

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

## **MARK SCHEME for the May/June 2007 question paper**

### **0411 DRAMA**

**0411/01**

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.

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.

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

CIE is publishing the mark schemes for the May/June 2007 question papers for most IGCSE, GCE Advanced Level and Advanced Subsidiary Level syllabuses and some Ordinary Level syllabuses.



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## Extract from Nikolai Gogol's *The Government Inspector*

### Introduction

All examiners should be thoroughly familiar with the following:

- the assessment objectives of the syllabus
- the question paper and its rubric
- the pre-released material on which the candidates have worked
- the marking criteria.

This Mark Scheme is a working document and needs to be interpreted in the light of the work produced by candidates. The Standardisation meeting will ensure that it covers the range of candidates' responses and that all examiners understand and apply the marking criteria in the same way. The Mark Scheme will be discussed and amended at the meeting and administrative procedures confirmed. Co-ordination scripts will be issued at the meeting, to exemplify aspects of candidates' responses and achievements; the co-ordination scripts then become part of this Mark Scheme.

### Section A

- 1 Briefly suggest the sort of costume that BOBCHINSKY and DOBCHINSKY might wear and give a reason for your choice.**

The directions at the front of the play indicate that Bobchinsky and Dobchinsky are 'short, squat and very inquisitive'. There is no indication of the sort of costume they might wear but candidates should pick up on the comic nature of the characters with their chattering and hand waving and should suggest types of costume that reflect this. Given that Gogol tells us that the two characters are 'extraordinarily alike' there should be some indication that they will be dressed similarly. Award one mark where a suggestion is made for both characters even if the suggestion for both is similar.

1 mark	An appropriate suggestion about costume for BOBCHINSKY and DOBCHINSKY.
1 mark	An appropriate justification for their choice of costume.

- 2 Describe the relationship between ANNA and MARYA at the opening of Scene 3 [as far as the entry of DOBCHINSKY]. Identify the most important feature of each character that you would want to bring out in performance.**

The opening of scene three introduces us to the mother-daughter relationship between Anna and Marya. This question invites candidates to identify the most important aspect of the character of each. Allow creative answers for each and award a mark for each one so long as references to the text support the point being made.

1–2 marks	A valid point about Anna's character, justified with reference to the text.
1–2 marks	A valid point about Marya's character, justified with reference to the text.

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- 3 Look at Osip’s speech at the beginning of Scene 2 (lines 525–584 ‘Hunger’s a terrible thing ... With Japan for afters’). As a director, write brief notes for an actor playing Osip about how you would want this speech to be played.**

Osip is Khlestakov’s manservant and is worldly wise about the way his master has ideas above his station and attempts to live extravagantly beyond his means. There are clues to his character in Gogol’s directions: Osip is serious, aging and a moraliser, but is also a bit of a cheat. He is direct rather than ironic at times but picks things up quickly. The way in which the actor plays this speech should reflect these characteristics.

1 mark	A few suggestions about how the speech should be played.
2–3 marks	Some/competent discussion of the significance of the text and subject-matter in creating drama.
4 marks	Assured discussion of creative approaches.

- 4 Describe how you would light the start of Scene 2 and identify one point in the scene where you would change this. Give reasons for your choices.**

Gogol provides detailed descriptions of the set requirements for each of the scenes and candidates could take their lead from these. At the start of Scene 2 the scene is the small room in the inn where Osip and Khlestakov are staying. The lighting needs to capture the mood of this shabby and cramped interior at the opening. The choice of where to have a lighting change is left to the candidate’s judgement but an obvious place would be at the entrance of the Governor. Allow any reasonable choice for the positioning of the lighting change so long as it is thought out and justified in relation to the text.

1–2 marks	Suggestions about lighting that could be used at the opening and why.
1–2 marks	Competent discussion of the suggested point of lighting change, justified with appropriate reference to the text.

