of the dialogue. The performance issues here are more likely to involve control of the pacing, rather than varying it.

Candidates should show awareness of the need for the delivery to be threatening here, and the way in which effective pacing would be likely to be a key factor in achieving this. Whether this is quick or slow depends on what the candidate suggests but it must be backed up with a clear understanding of the purpose of the scene and how Yeo wishes to create a sense of oppression and captivity.

1 mark	Able to give enough information to demonstrate understanding of the drama. The response is typified by general comment.
2 marks	The candidate offers 1 or 2 suggestions as to how the dialogue could be enhanced through pacing and makes specific reference to the text.
3 marks	A competent grasp of how the dialogue should be paced in the passage. The candidate explores the majority of the given extract, making suggestions as to how pacing might be executed. References to the text fully support the given response.
4 marks	A clear discussion about contrasts of pacing and the way in which different lines could be approached. The candidate is able to show awareness of the style of dialogue and the effect that might be achieved.
Total = 4 marks	

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- 4 What four pieces of advice would you give to the actor playing REGINALD FERNANDEZ between line 734 ('Madam, ladies and gentlemen') and lines 775-6 ('...legitimate political dissidence') in order to make the most impact on the audience?

This scene offers the first reference to a setting in the mid-1970s and the scene represents a shift of location from Singapore to London. The majority of the scene is taken up with Reginald Fernandez talking about his experience of prison. He is delivering the speech to a receptive audience and there should be a good range of expression in his manner.

Allow credit for creative and detailed approaches to delivery of the speech.

1 mark	A valid piece of advice.
and	
1 mark	A valid piece of advice.
and	
1 mark	A valid piece of advice.
and	
1 mark	A valid piece of advice.
Total = 4 marks	

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5 Write briefly about how you would want the actor playing ANG SIEW HUA to perform the role.

Hua is a key figure in the play. There is a strong sense of affinity between her and Fernandez throughout the play, especially when she visits him in prison. She is torn between allegiances to her brother Chye and ongoing emotional attachment and loyalty to Fernandez.

1 mark	Able to give enough information to demonstrate understanding of the character of ANG SIEW HUA.
2 marks	Offers a few ideas as to how the role should be brought alive in the extract.
3 marks	A competent grasp of how the role should be performed, with some examples.
4 marks	A clear discussion about how the role should be performed, with several examples.
5 marks	A proficient discussion of the role of ANG SIEW HUA, with detailed suggestions as to how it can be realised.
Total = 5 marks	

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6 How did you use contrasts (such as movement/stillness, sound/silence, light/darkness etc.) to add interest to your piece based on *The shape of things to come*?

The focus of the question is on the approach to the piece to build interest through the use of contrasts.

Some credit *is* allowed for simple description of the plot if there is reference to contrasting sections/approaches, but most credit should be awarded for discussing the way contrast was created in the drama.

No credit should be awarded for purely narrative responses.

1 mark	The candidate is able to give at least one example of how contrast was used in performance OR makes a general comment on how it adds interest.
2 marks	The candidate is able to give at least one example of how contrast was used in performance AND makes a general comment on how it adds interest.
3 marks	A good discussion of at least two contrasts in performance and how they added interest to the piece.
4 marks	A detailed discussion of contrast and a good insight into how it added interest to the piece.
Total = 4 marks	

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7 How successful was the style of dialogue you used in your piece based on *Social networks*?

The focus of this question is about the style of dialogue that has been chosen for the piece and its effectiveness in conveying the subject matter and characterisation. Allow credit for any other features mentioned that are relevant to the style of dialogue.

No credit should be awarded for purely narrative responses.

1 mark	The candidate is able to give at least one example of the style of dialogue in performance OR makes a general comment on its success.
2 marks	The candidate is able to give at least one example of the style of dialogue in performance AND makes a general comment on its success.
3 marks	A good discussion of how the choice of style contributed to its success.
4 marks	A detailed discussion of the style of dialogue and a good insight into its success in performance.
Total = 4 marks	

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8 In your piece based on *A wonderful surprise*, how did you use physicality, and how effective was it?

