

**MARK SCHEME for the May/June 2009 question paper**  
**for the guidance of teachers**

<b>0411 DRAMA</b>
<b>0411/01</b> 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 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 2009 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 Give *one* piece of advice you would offer to the actor playing the non-speaking part of FERDINAND PILLAR. Why would this make the role effective in performance? [2]**

Ferdinand Pillar (referred to by Jan Ballas as 'Mr P') does not speak in Act One and communicates through gestures (almost as a Commedia figure). The focus of the question is to allow candidates to think about how they would make Pillar's presence felt in the performance through these gestures. Suggestions might include emphasising them to make them bigger and more comical but allow any creative solution no matter how apparently off-beam (e.g. masks, surtitles above the stage) so long as they can be justified. The two marks are **not** related: it is possible in principle to understand how the advice would make the role effective in performance but to give an entirely inappropriate piece of advice. Or vice-versa.

1 mark	An appropriate piece of advice.
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**and/or**

1 mark	A valid reason for this advice.
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- 2 What lighting would you recommend for the opening of the extract? Give *two* reasons for your suggestion. [3]**

Havel's directions imply that the lighting is cold, harsh and unchanging. The three offices have identical lighting and this would probably be the same for the whole extract. However, suggestions for lighting may be varied and these could range from a suggestion (for example) of 'a blue wash' through to more detailed proposals. Accept any appropriate suggestion. Two further marks are available for a discussion that reflects the reason for the choice. The two sets of marks are **not** related: it is possible in principle to understand the reasons for suggesting this lighting but to make an entirely inappropriate choice. Or vice-versa.

1 mark	An appropriate suggestion for lighting the opening of the extract.
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**and/or**

1 mark	A valid reason for this lighting suggestion.
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1 mark	Another valid reason for this lighting suggestion.
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**3 Identify *three* ways in which you would bring out the comic effect of LEAR's speech at the opening of Scene 2. [3]**

MARK LEAR is a teacher of Ptydepe whose role in the extract is to portray the enormous complexities that face the employees of the organisation as they attempt to learn Ptydepe. The speech in the extract has been abridged slightly from Havel's play in order to make it more accessible to candidates. The point here, though, is to bring out this complexity in a way that communicates the Absurd impossibility of anyone ever successfully mastering it.

Candidates are free to suggest means of achieving this. They may have answered the question from the point of view of either an actor or a director. They may include, amongst others, rapid delivery of the dialogue, complex writing on a board, gesturing, pacing up and down, use of facial expression. Each suggestion must be backed up with reference to the text, although this does not necessarily mean verbatim quotations, and may also include references to staging, props etc.

1 mark	A valid point about how to deliver the speech, with appropriate performance indications related to the text.
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**and**

1 mark	A valid point about how to deliver the speech, with appropriate performance indications related to the text.
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**and**

1 mark	A valid point about how to deliver the speech, with appropriate performance indications related to the text.
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**4 Suggest appropriate costumes for JOSEF GROSS and for HANA. Give *one* reason for each suggestion. [4]**

As with previous answers, allow independent marks for the suggestion and the justification and repeat this for each character.

JOSEF GROSS is the Managing Director of the large organisation. We are not told the nature of the business that the organisation is involved with but, by implication, it is a large State-controlled bureaucracy. It is likely that GROSS (notwithstanding his fall from power by the end of the Act) would be dressed formally, although other interpretations are possible and some answers may reflect a form of Communism reminiscent of Mao's China, for example. Havel says of HANA that 'combing her hair will be her main occupation throughout the play'. The implication is of a glamorously superficial secretary who is oblivious to what is going on and whose main concerns are with her appearance and with getting food and drink which are (also by implication) in short supply. Both wear coats as they enter and leave, and these may form part of the possibilities for the costume choice.

1 mark	A realistic description of an appropriate costume for Josef Gross.
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**and/or**

1 mark	A valid reason for the choice of costume.
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**and/or**

1 mark	A realistic description of an appropriate costume for Hana.
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**and/or**

1 mark	A valid reason for the choice of costume.
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- 5 What is the significance of JOSEF GROSS's speech at lines 1228–1243 ('I'm the Deputy Director and I insist that you show me some respect ... in order to escape this vicious, vicious circle?')? How would you advise an actor to deliver this speech from Scene 6? [6]

This speech is Gross's final undoing at the hands of the ruthless Jan Ballas, who has already by this stage manoeuvred his way into the role of Director by tricking Gross into accepting the role of Deputy on the basis of supposed guilt over a minor offence. Gross is an insecure man, easily manipulated and lacking in confidence over his own position. At this stage he has been backed into a corner and has 'spat the dummy' in front of other employees. He is backed up by no-one else and it is easy, therefore, for Ballas to assume authority in the situation.

The first three marks are for recognising the significance and importance of the speech. The second set of marks are awarded separately and are for the insight that the candidate can bring to the role, perhaps indicating Gross's hysteria, his shattered confidence, his resignation in all senses that the position he thought was secure at the start of the extract is completely undermined. Allow credit for breadth and depth in answers. The most able candidates may well oscillate between significance and delivery.

