

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

**MARK SCHEME for the May/June 2010 question paper**  
**for the guidance of teachers**

**0411 DRAMA**

**0411/11**

Paper 11 (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 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 2010 question papers for most IGCSE, GCE Advanced Level and Advanced Subsidiary Level syllabuses and some Ordinary Level syllabuses.



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## Introduction

All examiners should be thoroughly familiar with the following:

- the assessment objectives of the syllabus;
- the question paper and its rubric;
- the pre-release 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 What costume would you suggest for DOCTOR MACFARLANE, and why?

Doctor MacFarlane is a successful professional man whose presence clearly intimidates Hobson, although this may be as much because of the bill the doctor is likely to charge as for his medical knowledge. Suggestions should recognise the professional status of the doctor contrasted with that of the alcoholic bootmaker and may, for instance, include a three-piece suit or carrying a doctor's bag. However, allow for more subtle suggestions that recognise the doctor has risen early and therefore may not have dressed as 'fully' as might be accustomed, although this notion is probably anachronistic.

1 mark	An appropriate suggestion.
<b>and/or</b>	
1 mark	A valid reason for this suggestion, based on the character of Doctor MacFarlane, as seen in the extract.
<b>Total = 2 marks</b>	

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- 2 Suggest **three** features of the relationship between **MAGGIE** and **WILLIE** that you would wish to bring out in their encounter at the end of Act Three (line 540 'Now you've heard what I've said of you tonight.' to line 582 'Yes, Maggie.').

Credit should be given for references to the attitude of either character to the other. Maggie has great hopes for Will and, despite his lowly background and lack of aspiration, sees him as a means of rescuing her from a life of running her father's shop. She has great plans for Willie, which include the betterment of his literacy skills, his confidence in conversation, expression and articulation, the development of his business acumen, and his establishment as a serious member of the family. Willie, by contrast, is entirely deferential and oozes gratitude. All of these are hinted at in this passage.

1 mark	A valid point about the relationship between Maggie and Willie, discernible from the text.
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**and**

1 mark	A second valid point about the relationship between Maggie and Willie, discernible from the text.
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**and**

1 mark	A third valid point about the relationship between Maggie and Willie, discernible from the text.
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<b>Total = 3 marks</b>	
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- 3 Identify **two** aspects of **ALBERT**'s character that you would want to bring out between line 361 ('Yes, I'm a lawyer.') and line 454 ('Not at all, Mr Hobson. Your word is as good as your bond.'). Make reference to lines from the extract to support each of these points.

Albert has (by implication) recently qualified as a lawyer and this clearly causes some incredulity on the part of Hobson. Albert is keen to impress with his new-found status, and adopts language which is professional and exalted, in order to hide the inexperience of his youth. He does not engage in the general chit-chat of the moment, but is keen to keep the dialogue on a professional level. However, when Maggie intervenes, Albert loses his newfound confidence.

1 mark	A valid point about the character of Albert.
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**and**

1 mark	An appropriate reference to the extract.
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1 mark	A second valid point about the character of Albert.
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**and**

1 mark	An appropriate reference to the extract.
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<b>Total = 4 marks</b>	
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**4 Identify two instances in Act Four where the characters could make effective use of the different areas of the stage for dramatic effect.**

Act Four takes place in Hobson's living room, which the stage directions describe as 'cosy' and 'over-crowded'. There is considerable possibility for making use of this to reflect Hobson's state of mind, his reduced circumstances, his dependence on Tubby Wadlow, and the absence of all the women in his life. The layout of the furniture and props is not the focus of this question, but there will need to be some reference to the proxemics of the scene in order for candidates to be able to discuss the relationship between the areas of the stage and the action. Candidates may refer to stage clutter as a limiting factor.