The focus of the question is on the way that the physical aspects of performance were considered and used in the piece. Discussions that simply tell the story of the piece should not be credited.

1 mark	The candidate is able to give at least one example of how physicality was used in performance OR makes a general comment as to its effectiveness.
2 marks	The candidate is able to give at least one example of how physicality was used in performance AND makes a general comment as to its effectiveness.
3 marks	A good discussion of at least two physical aspects of performance and how they were effective in the piece.
4 marks	A detailed discussion of the use of physicality and a good insight into its effectiveness in the piece.
Total = 4 marks	

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Section B

- 9 You have been cast in the role of ANG SIEW CHYE, but you have had to pull out and the part is going to be played by your understudy. Write detailed notes to help this new actor understand your approach to the role.**

The role of Chye is central to the drama and depends on his relationship with his sister Hua, and on his relationship with Reginald Fernandez, forged when they were students together in London. However, political disagreement has turned into real-life political drama in Singapore as they find themselves on opposing sides of the political divide.

As a PAP MP, Chye has to present the party line in the incarceration of Fernandez but makes an attempt to help him (even though this is not always well received by Fernandez himself). Chye is torn since his political views are very different from those of his friend and he struggles to balance the demands of friendship and political obedience.

The nature of the notes will vary between candidates. The crucial thing is they demonstrate insight into the nature of the character and the approach that would be taken. Solutions must be offered with close reference to the extract, and a clear understanding of the purpose and functionality of the role in performance.

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- 9 You have been cast in the role of ANG SIEW CHYE, but you have had to pull out and the part is going to be played by your understudy. Write detailed notes to help this new actor understand your approach to the role.

Marks should be awarded as follows:

23–25	<p><i>Shows a sophisticated practical understanding of how to approach the role creatively</i></p> <ul style="list-style-type: none"> A comprehensive discussion of how the role could be played, showing sophisticated understanding of the character. Excellent, practical suggestions with sustained and detailed reference to the extract. 	Upper band – application
20–22	<p><i>Shows a perceptive practical understanding of how to approach the role creatively</i></p> <ul style="list-style-type: none"> An assured discussion of how the role could be played, showing perceptive understanding of the character. Insightful practical suggestions with frequent and well-selected references to the extract. 	
17–19	<p><i>Shows detailed practical understanding of how to play the role</i></p> <ul style="list-style-type: none"> An effective discussion of how the role could be played, showing detailed understanding of the character. Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the extract. 	
14–16	<p><i>Shows secure understanding of the techniques necessary to play the role</i></p> <ul style="list-style-type: none"> A consistent approach to playing the role with good understanding of how it can be realised in performance. A good level of detail with some appropriate references to the extract. 	Middle band – understanding
11–13	<p><i>Shows some understanding of aspects of the role</i></p> <ul style="list-style-type: none"> Variable approaches to playing the role, some of which are workable. A focus on the more obvious aspects of the character. Response may be typified by a focus on the character without reference to the techniques required to play the role. 	
8–10	<p><i>Shows undeveloped/superficial understanding of aspects of the role</i></p> <ul style="list-style-type: none"> A few partially formulated ideas about how to play the role. Response may be typified by general comments either on character or use of dramatic technique. 	
5–7	<p><i>Identifies one or two examples of how the actor could approach the role</i></p> <ul style="list-style-type: none"> Rudimentary suggestions based on isolated references to the extract. Response is predominantly narrative. 	Lower band – identification
2–4	<p><i>Simplistic response</i></p> <ul style="list-style-type: none"> Shows little understanding of how to play the role. 	
0/1	No answer/insufficient response to meet the criteria in the band above.	

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10 'Changi presents a conflict between the rights of the individual and the stability of the state.' How would you direct the extract to show this?

