

**CAMBRIDGE INTERNATIONAL EXAMINATIONS**  
International General Certificate of Secondary Education

## **MARK SCHEME for the May/June 2014 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 2014 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 a costume for the actor playing the former aristocrat VASILLY at the start of the extract, and say why you think this would be appropriate.**

Hodge’s description of VASILLY is ‘an ex-aristo, sixty something’ and his costume might reflect not only his aristocratic background and his age.

VASILLY’s costume is likely to be untidy, shambolic even, but reflective of his background. Allow any description along these lines.

1 mark	An appropriate suggestion for a costume for VASILLY.
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**and**

1 mark	A reason for this, based on what we know of VASILLY at the start of the extract.
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<b>Total = 2 marks</b>	
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- 2 Identify three appropriate facial expressions and/or physical gestures that VLADIMIR might use between line 724 ('You had a conversation...') and line 752 ('...Think about Yelena').

At this stage in the extract, VLADIMIR has significant power as the NKVD Officer in charge of getting BULGAKOV to produce the play in honour of STALIN. He is apparently all-wise and all-knowing, taunting BULGAKOV to get on with the work or face the consequences. Whilst some of this would be likely to be achieved through physical menace and his positioning on stage vis-à-vis BULGAKOV, much would also be likely to be communicated through facial expression or gesture.

1 mark	Identification of an appropriate facial expression or gesture.
<b>and</b>	
1 mark	Identification of an appropriate facial expression or gesture.
<b>and</b>	
1 mark	Identification of an appropriate facial expression or gesture.
<b>Total = 3 marks</b>	

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- 3 Look at the passage from line 580 ('Next! Sit down. Seventy-five patients to see!') to line 618 ('Good day – Mrs Bulgakov. I am sorry'). How does the role of the DOCTOR contribute to the action in this passage?**

The encounter between the DOCTOR and BULGAKOV at this point is Absurd Theatre to the point of being ridiculous as the DOCTOR recalls details of a performance whilst attempting to deliver a painful diagnosis of BULGAKOV's condition. Whilst the words move the action along at one speed, there is a sense of inappropriateness in the DOCTOR's performance.

Allow credit for suggestions that demonstrate how the DOCTOR contributes to the extract.

1 mark	Able to give enough information to demonstrate understanding of how the DOCTOR contributes to the action. The response is typified by general comment.
2 marks	Offers one or two workable suggestions as to how the DOCTOR contributes to the action, with specific references to the passage.
3 marks	A competent understanding typified by numerous suggestions as to how the DOCTOR contributes to the action. References to the passage fully support the given response. The candidate explores the majority of the given passage.
4 marks	The response shows detailed understanding and awareness of how the DOCTOR contributes to the action. Includes sustained reference to the passage that highlights the DOCTOR's dramatic function.
<b>Total = 4 marks</b>	

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- 4 If you were playing the part of YELENA, how would you bring out the physicality of the role from line 315 ('It's been a long day') to line 364 ('...I would be delighted')?**

YELENA is portrayed as supportive and longsuffering, often reactive to the physicality of others, especially her husband. There are lots of indications in the passage, and candidates are required to identify the ways in which these might be physicalised.

1 mark	Able to give enough information to demonstrate understanding of the physicality of the role. The response is typified by general comment.
2 marks	The candidate offers one or two suggestions about the physicality of the role and makes specific reference to the passage.
3 marks	A competent understanding typified by numerous suggestions as to how the role could be physicalised. References to the passage fully support the given response. The candidate explores the majority of the given extract.
4 marks	The response shows detailed understanding and awareness of how to bring out the physicality of the role. Includes sustained reference to the passage highlighting the opportunities for physicalisation.
<b>Total = 4 marks</b>	

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**5 As an actor, how would you bring out BULGAKOV's character between line 434 ('Stalin's date of birth?') and line 500–1 ('I suggest you get moving')?**

In this passage, BULGAKOV wrestles publicly with his conscience about not wanting to write a play supportive of Stalin. The drama has an important turning point at line 495 once VLADIMIR has offered the possibility that compliance could open the way to BULGAKOV's restoration as a playwright.

1 mark	A simplistic focus on only one aspect of BULGAKOV's character.
2 marks	General comments on aspects of BULGAKOV's character.
3 marks	General comments on aspects of BULGAKOV's character with references to the excerpt.
4 marks	Shows good understanding of the character and how it might be played in performance, with references to the excerpt.
5 marks	Excellent, practical understanding of the character with appropriate references to the excerpt.
<b>Total = 5 marks</b>	

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**6 How effective was the ending of your piece based on *Difficult choices*?**

Although the devised piece is likely to be relatively short, the question simply requires candidates to be familiar with the structure of what they have created and be able to identify which is the most significant part.