1 mark	Identifies a point where a character or characters make use of the different areas of the stage.
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**and**

1 mark	Identifies the possible dramatic significance of this.
--------	--

**and**

1 mark	Identifies a point where a character or characters make use of the different areas of the stage.
--------	--

**and**

1 mark	Identifies the possible dramatic significance of this.
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<b>Total = 4 marks</b>	
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- 5 As a director, how would you present the relationship between VICKEY, MAGGIE and HOBSON from line 912 ('Vickey! My baby!') to line 954 'Will Mossop hasn't the spirit of a louse and we know it as well as you do.'?**

Allow credit for suitable references to any of the three characters. Vickey is Hobson's favourite daughter – the youngest and the prettiest. Whilst she is incapable of running the shop, and has suffered the same accusation of uppishness as her sisters, she retains something of his favour. Vickey is also aware of the perceived shame brought on the family by Maggie's announcement of her betrothal to Willie Mossop, and this comes across in the passage. Vickey's aim is to persuade Maggie to return to look after Hobson, leaving her free of responsibility towards her father. The passage ends just before the revelation to Vickey that Willie has 'come on' since she saw last him.

1 mark	A simple – possibly single – suggestion as to how the excerpt might be played.
2 marks	A general discussion of the relationship between the three characters, with limited reference to how this might be played.
3 marks	A fair discussion of the passage, drawing out references to the family relationships, and with some practical suggestions as to how this could be achieved.
4 marks	A detailed discussion of the relationships between the three characters, with a systematic approach to how this would work in performance. There is some scope for this to be developed, however.
5 marks	An excellent directorial insight into how to realise the extract: detailed, thorough and insightful, albeit concise. Whilst the answer may not be totally comprehensive, it is completely convincing and demonstrates a very competent theatrical understanding.
<b>Total = 5 marks</b>	

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- 6 Select two points in your piece based on *A wrongful imprisonment* where you feel the drama was particularly effective, and explain why you think this was the case.

Weaker candidates are likely to recount the story of their piece. There is no credit available for this, since the question requires the candidate to be able to take an overview of the piece, select two moments that they consider to be important, and say why they might be considered thus. Whilst there is unlikely to be complete objectivity as to the identification of such dramatic moments in terms of aesthetic response, credit should be awarded for the selection of points that are well-argued and well-related to the intention of the piece.

Any reference to the reaction of the audience is worthy of credit since this is likely to be something that many may ignore.

1 mark	Identification of an effective dramatic moment.
<b>and</b>	
1 mark	Reasoned, objective justification as to why it was effective.
<b>and</b>	
1 mark	Identification of a second effective dramatic moment.
<b>and</b>	
1 mark	Reasoned, objective justification as to why it was effective.
<b>Total = 4 marks</b>	

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**7 Discuss how you dramatised the relationship between two characters in your piece based on *A healthy mind in a healthy body*?**

It is quite likely that there will be more than one character in the piece, but in the unlikely event that there is not, allow credit for any relational qualities that are drawn from the character that is discussed. Note also that, assuming two characters *are* discussed, it is **not** essential for the two characters to be the main two characters: there is much to commend a discussion of two minor characters.

Whatever the content of the piece, the heart of the question is concerned with the ability to create characters in performance, as opposed to merely through dialogue. To some extent, this requires a discussion of the characters, but the focus of the question is on the way that their relationship is dramatised.

Candidates who describe the characters rather than the relationship between them should not receive any credit; allow credit for answers that go beyond this. The focus is on the means by which the drama is created; allow credit for any reference to audience reaction to the way the relationship was dramatised.

1 mark	A superficial account of the relationship between two characters.
2 marks	An account that reveals an understanding of at least one dramatic quality in the portrayal of the relationship.
3 marks	An answer that shows insight into the way in which the relationship was crafted, and some helpful detail as to the approach.
4 marks	A clear discussion about the performance intention and how this was achieved in the crafting and execution of the piece.
<b>Total = 4 marks</b>	

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**8 What performance space did you use for *Dancing in the street*, and how did this influence the way you staged it?**

The focus here is on the relationship between the 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 street. Whatever the choice of performance space, concentrate on the dramatisation of the piece and how the performance space reflected its needs.