The play takes a fairly sympathetic view of political dissidence, yet it is not uncritical. Reginald's stubborn refusal to give ground makes his situation worse, and he seems almost oblivious to the emotional needs of his family and friends. However, there is a sense of 'no smoke without fire' about the criticisms he levels at the government. These tensions provide the context for the play as a whole and the viewpoint is vital for informing the directorial vision.

Allow credit for any appropriate suggestions with evidence from the text.

Marks should be awarded as follows:

23–25	<p><i>Shows a sophisticated practical understanding of the play and its style and offers creative solutions</i></p> <ul style="list-style-type: none"> Comprehensive discussion of the director's intention with sophisticated understanding as to how it can be realised in performance. Excellent ideas with sustained and detailed reference to the extract. 	Upper band – application
20–22	<p><i>Shows a perceptive practical understanding of the play and its style and offers creative solutions</i></p> <ul style="list-style-type: none"> An assured discussion of the director's intention with perceptive understanding of how it can be realised in performance. Insightful ideas with frequent and well-selected references to the extract. 	
17–19	<p><i>Shows detailed practical understanding of the play and its style</i></p> <ul style="list-style-type: none"> An effective discussion of the director's intention with detailed understanding of how it can be realised in performance. Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the extract. 	
14–16	<p><i>Shows secure understanding of the play</i></p> <ul style="list-style-type: none"> A consistent approach to realising the director's intention with good understanding of how it can be realised in performance. A good level of detail with some appropriate references to the extract. 	Middle band – understanding
11–13	<p><i>Shows some understanding of aspects of the play</i></p> <ul style="list-style-type: none"> Variable approaches to realising the director's intention, some of which are workable. A focus on the more obvious aspects of the extract. 	
8–10	<p><i>Shows undeveloped/superficial understanding of aspects of the play</i></p> <ul style="list-style-type: none"> A few partially formulated ideas about how to direct the play. A superficial approach based mostly on unsupported opinion with occasional reference to the extract. 	
5–7	<p><i>Identifies one or two examples of how the director could approach the play</i></p> <ul style="list-style-type: none"> Rudimentary suggestions based on isolated references to the extract. Response is predominantly narrative. 	Lower band – identification
2–4	<p><i>Simplistic response</i></p> <ul style="list-style-type: none"> Shows little understanding of how to direct the play. 	
0/1	No answer/insufficient response to meet the criteria in the band above.	

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11 You have just attended a production meeting for *Changi*. What were the main design issues identified by either the costume designer or the lighting designer?

The purpose of the question is to allow candidates to think about the most important considerations that would need to be covered by **one** of the designers mentioned. Candidates will need to address the play's themes and contrasts, and offer practical solutions as to how the designer should approach key aspects of the extract.

Marks should be awarded as follows:

23–25	<p><i>Shows a sophisticated practical understanding of design elements and offers creative solutions</i></p> <ul style="list-style-type: none"> • Comprehensive discussion of the way that design elements might be addressed. • Excellent, practical solutions with sustained and detailed reference to the extract. 	Upper band – application
20–22	<p><i>Shows a perceptive practical understanding of design elements and their challenges</i></p> <ul style="list-style-type: none"> • An assured discussion of the way the design elements might be addressed. • Insightful ideas with frequent and well-selected references to the extract. 	
17–19	<p><i>Shows a detailed practical understanding of design elements and how they could be realised</i></p> <ul style="list-style-type: none"> • An effective discussion of how the design elements might be addressed. • Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the extract. 	
14–16	<p><i>Shows secure understanding of design elements and how they could be realised</i></p> <ul style="list-style-type: none"> • A consistent approach to the design elements which are mostly workable. • A good level of detail with some appropriate references to the extract. 	Middle band – understanding
11–13	<p><i>Shows some understanding of design elements</i></p> <ul style="list-style-type: none"> • Variable approaches to design elements, some of which are workable. • A focus on the more obvious aspects of the extract. 	
8–10	<p><i>Shows undeveloped/superficial understanding of design elements</i></p> <ul style="list-style-type: none"> • A few partially formulated ideas of how design elements could be used. • A superficial approach to the creation of setting based on unsupported opinion with little reference to the extract. 	
5–7	<p><i>Identifies one or two examples of how design elements could be used</i></p> <ul style="list-style-type: none"> • Rudimentary suggestions that link to the extract. • Response is predominantly narrative. 	Lower band identification
2–4	<p><i>Simplistic response</i></p> <ul style="list-style-type: none"> • Shows little understanding of design elements. • Response may be typified by a diagram only with no supporting detail. 	
0/1	No answer/insufficient response to meet the criteria in the band above.	

