

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

## **MARK SCHEME for the May/June 2013 series**

### **0411 DRAMA**

**0411/11**

Paper 1 (Written Examination), maximum raw mark 80

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

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

Cambridge will not enter into discussions about these mark schemes.

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

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**Section A**

- 1 Suggest one piece of advice you would give to the actor playing the part of MRS GUPTA in Scene 7. How would your advice help to make the performance effective?**

Mrs Gupta appears only in Scene 7, and is a high status character in the extract. There is detail about her appearance, especially her hairstyle, and she has a controlling role in this scene and, by implication, elsewhere in the play.

1 mark	An appropriate piece of advice to the actor playing MR GUPTA.
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**and**

1 mark	An appropriate reason as to why this advice would be likely to make the performance effective.
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<b>Total = 2 marks</b>	
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- 2 List three props that would be needed for this extract, and say how each one could be used effectively in performance.

There are several props used in the extract. Possibilities include: cloth, sewing machines, money, crockery, bags of hair and so on. Credit should be awarded for demonstrating the way in which each could be used.

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

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

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

1 mark	An indication of how the chosen prop could be used effectively.
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<b>Total = 3 marks</b>	
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- 3 Look at the end of the extract (line 1143: ‘Who’s there?’ to line 1216: ‘Over my dead body will I ever give up this flat’) and say how you would want the actors to pace the drama to make it effective.**

This is the end of the extract and a point where the drama moves into a higher gear as the rent collector turns up. There is a quicker pace, and an air of menace, confrontation and accusation, which quickly leads to violence and recrimination.

To access the higher mark bands, candidates should show awareness of the type of the dialogue here and the way in which the pacing would be likely to be quick and tense. Suggestions of slowing the pacing are unlikely to work, even if supported by discussions of psychological reflection, but be prepared to consider any workable approach if it is given with a rationale that could be successful.

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

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- 4 What four pieces of advice would you give to the actor playing MONKEYMAN between line 507 ('Come here, Tikka, come here...') and line 525 ('...like your innocent sister's') in order to make the most impact on the audience?

This speech forms something of a contrast with the rest of the action of the play, especially the bulldozing of the slums that comes immediately before. Monkeyman is an itinerant street performer whose first appearance in Scene 3 is to entertain with the monkey and the dog. However, this changes quite dramatically now that the monkey is dead, having been bitten by the dog. The speech finishes with Monkeyman preparing to cut the dog's throat in sacrifice.

1 mark	A valid piece of advice.
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**and**

1 mark	A valid piece of advice.
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**and**

1 mark	A valid piece of advice.
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**and**

1 mark	A valid piece of advice.
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<b>Total = 4 marks</b>	
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**5 Write briefly about how you would want the actor playing MANECK to perform the role.**

Maneck is a seventeen-year-old student who lodges with Dina. He is shrewd and clever and understands the situation of the two tailors, Om and Ishvar, who Dina has hired. He acts as her moral conscience.

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

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**6 How successful was the style of dialogue you used in your piece based on *Letter from abroad*?**

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

No credit should be awarded for purely narrative responses.

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

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**7 In your piece based on *Going green*, how did you use physicality, and how effective was it?**

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

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



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**8 How did you use contrasts (such as movement/stillness, sound/silence, light/darkness etc.) to add interest to your piece based on *Festival banquet*?**

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

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

No credit should be awarded for purely narrative responses.

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

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### Section B

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

Dina is the central character in the play. She is a Parsi widow, which sets her in religious distinction to the Hindus around her. She is proud and does not want to re-marry following the death of her husband. Neither does she wish to live on her brother's charity. She is enterprising and outgoing and determined, seeking to set up in business by selling/supplying clothing garments to Mrs Gupta. She is dependent on the work of the two tailors, Om and Ishvar, who she encounters at the start of the play. Their perception of her is someone who has power, but the drama demonstrates the relative nature of this power and she is dependent on them to produce the goods.

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

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

Marks should be awarded as follows.

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

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**10 'A *Fine Balance* shows the effect of big politics on little people.' If you were directing this extract, how would you bring out this view of the play?**

The play is set in 1975 at the time when the Indian Prime Minister, Mrs Indira Gandhi has declared a State of Emergency. This forms the backdrop to the play in terms of providing both the general context of the action and the specific themes that emerge through the dialogue.

These include the financial situation in which the characters find themselves, the slum clearance projects, the need to flaunt authority in order to make a living wage, the disregard for people's feelings so long as they can make a crust. Dina is trying to survive in this context and the two tailors, Om and Ishvar, sum it up well and it may be that these characters form a central part of the answer. There is ample scope, however, for any of the characters to exemplify this directional vision.

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

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10 'A Fine Balance shows the effect of big politics on little people.' If you were directing this extract, how would you bring out this view of the play?

Marks should be awarded as follows:

23–25	<p><i>Shows a sophisticated practical understanding of the play and its style and offers creative solutions</i></p> <ul style="list-style-type: none"> <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>	Upper band – application
20–22	<p><i>Shows a perceptive practical understanding of the play and its style and offers creative solutions</i></p> <ul style="list-style-type: none"> <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>	
17–19	<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>	
14–16	<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 how it can be realised in performance.</li> <li>A good level of detail with some appropriate references to the extract.</li> </ul>	Middle band – understanding
11–13	<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>	
8–10	<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>	
5–7	<p><i>Identifies one or two examples of how the director could approach the play</i></p> <ul style="list-style-type: none"> <li>Rudimentary suggestions based on isolated references to the extract.</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 how to direct the play.</li> </ul>	
0/1	No answer/insufficient response to meet the criteria in the band above.	

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

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

Marks should be awarded as follows:

<b>23–25</b>	<p><i>Shows a sophisticated practical understanding of design elements and offers creative solutions</i></p> <ul style="list-style-type: none"> <li>Comprehensive discussion of the way that design elements might be addressed.</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 design elements and their challenges</i></p> <ul style="list-style-type: none"> <li>An assured discussion of the way the design elements might be addressed.</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 design elements and how they could be realised</i></p> <ul style="list-style-type: none"> <li>An effective discussion of how the design elements might be addressed.</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 design elements and how they could be realised</i></p> <ul style="list-style-type: none"> <li>A consistent approach to the design elements which are 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 design elements</i></p> <ul style="list-style-type: none"> <li>Variable approaches to design elements, 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 design elements</i></p> <ul style="list-style-type: none"> <li>A few partially formulated ideas of how design elements could be used.</li> <li>A superficial approach to the creation of setting based on unsupported opinion with little reference to the extract.</li> </ul>	
<b>5–7</b>	<p><i>Identifies one or two examples of how design elements could be used</i></p> <ul style="list-style-type: none"> <li>Rudimentary suggestions that link 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 design elements.</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 What opportunities were there for set design in your piece based on *Letter from abroad*?

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

Marks should be awarded as follows:

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

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**13 How successful were you in creating dramatic tension in your piece based on *Going green*?**

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

Marks should be awarded as follows:

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



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**14 Discuss the way in which you made use of the performance space in your piece based on *Festival banquet*. What, if anything, would you change?**

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

Candidates might discuss the following points:

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

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**14 Discuss the way in which you made use of the performance space in your piece based on *Festival banquet*. What, if anything, would you change?**

Marks should be awarded as follows:

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