1 mark	A simple description of the performance space, and staging methods.
2 marks	A fairly general outline of the performance space, with an occasional reference to staging methods.
3 marks	A focused discussion of the performance space, and the way in which the piece was realised in terms of its staging.
4 marks	Detailed, albeit concise, discussion about the dramatic decisions underpinning the choice of performance space; helpful references to appropriate methods of staging.
<b>Total = 4 marks</b>	



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### Section B

#### 9 Discuss how you would interpret the stage directions in creating a set design for Act Three.

*Hobson's Choice* is set in industrial Salford in the 1880s, and the temptation would be for candidates to create a dingy cellar with little light and a general sense of poverty. However, it would be equally appropriate for the set to create a sense of 'light dawning' on the career of Willy Mossop as he rises from the misery of employment in Hobson's to his new business opportunity. Whatever the view of Mossop's prospects, the occasion is his wedding, and there should be a general sense of optimism about the occasion, captured in the set design.

Brighouse's directions are literalistic, and most candidates will be likely to follow these in detail. However, the higher mark bands reward candidates who are able to offer interpretation, to whatever extent, as to how to approach the design. Some items could, for example, be exaggerated, such as the half-eaten pork pie, in order to provide an ironic comment on the situation. However, be prepared also to reward candidates who present a detailed, insightful approach based on what is given in the direction.

Allow no credit for unsupported diagrams of the set design.

Marks should be awarded as follows:

MARK	DESCRIPTOR
25 24 23 22 21	A consistently accomplished interpretation of set design, with some original thoughts, and a cogent argument for the level of detail suggested. Practical considerations are dealt with and the proposed solution has complete relevance to the extract.
20 19 18 17 16	A skilful response, although there may be a tendency to concentrate on providing, rather than discussing, solutions. Candidates may cover some specific points but there is not always a clear rationale for the practical solutions offered. The suggestions would work but would need further refinement.
15 14 13 12 11	A competent but literalistic response, which offers a design rather than a discussion. There is a clear understanding of the needs of the play, but less in the way of rationale regarding the solution. The suggestions would be broadly effective although at least one point could raise some concern as to its practicalities.
10 9 8 7 6	An acceptable response that deals with a few issues or makes relevant alternative suggestions. Some suggestions may be flawed or demonstrate limited consideration of what is workable. The suggestions might work, but there is a strong tendency towards either the extremely literal, or even the faintly bizarre.
5 4 3 2 1	A limited response, possibly reliant on unformulated ideas, with little understanding of how to produce an effectively functional set design. The candidate's suggestions are likely to be bland, ill thought-out and prove ultimately ineffective.
0	Fails to address any of the assessment criteria.

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**10 It has been suggested that 'Hobson's Choice is a moral tale rather than a human drama.' How could a director bring out the 'human' dimension in performance?**

It is certainly true that the plot of Hobson's Choice embodies the moral 'you reap what you sow' as Hobson's daughters manoeuvre him into a corner where he has no choice. Yet the plot is not presented as a morality play, and the downfall of the self-obsessed, self-important bootmaker is dramatised rather than narrated. The humanity of the tale shines through its dramatisation, and whilst candidates may wish to argue that the story is the more important, there should be some recognition of the way in which the characters are created, and realised in performance, to portray this.

Answers may deal with the realisation of character, the use of costume, local accents, customs or humour. Those that focus exclusively on plot are likely to miss the point of the question, which is concerned with the ways in which the drama is wrought from the situation. The most knowledgeable candidates might draw a parallel with King Lear and his rejection of his three daughters, which leads to his own downfall, and the tragic links between King Lear and Brighouse's bumbling Hobson.

