

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**

**0411/12**

Paper 12 (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 Describe the costume you would suggest for the character of DICKIE, and give a reason for your suggestion.**

Dickie is described as 'an Oxford undergraduate, large, noisy, and cheerful'. He is anything from the tweeds or blazer of Billy Bunter to the flamboyant Bertie Wooster with brightly coloured cummerbund, a check suit, purple socks, white dinner jacket etc. Candidates should be able to spot him as something of a fop. Allow any points that mark Dickie's concern to be fashionable to the point of appearing potentially incongruous or even ridiculous. Allow one mark for an appropriate suggestion, and a second mark for the recognition of the character type.

The play was written in 1946, but is set in 1912 and some candidates may make suggestions of costumes from the time of writing rather than the period the play is set. If candidates use 1946 as the sole reason for the costume choice, a mark cannot be awarded. However, if there is extra supporting evidence, the reference to 1946 is ignored.

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

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- 2 Identify three things that you would want to establish about the relationship between ARTHUR WINSLOW and DICKIE in their first encounter (line 86 'I'm on Mother's side.' to line 178 'The Victoria and Albert Museum.').

Arthur Winslow has a prickly relationship with his son Dickie, whom he sees as feckless, idle and unlikely to be successful in his study for a degree at Oxford. Although they both have a sense of humour, Dickie is immature and they seem to disagree about almost everything in this first encounter. Arthur is clearly irritated by almost everything that Dickie says: the elderly vicar; contemporary dancing styles; Ronnie's homework; the gramophone. Allow references to any of these, but candidates should indicate the underlying point about the relationship being tense, rather than just listing these.

Candidates who make the same point several times may only be awarded **one** mark.

1 mark	a valid point about the relationship between Arthur Winslow and Dickie, as seen in the lines indicated.
<b>and</b>	
1 mark	a second valid point about the relationship between Arthur Winslow and Dickie, as seen in the lines indicated.
<b>and</b>	
1 mark	a third valid point about the relationship between Arthur Winslow and Dickie, as seen in the lines indicated.
<b>Total = 3 marks</b>	

- 3 Suggest two aspects of the character of VIOLET that you would want to bring out between the opening of the extract and line 55 ('Well, well – I must be getting on –'). Give a reason for each aspect, quoting specific lines from the extract.

Violet is an elderly maid who has served the Winslows for some time. She has known 'Master Ronnie' since childhood, and is portrayed as reliable, trustworthy and motherly. Candidates should identify specific lines that they feel would bring out the qualities they have identified. Candidates should not be coloured in their views by Arthur's comments (lines 347–352) about her eccentricity, which are not necessarily meant literally.

1 mark	a valid point about the character of Violet.
<b>and</b>	
1 mark	an appropriate reference to the extract.
<b>and</b>	
1 mark	a second valid point about the character of Violet.
<b>and</b>	
1 mark	an appropriate reference to the extract.
<b>Total = 4 marks</b>	

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**4 Give two examples from the extract of how characters might make use of the furniture and/or props in the drawing-room for dramatic effect.**

The action takes place 'in the drawing-room of a house in Courtfield Gardens, South Kensington' and there is likely to be a range of items of furniture and props in the room (including a great deal of clutter). There are many possible areas for discussion, some of them not specified by Rattigan, e.g. standing in respect of people entering, sitting for conversation, pouring drinks, lighting cigarettes, playing records on the gramophone, the relationship of the characters as shown through their posture and their posturing.

Candidates should be credited for the positioning of the furniture and/or props in response to these dramatic needs. It is possible that weaker candidates would imagine the characters sitting down for the whole extract: this is far from the case, as the drawing-room drama depends on a variety of movement and posture. Allow credit for innovative suggestions, including symbolic use of furniture, which may be provided by some candidates.

There is **no** credit for simply describing items of furniture, or for providing drawings or diagrams of set designs.

1 mark	Identifies a point where a character or characters make use of the furniture and/or props (e.g. in terms of posture, proxemics etc.).
<b>and</b>	
1 mark	Identifies the dramatic significance of this.
<b>and</b>	
1 mark	Identifies a second point where a character or characters make use of the furniture and/or props (e.g. in terms of posture, proxemics etc.).
<b>and</b>	
1 mark	Identifies the dramatic significance of this.
<b>Total = 4 marks</b>	

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- 5 As an actor, discuss how you would portray ARTHUR WINSLOW's support for RONNIE in the closing dialogue of this extract (line 836 'Come in.' to lines 883–884 'Replace receiver? Certainly.')**

Arthur Winslow's entire world is about to be turned upside down by the events surrounding Ronnie's dismissal from Osborne Naval College. In this encounter, Arthur seeks to establish Ronnie's truthfulness and this will be the foundation for what follows in the remainder of the play. As he stares into his youngest son's eyes, he looks earnestly for the signs of innocence that will empower him to fight his cause at the highest levels. The means by which he does this are tender and subtle, but deeply searching. Allow credit for references to closeness, stillness, voice control, eye contact, pacing and any other appropriate features. The strongest candidates will be likely to recognise the change of mood and pacing from line 878, when Ronnie leaves the room.

The focus of the question is on **how** dramatic techniques will be used; there is no requirement to produce a narrative.