- 5 Look at the GOVERNOR’s speech in lines 422–444 [‘Listen. ... Let’s go, Dobchinsky’]. As an actor, how would you play this speech?**

This speech comes towards the end of Scene 1 and reflects the Governor’s rising anxiety about the arrival of the Government Inspector. The playing of the speech needs to encapsulate his flustered, fast-talking attempt to put in place measures that will deal with the situation in the small town and placate the Inspector’s attempts to identify problems in the running of the town.

1 mark	Simplistic advice as to how to achieve dramatic effect.
2 marks	An awareness of the importance of the speech but only general insight into how to present the speech in broad terms.
3 marks	Some specific points as to how to interpret aspects of the speech, occasionally general in nature.
4 marks	A clear response that takes its lead from the text.

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**6 What message did you want to get across to your audience in the drama based on *The school bully*? How far do you think your audience was persuaded by this message?**

It is quite likely that most candidates will take the story implicit in the stimulus and create a story that is fairly literalistic. The message is likely to embrace the idea that bullying is wrong and should be stamped out although candidates who have produced a piece glorying in the delights of bullying should not be penalised if they can justify the ways in which they have created their drama.

1 mark	Simplistic description of the message of the piece. Allow no credit if the message is incoherent.
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 audience reaction.
4 marks	An assured discussion that demonstrates skilful crafting of dramatic materials and techniques to convey the intended message. Shows insight into the audience's reaction.

**7 What was the main role in your piece based on *We have caught the drug trafficker*? What specific aspects helped to make this role convincing and effective?**

It is quite possible that the drug trafficker could be the main role but even if this is not the case, allow one mark for the identification of the main role if it sounds credible and central to the drama. The piece may be moralistic or benevolent depending on the candidate's personal views and his or her cultural background. This may vary from a situation in which the drug trafficker is let off to a situation where he is about to be punished. Do not judge the intention or message of the piece but simply whether the dialogue has been used effectively.

1 mark	Identification of the main character with a few supporting details.
2 marks	Some relevant points about the role created but general in nature.
3 marks	A clear discussion of the main character with specific references.
4 marks	A good overview of the main character and clear ability to link this with the intention of the piece.

**8 What do you consider to be the most important section of your devised piece based on *The happiest day of my life*? What dramatic techniques did you use to make the most of this section?**

The actual extract chosen here is not important. Credit should be allowed for the ability to comment on the significance of it and how dramatic techniques were used to create it. There should be some sense of the structure of the whole piece and the location of this extract within it.

1 mark	Identification of an important section in the piece.
2 marks	General discussion about dramatic techniques unrelated to the structure.
3 marks	A fair discussion of dramatic techniques with reference to the structure of the piece.
4 marks	A good overview of the dramatic techniques used and clear ability to link these with the intention of the piece.

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### Section B

- 9 Gogol describes the meeting room in the Governor’s house as ‘business-like’. Discuss the set you would create for this scene and how you would ensure an easy transition to a ‘small room at the top of the inn’ for Scene 2.**

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
<b>21–25</b>	A consistently accomplished solution to the staging of the two scenes. Considerations are dealt with and the proposed solution has complete relevance to the design implicit in the extract. If the candidate’s suggestions were taken, the suggested solution would be very likely to be effective in an actual presentation.
<b>16–20</b>	A skilful response, although there may be a tendency to concentrate on one aspect of the design more than others. 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. The suggestions could work but would need further refinement.
<b>11–15</b>	A competent response. Candidates cover most of the points listed above but not in so much detail. The suggestions would be broadly effective.
<b>6–10</b>	An acceptable response that deals with a few issues or makes relevant alternative suggestions. Set design is somewhat flawed with limited consideration of practicalities. The suggestions would work for some of the time.
<b>1–5</b>	A limited response, possibly reliant on rough diagrams, with little understanding of how to engage practically with the design. The candidate’s suggestions are likely to prove ineffective.

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- 10** *The Government Inspector* has been described as ‘a classic satire on human vanity’. As a director, identify three significant points in the extract where there is potential for the actors to bring out the comical or satirical aspects of the play.