1 mark	The candidate is able to describe the ending of the piece <b>OR</b> makes a general comment on its effectiveness.
2 marks	The candidate is able to describe the ending of the piece <b>AND</b> makes a general comment on its effectiveness.
3 marks	A good discussion of the ending of the piece and its effectiveness in the piece.
4 marks	A detailed discussion of the ending of the piece and a good insight into its effectiveness.
<b>Total = 4 marks</b>	

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**7 What potential was there for the use of props in your piece based on *The bus journey*?**

The question is phrased in such a way that it does not matter whether props were used or not in the original piece. The question invites consideration for the potential of props in the piece.

1 mark	A simple description of the props in the piece <b>OR</b> a general comment on the potential for their use.
2 marks	A simple description of the props in the piece <b>AND</b> general comments on the potential for their use.
3 marks	A good discussion of the props in the piece and the potential for their use.
4 marks	A detailed discussion of the props in the piece with good insight into their potential.
<b>Total = 4 marks</b>	



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**8 In your piece based on *A birthday to remember!*, how did you pace the action to make it effective?**

Some credit is allowed for simple description of the plot if there is reference to the use of pacing, but most credit should be awarded for discussing the way pacing was created in the action.

1 mark	The candidate is able to give at least one example of how the action was paced <b>OR</b> makes a general comment on its effectiveness.
2 marks	The candidate is able to give at least one example of how the action was paced <b>AND</b> makes a general comment on its effectiveness.
3 marks	A good discussion of the pacing of the action and its effectiveness in performance.
4 marks	A detailed discussion of how the action was paced with good insight into its effectiveness in performance.
<b>Total = 4 marks</b>	

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### Section B

**9 What do you think is the play’s central message, and as a director how would you want to communicate it to an audience?**

This is a political satire, but it may be that candidates have a different view of it. Allow credit for any reasoned suggestions, focusing on their understanding of **how** to communicate the message to the audience.

There are elements of Absurdism in the play, and these are used to reinforce the political message rather than to undermine it. The question facing the director of the extract is the way in which these two elements would be balanced to ensure the message is communicated to the audience.

Surreal humour is established at the very opening of the extract as Stalin and Bulgakov play cat-and-mouse around the room, accompanied by a silent movie-type piece of music. The emptiness of the food cupboard, presented by Bulgakov as if it were lavishly supplied; the entrances and exits through the cupboard all contribute.

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Marks should be awarded as follows:

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

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**10 What aspects of STALIN's character would you most want to show if you were given the role to play, and how would you do it?**

STALIN is one of the central characters in the play, and the action centres on his dictatorial whims, which range from decreeing death, to controlling minute aspects of the lives of his citizens. He is capricious, calculating and demands total obedience.

Yet he is taken with the idea that he could be a great playwright and is to some extent in awe of BULGAKOV, and this provides the dramatic conceit for the play. Allow any realistic suggestions as to which aspects of STALIN's character could be brought out.

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Marks should be awarded as follows:

<b>23–25</b>	<p><i>Shows a sophisticated practical understanding of the varying aspects of the character</i></p> <ul style="list-style-type: none"> <li>• A comprehensive discussion of how the character could be played, showing sophisticated understanding of its significance in the extract.</li> <li>• Excellent, practical suggestions with sustained and detailed reference to the extract.</li> </ul>	<b>Upper band – application</b>
<b>20–22</b>	<p><i>Shows a perceptive practical understanding of the varying aspects of the character</i></p> <ul style="list-style-type: none"> <li>• An assured discussion of how the character could be played, showing perceptive understanding of its significance in the extract.</li> <li>• Insightful practical suggestions with frequent and well-selected references to the extract.</li> </ul>	
<b>17–19</b>	<p><i>Shows detailed practical understanding of the varying aspects of the character</i></p> <ul style="list-style-type: none"> <li>• An effective discussion of how the character could be played, showing detailed understanding of its significance in the extract</li> <li>• Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the extract.</li> </ul>	
<b>14–16</b>	<p><i>Shows secure understanding of the varying aspects of the character</i></p> <ul style="list-style-type: none"> <li>• A consistent approach with good understanding of the character and its significance in the extract.</li> <li>• A good level of detail with some appropriate references to the extract.</li> </ul>	<b>Middle band – understanding</b>
<b>11–13</b>	<p><i>Shows some understanding of the varying aspects of the character</i></p> <ul style="list-style-type: none"> <li>• Variable approaches to playing the character, some of which are workable; variable understanding of its significance in the extract.</li> <li>• Response may be typified by a focus on the character but with insufficient reference to the techniques required to play the role.</li> </ul>	
<b>8–10</b>	<p><i>Shows undeveloped/superficial understanding of the varying aspects of the character</i></p> <ul style="list-style-type: none"> <li>• A few partially formulated ideas about how to play the character.</li> <li>• Response may be typified by general comments either on character or use of dramatic technique.</li> </ul>	
<b>5–7</b>	<p><i>Identifies one or two examples of the varying aspects of the character</i></p> <ul style="list-style-type: none"> <li>• Rudimentary suggestions of how to play the character based on isolated references to the extract.</li> <li>• The response is predominantly narrative.</li> </ul>	<b>Lower band – identification</b>
<b>2–4</b>	<p><i>Simplistic response</i></p> <ul style="list-style-type: none"> <li>• The response shows limited understanding of the character</li> </ul>	
<b>0/1</b>	No answer/insufficient response to meet the criteria in the band above.	

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**11 What challenges does the extract present to a set designer, and how would you address them in your own set design?**

The apartment itself has to function as a number of different locations, which is the main challenge facing the designer. It is described by Vladimir as a grotty apartment that the Bulgakovs share with three others. It is run down and decrepit, containing:

- One large table, two chairs
- Typewriter, decanter, and two glasses on table
- Telephone on a wooden stand
- Gramophone on a wooden stand
- One large cupboard/wardrobe with double sliding doors

The most important thing is the vision for the creation of an effective set design, which might include:

- a clear concept of how the design complements and supports the drama
- good use of the performance space
- avoiding the use of overly-complex ideas for their own sake
- easy movement between scenes if there are any scene changes
- Allow credit for the kind of creativity that considers, for example, the use of lighting or costume as a means of creating set design.

Candidates might demonstrate an insight into some or all of the following points:

- the performance space they choose to use: its dimensions, layout, nature etc
- the way in which the piece moves from the ideas phase to the performance space
- the reasons for making their choices

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Marks should be awarded as follows:

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

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### Section C

#### 12 Discuss the use and effectiveness of the dialogue in your piece based on *Difficult choices*.

The focus of the question is on the way that the dialogue was considered and used in the piece, and how effective it was. It is possible that weak answers will simply tell the story of the piece. Responses will vary between a simple recognition that the piece had some dialogue, to the best offering a detailed and perceptive evaluation of its effectiveness.

Marks should be awarded as follows:

23–25	<p><i>Shows a sophisticated practical understanding of how dialogue was used in performance</i></p> <ul style="list-style-type: none"> <li>• A comprehensive discussion, showing sophisticated understanding of the dialogue.</li> <li>• Excellent, practical evaluation of the use and effectiveness of the dialogue, with sustained and detailed reference to the devised piece.</li> </ul>	Upper band – evaluation
20–22	<p><i>Shows a perceptive practical understanding of how dialogue was used in performance</i></p> <ul style="list-style-type: none"> <li>• An assured discussion, showing perceptive understanding of the dialogue.</li> <li>• Insightful practical evaluation of the use and effectiveness of the dialogue, with frequent and well-selected references to the devised piece.</li> </ul>	
17–19	<p><i>Shows a detailed practical understanding of how dialogue was used in performance</i></p> <ul style="list-style-type: none"> <li>• An effective discussion, showing detailed understanding of the dialogue.</li> <li>• Well-formulated practical evaluation of the use and effectiveness of the dialogue, with consistent and appropriate references to the devised piece, although there may be scope for further refinement.</li> </ul>	
14–16	<p><i>Shows a secure understanding of how dialogue was used in performance</i></p> <ul style="list-style-type: none"> <li>• A consistent response that considers the dialogue of the piece carefully.</li> <li>• A good level of understanding of the use of the dialogue to communicate dramatic intention, with some appropriate references to the devised piece.</li> </ul>	Middle band – understanding
11–13	<p><i>Shows some understanding of how dialogue was used in performance</i></p> <ul style="list-style-type: none"> <li>• A variable understanding of the dialogue of the piece.</li> <li>• A focus on the more obvious aspects of the use of dialogue in performance with a few references to the devised piece.</li> </ul>	
8–10	<p><i>Shows an undeveloped/superficial understanding of how dialogue was used in performance</i></p> <ul style="list-style-type: none"> <li>• A few partially formulated ideas about the dialogue of the piece.</li> <li>• A superficial understanding based more on description of plot than dialogue; occasional reference to the devised piece.</li> </ul>	
5–7	<p><i>Identifies one or two examples related to the dialogue of the piece</i></p> <ul style="list-style-type: none"> <li>• Rudimentary link to the devised piece.</li> <li>• Response is predominantly narrative.</li> </ul>	Lower band – identification
2–4	<p><i>Simplistic response</i></p> <ul style="list-style-type: none"> <li>• Shows little understanding of the dialogue of the piece.</li> </ul>	
0/1	No answer/insufficient response to meet the criteria in the band above.	