Marks should be awarded as follows:

<b>MARK</b>	<b>DESCRIPTOR</b>
<b>25</b> <b>24</b> <b>23</b> <b>22</b> <b>21</b>	A consistently accomplished discussion of the human dimensions of the drama and how these can be brought out in performance. There is close reference to the text and a full discussion of the points where significant aspects of the humanity of the situation could be exploited.
<b>20</b> <b>19</b> <b>18</b> <b>17</b> <b>16</b>	A skilful response. Candidates will have a range of ideas about how to bring out the human dimensions of the drama, but there is a lack of detail in offering practical solutions to creating performance. Specific detailed reference to the text is not always consistent and the discussion is not always taken from a director's point of view.
<b>15</b> <b>14</b> <b>13</b> <b>12</b> <b>11</b>	A competent response. Candidates discuss elements of the drama 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. There may be an over-emphasis on plot rather than performance.
<b>10</b> <b>9</b> <b>8</b> <b>7</b> <b>6</b>	A fairly general response to the plot, with some suggestions as to how the human dimension might be brought out in performance. There is some consideration of how to establish the nature of the drama with occasional reference to the text, but the discussion is quite superficial.
<b>5</b> <b>4</b> <b>3</b> <b>2</b> <b>1</b>	A limited response that makes one or two of the points about the potential directorial approach to 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.
<b>0</b>	Fails to address any of the assessment criteria.

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**11 As an actor, what character traits would you bring out in playing the role of HOBSON?**

Henry Horatio Hobson is what would be known in the contemporary world as a 'control freak' – an overbearing man whose desire to rule his three daughters with a rod of iron leads to his downfall.

By the start of the extract the seeds of Hobson's downfall are well and truly sown. Nevertheless, candidates should bring out the contrast between Hobson's sense of self-importance, and the situation in which he finds himself. In a drunken state, he falls down a cellar trap door, and has to pay an out-of-court settlement of £500. It is only the threat of increased legal damages that curbs his tongue in giving his view of lawyers. During the course of the remainder of the play, Hobson turns into a complete alcoholic and at this point, there may be a more sympathetic portrayal of his character as he comes to depend on his foreman to run his house for him. The ending of the play does not present a tragedy – the new business will still contain Hobson's name, but will bring him to his senses that his importance is only assured through sublimating his own stubborn will to the greater good of the business.

Marks should be awarded as follows:

<b>MARK</b>	<b>DESCRIPTOR</b>
<b>25</b> <b>24</b> <b>23</b> <b>22</b> <b>21</b>	A consistently accomplished discussion of how different traits in the character of Hobson might be played. 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>20</b> <b>19</b> <b>18</b> <b>17</b> <b>16</b>	A skilful response, although there may be a tendency to fall short slightly in the range of points made about Hobson'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.
<b>15</b> <b>14</b> <b>13</b> <b>12</b> <b>11</b>	A competent discussion of aspects of Hobson's character, which demonstrates 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 may be variable.
<b>10</b> <b>9</b> <b>8</b> <b>7</b> <b>6</b>	An acceptable response that deals with a few points about Hobson's character and/or makes some relevant suggestions. There is some consideration of how to create the role sustained by occasional reference to the text. The practical solutions offered are somewhat predictable, and do not explore its complexity.
<b>5</b> <b>4</b> <b>3</b> <b>2</b> <b>1</b>	A limited response that makes one or two of the points about the character of Hobson but which 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.
<b>0</b>	Fails to address any of the assessment criteria.

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### Section C

**12 Briefly summarise the plot of your piece based on *A wrongful imprisonment*, and then discuss the ways in which you dramatised it.**

The actual plot of the piece does not matter here, although it is assumed that the candidate will be able to offer a concise and credible explanation of it. The crucial feature **is the way in which it has been dramatised**, which means the way in which it was brought to life as a piece of drama. Candidates should talk *inter alia* about:

- the way the story was structured
- the use of different characters, and the dialogue given to them
- use of performance space
- the way in which moments of dramatic tension were created, and their success in execution

Allow credit for original features that use dramatic means in an interesting and/or original manner.