The quotation is taken from the notes given to the candidates in the pre-released material and there should be no difficulty therefore in their understanding ‘satire’. Award credit for the identification of three points where there is comic potential and a full discussion as to how this would be achieved. The location of these points is left to the candidate but suggestions should be credible and fully justified.

Candidates should make reference to specific points in the text and credit awarded for any reference that indicates how the comedy is created.

Marks should be awarded as follows:

<b>MARK</b>	<b>DESCRIPTOR</b>
<b>21–25</b>	A consistently accomplished discussion of the satirical nature of the drama and how comedy can be created. There is close reference to the text and a full discussion of three points where comic aspects of the text could be exploited.
<b>16–20</b>	A skilful response. Candidates will have a range of ideas about the satirical nature of the drama but there is a lack of attention to detail in offering practical solutions to creating comedy. Specific detailed reference to the text is not always consistent and there is slight variability between the discussion of different points in the drama.
<b>11–15</b>	A competent response. Candidates discuss elements of satire but this is variable in its success with some details receiving far greater attention than others or with all or most of them requiring further development. The level of practical understanding of how to create comedy for an audience is similarly ‘patchy’.
<b>6–10</b>	A fairly general response that deals with a few issues or makes relevant alternative suggestions. There is some consideration of how to establish the comedy of the drama with occasional reference to the text but the discussion is quite superficial.
<b>1–5</b>	A limited response that makes one or two of the points about the potential comedy of the piece but with little understanding of how to achieve this practically. The answer may simply restate one point several times or drift over a number of unremarkable points in a superficial manner.

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**11 What impression would you want the audience to gain of KHLESTAKOV’s character in this extract? As an actor, how would you try to make sure that this impression was communicated? Make specific references to the extract to support your discussion.**

There is an almost melodramatic quality to Khlestakov’s character and this is more and more obvious as the extract proceeds. He is deluded as to his destiny in life and has ideas far above his station; he is a Walter Mitty figure who genuinely believes that the good life is his for the asking. Suggestions as to how to play the role should therefore reflect this fully. Close reference should be made to the text and credit awarded for specific examples of dramatic decisions an actor might make.

Marks should be awarded as follows:

<b>MARK</b>	<b>DESCRIPTOR</b>
<b>21–25</b>	A consistently accomplished discussion of how the character of Khlestakov develops. There is a clear idea of how to approach the realisation of the role with sustained insight into practical approaches. There is close reference to the text and a good range of dramatic ideas as to how it could be interpreted.
<b>16–20</b>	A skilful response, although there may be a tendency to fall short in the range of points made about Khlestakov’s character even though the discussion itself is well managed. Candidates will have a range of ideas of how to realise the drama but details regarding practical solutions may not always be spelled out. There is detailed reference to the text although this is not entirely consistent.
<b>11–15</b>	A competent response. Candidates discuss Khlestakov’s character and demonstrate a good level of understanding 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 also variable.
<b>6–10</b>	An acceptable response that deals with a few points about Khlestakov’s character and/or makes some relevant suggestions. There is some consideration of how to create the role character sustained by occasional reference to the text.
<b>1–5</b>	A limited response that makes one or two of the points about the character of Khlestakov but with reveals little understanding of how to work practically. The answer may simply restate one point several times or drift over a number of unremarkable points in a superficial manner.

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### Section C

#### 12 What dramatic structure did you adopt in your piece of drama based on *The school bully*? How did the structure of the drama relate to the pacing of the piece?

Candidates are required to discuss the way in which they structured the piece they created and evaluate the effectiveness of this in moving the piece along. 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(es) comes within the piece. They should broadly cover the following points and any others as 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 characterisation and pacing
- the changing focus of the action and where the climax of the drama occurs.