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Section C

12 How successful were you in creating dramatic tension in your piece based on *The shape of things to come*?

The devised piece should intentionally create dramatic tension through the use of contrast, pacing, shape and a variety other techniques as appropriate. These should form the basis of the detailed evaluation of how successfully this was achieved.

Marks should be awarded as follows:

23–25	<p><i>Shows a sophisticated practical understanding of how to create dramatic tension</i></p> <ul style="list-style-type: none"> A comprehensive discussion of how dramatic tension was achieved, showing sophisticated understanding of the techniques used. Excellent, practical evaluation of the success of the piece in creating dramatic tension with sustained and detailed reference to the devised piece. 	Upper band – evaluation
20–22	<p><i>Shows a perceptive practical understanding of how to create dramatic tension</i></p> <ul style="list-style-type: none"> An assured discussion of how dramatic tension was achieved, showing perceptive understanding of the techniques used. Insightful practical evaluation of the success of the piece in creating dramatic tension with frequent and well-selected references to the devised piece. 	
17–19	<p><i>Shows detailed practical understanding of how to create dramatic tension</i></p> <ul style="list-style-type: none"> An effective discussion of how dramatic tension was achieved, showing detailed understanding of the techniques used. Well-formulated practical evaluation of the success of the piece in creating dramatic tension with consistent and appropriate references to the devised piece, although there may be scope for further refinement. 	
14–16	<p><i>Shows secure understanding of what techniques are required to create dramatic tension</i></p> <ul style="list-style-type: none"> A consistent response that considers the ways in which dramatic tension was achieved. A good level of detail with some appropriate references to the devised piece. 	Middle band – process
11–13	<p><i>Shows some understanding of the nature of dramatic tension</i></p> <ul style="list-style-type: none"> Variable approaches to creating dramatic tension, some of which are workable. Able to reflect on the more obvious examples of dramatic tension. 	
8–10	<p><i>Shows undeveloped/superficial understanding of how to create dramatic tension</i></p> <ul style="list-style-type: none"> A few partially formulated ideas about how to create dramatic tension. A superficial level of evaluation based mostly on description; occasional reference to the devised piece. 	
5–7	<p><i>Identifies one or two examples of how to create dramatic tension</i></p> <ul style="list-style-type: none"> Rudimentary link to the devised piece. Response is predominantly narrative. 	Lower band – narrative
2–4	<p><i>Simplistic response</i></p> <ul style="list-style-type: none"> Shows little understanding of how to create dramatic tension. 	
0/1	No answer/insufficient response to meet the criteria in the band above.	

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13 Discuss the way in which you made use of the performance space in your piece based on *Social networks*. What, if anything, would you change about the way you used it?

The focus here is on the choice of performance space, and the way this informs the staging of the drama. It is anticipated that most performances will have occurred in a traditional space, either proscenium-arch or in-the-round, although some may have taken the title literally and used (for example) a cyber-café. Whatever the choice of performance space, concentrate on the way it was used and how this reflected the content of the piece.

Candidates might discuss the following points:

- the performance space they chose to use, its dimensions, layout, nature etc;
- the way in which the piece moved from the ideas phase to the performance space;
- the reasons for making the choices they did;
- which aspects were successful and why this was so.