1 mark	A simple – possibly single – suggestion as to how the excerpt might be played.
2 marks	A general discussion of the relationship between Arthur Winslow and Ronnie, with limited reference to how this might be played.
3 marks	A fair discussion of the passage, drawing out references to the father and son relationship, and some practical suggestions as to how this could be achieved.
4 marks	A detailed discussion of the relationship between the two 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 insight into how to realise the excerpt: 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 Identify two important dramatic moments in your piece based on *All the world's a stage I'm going through*. What made them effective?**

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 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 an audience is worthy of credit since this is likely to be something that many may ignore.

1 mark	Identification of a key 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 key 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 *The hit man*.**

Whilst not trying to second-guess the content of the pieces, there is a possibility that many of them will revolve around the hit man and the victim, although this might lead to a very short dramatic moment, rather than a sustained dramatic interaction! In any case, 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 dramatised, and some helpful detail as to the approach.
4 marks	A clear discussion about the dramatic relationship and how this was achieved in the crafting and execution of the piece.
<b>Total = 4 marks</b>	

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**8 What set did you choose for *A night on the mountain*, and how did you stage the piece?**

The focus here is on the creation of the set, and the way this informs the staging. Note that the word 'set' may be misinterpreted by some candidates to mean (for example) that the play is set in a wood, or on a railway station. If so, concentrate on the way they dramatised it, and the way in which the choice of performance space reflected the needs of the piece.

The focus is on the way the set/stage was used rather than a description of the environment in which it was performed. Since resources vary greatly between Centres, allow credit for hypothetical answers where there may have been no physical set but candidates produce imaginative solutions.

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



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### Section B

#### 9 In designing a set for the extract, how would you use the performance space for maximum effect?

*The Winslow Boy* is set in 1912, although it was first performed in 1946. The set envisaged in the stage directions is to some extent, therefore, a nostalgic recreation of a bygone age. The question facing a designer is the detail that is required. The statement that 'the furnishings betoken solid (but not un-decorative) upper middle-class comfort' should be the key to literalistic interpretations, but allow also for more ambitious (arguably post-modern) interpretations that represent this detail in other ways. It is likely that most candidates will play safe and offer a traditional picture of a drawing room, but the most important aspect of the question is less about *what* goes in the space, than the proxemics of the design. Allow credit for authenticity in approaching the design, but maximum credit is reserved for effective discussion of scenography issues.

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

Marks should be awarded as follows:

MARK	DESCRIPTOR
25 24 23 22 21	A clear unity to the design concept, and a consistently accomplished solution to the use of the performance space. Practical considerations are dealt with and the proposed solution has complete relevance to the extract.
20 19 18 17 16	A skilful and unified 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 engage practically with the props and performance space. The candidate's suggestions are likely to be bland, ill thought-out, prove and ultimately ineffective.
0	Fails to address any of the assessment criteria.

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**10 'I believe the best plays are about people, and not about things' (Terence Rattigan). How would you seek to make the most of the human dimension of the drama if you were directing a performance of the extract?**

The quotation sums up Rattigan's attitude towards the dramatic content of the 'well-made play', in particular the emphasis on the human element of the drama, often seen through the effects of minute decisions and occurrences on the lives of individuals and families. In that sense, *The Winslow Boy* is an excellent example, since an apparently trivial incident sparks a crisis that goes beyond the immediate family. Candidates are not invited to agree or disagree with the quotation: it is simply given, although in rare instances, there may be a reason given for putting forward an alternative perspective. The most perceptive candidates may identify that Rattigan's style is dependent, for the development of the action, on the 'things' that move the action on as characters respond to them. Answers should focus on specific examples of how the interaction of the characters demonstrates this concern with the feelings and desires of the human heart. Examples might be taken from across the extract, so long as they are workable and credible.

Marks should be awarded as follows:

MARK	DESCRIPTOR
25 24 23 22 21	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.
20 19 18 17 16	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.
15 14 13 12 11	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. The level of practical understanding of how to create performance for an audience is similarly 'patchy'; there may be an over-emphasis (for example) on plot rather than performance.
10 9 8 7 6	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.
5 4 3 2 1	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.
0	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 CATHERINE WINSLOW?**

Catherine Winslow is an enigmatic figure, which probably reflects the chronological distance between the writing of the play and the events it portrays. Catherine is a universally recognisable type: a woman who adopts some male behavioural traits, appearance and attitudes in order to succeed. A feminist, strongly influenced by the rights of women, and trade unionists, she is an uneasy figure in the upper-middle class world of the Winslows. Yet she represents the tensions between the old world order and the new: she is eager to make a stand for the new role of women, but desperate to make an impression on John Watherstone, and to get married. Candidates might discuss any of these apparently contradictory characteristics, and the better ones should recognise such contradictions. Bringing them out in performance is a challenge for the actor, but there should be a good range of practical solutions offered, and not merely a list of the traits themselves.

Note: although Rattigan describes Catherine as having 'an air of masculinity', this means 'a mind like a man's' rather than the implication that she is a lesbian.

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 contrasting, and potentially contradictory traits in the character of Catherine Winslow 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 Catherine Winslow's contradictory 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 Catherine Winslow'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 Catherine Winslow'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 Catherine Winslow 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 your piece based on *All the world's a stage I'm going through*, and discuss how you dramatised it.**

The actual content 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 how the story 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 story 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 how the story 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 story 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 or largely narrative 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 performance space did you use for your piece based on *The hit man*, 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:

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

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**14 What atmosphere did you set out to create in your piece based on *A night on the mountain*, and what did you want the audience to experience? How successful were you in achieving your aims?**

Audience reactions are often unanticipated or even unintended and the focus of this question is on whether candidates have a good understanding of what the reaction they thought they would get was 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.