Marks should be awarded as follows:

<b>MARK</b>	<b>DESCRIPTOR</b>
<b>21–25</b>	A consistently accomplished discussion of the dramatic structure adopted and the way in which the pacing of the piece aided or hindered its execution. Issues of pacing and structure are comprehensively discussed.
<b>16–20</b>	A skilful discussion of the dramatic structure adopted and the pacing of the piece although there may be a slight unevenness to the discussion so that the contrast and pacing of the piece may not always seem consistent. The technical discussion is good and related to its desired effect.
<b>11–15</b>	A competent response. Candidates discuss the intended structure and there is some detail as to how this was created. The dramatic structures employed or the approaches taken vary in their success and the examiner is left with the impression that issues of pacing were not given high enough priority.
<b>6–10</b>	An acceptable response that demonstrates understanding of the structure of the piece but is limited in the way it is discussed and the discussion is typified by generalised comment. One or two specific features of pacing are discussed in support of the answer but these are not well integrated into the answer.
<b>1–5</b>	A limited response that demonstrates little insight into the use of structure and, as a result, the discussion focuses predominantly on the content of the piece. There is hardly any reference to pacing; the answer may simply restate one point several times or drift over a number of unremarkable points in a superficial manner.



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**13 Discuss the way you staged your piece based on *We have caught the drug trafficker*. How effective was your use of the performance space?**

Candidates should demonstrate an insight into 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:

MARK	DESCRIPTOR
21–25	A consistently accomplished solution to the staging of the piece. The practical points above are dealt with or an alternative is given that has practical relevance to the setting design of the extract. Style of delivery and use of performance space is very likely to have been effective in the actual presentation.
16–20	A skilful response. Candidates may cover some points in detail but there is occasional lack of attention to detail in offering practical solutions. Style of delivery and use of performance space is likely to have been effective in the actual presentation although the occasional point might raise a question as to its desirability.
11–15	A competent response. Candidates must cover most of the points listed above but not in so much detail. Style of presentation and use of the performance space may have been successful but the discussion is not entirely convincing either because of lack of detail or because the suggestions may not always be workable.
6–10	An acceptable response that deals with some of the issues involved in staging the piece. Style of presentation and set design are questionable as there is limited consideration of the use of space or relationship with the audience.
1–5	A limited response that refers to one or two of the points regarding staging and the use of space but with little understanding of how to engage practically. Little knowledge of stage setting and design is evident and the answer may simply restate one point several times or drift over a number of unremarkable points in a superficial manner.

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**14 Select one production aspect (e.g. costume, set, masks, lighting, sound) and discuss how you used that aspect to enhance the production of your piece based on *The happiest day of my life*.**

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 aspect of production they are focusing on
- the relevance of this aspect to the performance intention
- the working process and reasons for making particular decisions
- the success of the piece in achieving these aims.

Marks should be awarded as follows:

<b>MARK</b>	<b>DESCRIPTOR</b>
<b>21–25</b>	A consistently accomplished discussion of the use of the chosen aspect. A thorough engagement with the stimulus and a systematic working through of its possibilities. The discussion is thorough and sustained and reflects a technical understanding of the chosen aspect.
<b>16–20</b>	A skilful discussion of the use of the chosen aspect and there is considerable clarity of purpose in approaching the practical work. The discussion is good and related to its desired effect although there may be a slight unevenness to the discussion so that the way in which they relate to the piece may not always seem consistent.
<b>11–15</b>	A competent response. Candidates discuss the use of the chosen aspect but the amount of detail is variable. The intention is not always clearly reflected in the approach taken although this is balanced by the points at which there is a definite understanding of the role of the chosen technical aspect in enhancing effective drama.
<b>6–10</b>	An acceptable response that understands something of the significance of the chosen technical aspect in creating drama but is limited in relating them to the discussion of the piece. The answer focuses mainly on superficial or ‘obvious’ points and the discussion may be typified by generalised comment.
<b>1–5</b>	A limited response that demonstrates occasional insight into how the chosen aspect has been used to enhance drama. Hardly any specific aspects are discussed in support of the answer although the answer may dwell unhelpfully on one point or drift purposelessly over a number of unremarkable points in a superficial manner.