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**13 What potential is there for costume and make-up design to be used effectively in your piece based on *The bus journey*?**

Allow any suggestions for costume depending on what approach is taken, and the subject matter of the piece. Some will be obvious whilst others may demonstrate a more creative and original approach. Make-up discussion may not be so detailed, which is understandable, but would identify the essentials of how this would complement the choices made about costume.

Candidates' suggestions need to be considered carefully in the light of the directorial concept of the piece. In particular, they need to reflect the nature of the characters, and therefore any suggestions must be justified with reference to the piece itself. It is not essential for candidates to cover all of the characters, but they should demonstrate clear understanding of how costume is congruent with the intended characterisation.

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Marks should be awarded as follows:

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

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**14 What was your directorial vision for your piece based on *A birthday to remember!*, and how effective were you in communicating it to your audience?**

The question requires a clear understanding of the purpose and effect of the piece, and its impact on the audience. This should be backed up with objective reference to aspects of the piece and its performance that could have caused such a reaction, possibly supplemented by feedback that was received afterwards or even during the rehearsal process.

Marks should be awarded as follows:

23–25	<p><i>Shows a sophisticated understanding and evaluation of the directorial vision</i></p> <ul style="list-style-type: none"> <li>• A comprehensive discussion of the intention of the piece and its anticipated effect</li> <li>• Excellent, practical understanding of how well the intention was communicated in performance, with sustained and detailed reference to the devised piece.</li> </ul>	Upper band – evaluation
20–22	<p><i>Shows a perceptive understanding and evaluation of the directorial vision</i></p> <ul style="list-style-type: none"> <li>• An assured discussion of the intention of the piece and its anticipated effect</li> <li>• Insightful practical understanding of how well the intention was communicated in performance, with frequent and well-selected references to the devised piece.</li> </ul>	
17–19	<p><i>Shows a detailed practical understanding and evaluation of the directorial vision</i></p> <ul style="list-style-type: none"> <li>• An effective discussion of the intention of the piece and its anticipated effect</li> <li>• Well-formulated practical understanding of how well the intention was communicated in performance, with consistent and appropriate references to the devised piece, although there may be scope for further refinement.</li> </ul>	
14–16	<p><i>Shows a secure understanding of the directorial vision</i></p> <ul style="list-style-type: none"> <li>• A consistent response that considers the intention of the piece and its anticipated effect</li> <li>• A good level of understanding of the possibilities for communicating the intention in performance, with some appropriate references to the devised piece.</li> </ul>	Middle band – understanding
11–13	<p><i>Shows some understanding of the directorial vision</i></p> <ul style="list-style-type: none"> <li>• A variable understanding of the intention of the piece and its anticipated effect</li> <li>• A focus on the more obvious aspects of how the intention was communicated in performance with a few references to the devised piece.</li> </ul>	
8–10	<p><i>Shows an undeveloped/superficial understanding of the directorial vision</i></p> <ul style="list-style-type: none"> <li>• A few partially formulated ideas about the intention of the piece and its anticipated effect</li> <li>• A superficial understanding based more on description of character(s) than on the intention; occasional reference to the devised piece.</li> </ul>	
5–7	<p><i>Identifies one or two examples related to the directorial vision</i></p> <ul style="list-style-type: none"> <li>• Rudimentary link to the devised piece.</li> <li>• Response is predominantly narrative.</li> </ul>	Lower band – identification
2–4	<p><i>Simplistic response</i></p> <ul style="list-style-type: none"> <li>• Shows little understanding of the intention of the piece.</li> </ul>	
0/1	No answer/insufficient response to meet the criteria in the band above.	

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