Marks should be awarded as follows:

23–25	<p><i>A sophisticated discussion and evaluation of the use of the performance space</i></p> <ul style="list-style-type: none"> • Comprehensive discussion of the use and effectiveness of the chosen performance space. • Excellent, detailed reference to the devised piece. 	Upper band – evaluation
20–22	<p><i>A perceptive discussion and evaluation of the use of the performance space</i></p> <ul style="list-style-type: none"> • An assured discussion of the use and effectiveness of the chosen performance space. • Insightful references to the devised piece. 	
17–19	<p><i>A detailed discussion of the use of the performance space, with some evaluation</i></p> <ul style="list-style-type: none"> • An effective discussion of the use of the chosen performance space. • Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the devised work. 	
14–16	<p><i>A secure understanding of the use of the performance space</i></p> <ul style="list-style-type: none"> • A consistent response that considers the use of the chosen performance space. • A good level of detail with some appropriate references to the devised piece. 	Middle band – process
11–13	<p><i>Shows some understanding of the use of the performance space</i></p> <ul style="list-style-type: none"> • A variable understanding of the use of the chosen performance space. • A focus on the more predictable aspects of the devised piece. 	
8–10	<p><i>Shows undeveloped/superficial understanding of use of the performance space</i></p> <ul style="list-style-type: none"> • A few partially-formulated ideas about the chosen performance space. • A superficial approach that includes tangential reference to the devised piece. 	
5–7	<p><i>Identifies one or two examples related to the use of the performance space</i></p> <ul style="list-style-type: none"> • Rudimentary response that links to the devised piece. • Response is predominantly narrative. 	Lower band – narrative/intent
2–4	<p><i>Simplistic response</i></p> <ul style="list-style-type: none"> • Shows little understanding of the performance space. 	
0/1	No answer/insufficient response to meet the criteria in the band above.	

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14 What opportunities were there for set design in your piece based on *A wonderful surprise*?

Allow for a number of creative solutions here, as well as the possibility that no set design was used for the actual performance and the answer is written as a reflective exercise as to what set design *might* be appropriate in the light of the performance. There should be a clear relationship between the set design and the action of the piece.

Marks should be awarded as follows:

23–25	<p><i>Shows a sophisticated practical understanding the nature of set design</i></p> <ul style="list-style-type: none"> • A comprehensive discussion of the opportunities for set design. • Excellent, practical suggestions: the proposed solution is completely relevant and there is sustained and detailed reference to the devised piece. 	Upper band – application
20–22	<p><i>Shows a perceptive practical understanding of the nature of set design</i></p> <ul style="list-style-type: none"> • An assured discussion of the opportunities for set design. • Insightful practical suggestions with well-selected references to the devised piece. The proposed solution is completely relevant and there is sustained and detailed reference to the devised piece. 	
17–19	<p><i>Shows detailed practical understanding of the nature of set design</i></p> <ul style="list-style-type: none"> • An effective discussion of the opportunities for set design. • Well-formulated practical solutions with consistent and appropriate references to the devised piece, although there may be scope for further refinement. 	
14–16	<p><i>Shows secure understanding of the nature of set design</i></p> <ul style="list-style-type: none"> • A consistent response that considers some of the opportunities for set design. • A good level of detail with some appropriate references to the devised piece. 	Middle band – understanding
11–13	<p><i>Shows some understanding of the nature of set design</i></p> <ul style="list-style-type: none"> • Variable understanding of the opportunities for set design. • A focus on the more obvious aspects of the devised piece. 	
8–10	<p><i>Shows undeveloped/superficial understanding of the nature of set design</i></p> <ul style="list-style-type: none"> • A few partially formulated ideas about how to create set design. • A superficial approach based more on description of the piece rather than on set design; occasional reference to the devised piece. 	
5–7	<p><i>Identifies one or two examples of the nature of set design</i></p> <ul style="list-style-type: none"> • Rudimentary link to the devised piece. • Response is predominantly narrative. 	Lower band – identification
2–4	<p><i>Simplistic response</i></p> <ul style="list-style-type: none"> • Shows little understanding of how to create set design. • Response may be typified by a diagram only with no supporting detail. 	
0/1	No answer/insufficient response to meet the criteria in the band above.	