MARK	DESCRIPTOR
25 24 23 22 21	A consistently accomplished discussion of the how the plot was dramatised. There is a coherent and sustained discussion of the elements of drama and the way in which these were employed in structuring the piece.
20 19 18 17 16	An assured discussion of how the plot was dramatised. There is a good grasp of what the group was trying to achieve, and there is an attempt to use the elements of drama to structure the piece in an interesting and varied manner.
15 14 13 12 11	A competent discussion of the how the plot was dramatised, although at times there is as much emphasis on the story itself as the means of dramatising it. There is a general discussion of the elements of drama and the way in which these were employed in structuring the piece.
10 9 8 7 6	A general discussion of the plot and some indication of its dramatic elements. There is some indication that the story was conceived in dramatic terms, but specific details of such elements as structure, dialogue or performance space are not dealt with in detail.
5 4 3 2 1	A limited response that refers to one or two of the points regarding the piece. There is scant understanding of how to work practically in creating drama. The answer may simply restate one point several times or drift over a number of unremarkable points in a superficial manner.
0	Fails to address any of the assessment criteria.

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**13 What approach did you take to the staging of your piece based on *A healthy mind in a healthy body?*, and how successful was it?**

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

Allow **no** credit for unsupported diagrams of the set design.

Marks should be awarded as follows:

<b>MARK</b>	<b>DESCRIPTOR</b>
<b>25 24 23 22 21</b>	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. Style of delivery and use of performance space is very likely to have been effective in the actual presentation.
<b>20 19 18 17 16</b>	A skilful response. Candidates cover most points in detail but there is occasional lack of attention to detail in offering practical solutions. The proposed solution is likely to have been effective in the actual presentation although the occasional point made might raise a question as to its appropriateness.
<b>15 14 13 12 11</b>	A competent response. Candidates cover some of the points listed above but not in so much detail. The proposed solution 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.
<b>10 9 8 7 6</b>	An acceptable response that deals with some of the issues involved in staging the piece. The appropriateness of the proposed solution is questionable as there is limited consideration of the use of that space or the relationship with the audience it is likely to foster.
<b>5 4 3 2 1</b>	A limited response that refers to one or two points 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.
<b>0</b>	Fails to address any of the assessment criteria.

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**14 To what extent did your performance of *Dancing in the street* create for your audience the atmosphere that you intended?**

Audience reactions are often unanticipated or even unintended. The focus of this question is on whether candidates have a good understanding of what reaction they thought they would get, and how this worked out in reality.

In particular, they may focus on:

- a clear statement of intention as to what the piece set out to achieve
- a discussion of audience experience based on content, performance style, performance venue, characterisation etc
- an evaluation of the success of the performance in achieving this

<b>MARK</b>	<b>DESCRIPTOR</b>
<b>25</b> <b>24</b> <b>23</b> <b>22</b> <b>21</b>	A consistently accomplished discussion of the creation and realisation of the chosen atmosphere. There is a clear idea of how to approach the drama with sustained insight into practical approaches. There is close reference to the piece and a good range of dramatic ideas as to how it could be interpreted.
<b>20</b> <b>19</b> <b>18</b> <b>17</b> <b>16</b>	A skilful response, although there may be a tendency to fall short slightly in the range of points made about the creation of the atmosphere, even though the discussion itself is well managed. Candidates will have a range of ideas of how to create the drama but details regarding practical solutions may not always be spelled out.
<b>15</b> <b>14</b> <b>13</b> <b>12</b> <b>11</b>	A competent discussion of the intended performance objective, which demonstrates a good level of understanding but is variable in its success, some details receiving far greater attention than others. The level of understanding of how the audience could experience the piece may be variable.
<b>10</b> <b>9</b> <b>8</b> <b>7</b> <b>6</b>	An acceptable response that deals with a few points about the atmosphere of the piece. There is some consideration of how to create this atmosphere, sustained by occasional reference to the piece itself. The practical solutions offered are somewhat predictable, however, and do not explore its complexity.
<b>5</b> <b>4</b> <b>3</b> <b>2</b> <b>1</b>	A limited response that makes one or two of the points about the intended atmosphere, but which 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.
<b>0</b>	Fails to address any of the assessment criteria.