1 mark	A simplistic understanding of the significance of the speech.
2 marks	A reasoned explanation of the significance of the speech.
3 marks	A perceptive understanding of the significance of the speech, its positioning in the play, and possibilities for maximising its dramatic effect.

and/or

1 mark	A simplistic suggestion as to how to deliver one aspect of the speech.
2 marks	Some workable approaches to delivering the speech that reflect its significance.
3 marks	A perceptive understanding of how to maximise dramatic effect in delivering the speech.

- 6 What happened at the climax of your piece based on *The athletics championship*? How effective was this section of the piece when you performed it? [4]

In a short piece, it may be that identifying a climax may be challenging but the question simply requires candidates to be familiar with the structure of what they have created and be able to identify which is the most significant part.

1 mark	A description of an aspect of the piece.
2 marks	A description of an aspect of the piece with brief commentary as to its position in the structure.
3 marks	A discussion of why the selected section was effective in performance.
4 marks	An assured discussion of the climax of the piece that comments perceptively on its effectiveness.

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**7 What was the particular message of your piece based on *Doing our bit to save the planet*? How did you communicate this message in performance? [4]**

It is likely that the majority of pieces will have an environmental theme, although this is by no means inevitable. Similarly, it is quite possible that there will be a political dimension to several of the pieces. It is equally possible that the piece will be a sci-fi hero attempting to save the planet! Make no judgement on the message so long as it is coherent and does not undermine the stimulus title. The focus here is on how the message was communicated in performance, assuming, of course, that it was performed, which it should have been.

1 mark	Able to state the message of the piece and give enough information to demonstrate its relevance to the dramatic stimulus.
2 marks	States the message and makes a few points about its performance.
3 marks	Relates the message to the performance style and gives some supportive detail.
4 marks	A clear discussion about performance intention and how it enabled the message of the piece to be communicated.

**8 What did 'the flag' stand for in your piece based on *We unite under our flag*? [4]**

The phrase 'stand for' carries with it the notion of representation and significance, as well as the way in which the flag was actually used in the piece. Candidates may have produced a patriotic piece, an anarchist piece or something not obviously related to either. The focus, though, is how they have decided to use the idea of 'the flag'. In some cases, this will be a literal prop, in others, a metaphor for the act of uniting around something. Allow credit for detailed reference and evaluation.

1 mark	A simple – possibly single – reference to the use of 'the flag'.
2 marks	A general discussion of what 'the flag' stood for and an indication of how this was used.
3 marks	A fair discussion of the meaning of 'the flag' – motif or prop and its significance in the drama.
4 marks	A good overview of the approach taken and detailed reference to the use of 'the flag' as a central feature of it. Or, if the flag was not a central feature, why not.

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### Section B

- 9 Select *three* points in the extract that illustrate effectively the character of JAN BALLAS, and describe in detail how these would help you play the role. [25]

JAN BALLAS begins the extract as the Deputy Director and quickly manoeuvres his way into becoming the Director who presides over the dismissal of JOSEF GROSS. He is able to manipulate every situation. He works closely with FERDINAND PILLAR who, though silent in the extract, is an effective stooge who enables BALLAS to establish a power base. BALLAS is quick in producing reasons for his decisions and these weave around in a complex and mystifying manner, rather like a wily civil servant who is able to manipulate his ministerial boss. He has initiated the order imposing the new language, Ptydepe and then produces many weasel words as to why it should remain. By contrast, he creates enormous significance from GROSS's supposed misdemeanour over the stamp. (The audience are at this stage unaware that the initial memorandum written in Ptydepe exonerates GROSS completely from this! This is only revealed at the end of the play.)

The specific three points identified are not significant. Allow credit for discussion between them and ways in which the character might be developed in performance; reward specific references to the text if they are relevant to the discussion.

*Please note that if only two points are referred to, reduce the mark awarded to the top of the previous band. If only one point is alluded to, move the mark awarded to the top of the band before that.*

Marks should be awarded as follows:

MARK	DESCRIPTOR
25 24 23 22 21	A consistently accomplished discussion of how the character of Jan Ballas 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.
20 19 18 17 16	A skilful response, although there may be a tendency to fall short slightly in the range of points made about Jan Ballas'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.
15 14 13 12 11	A competent response. Candidates discuss Jan Ballas'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.
10 9 8 7 6	An acceptable response that deals with a few points about Jan Ballas'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.
5 4 3 2 1	A limited response that makes one or two of the points about the character of Jan Ballas 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.
0	Fails to address any of the assessment criteria.

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- 10 'Havel's play reflects his experience of life under Soviet rule, but its message still applies today'. What is this message, and how would you seek to bring it out if you were to direct a performance? [25]

The quotation does not need to be justified from the play; it is possible (although unlikely) that a candidate might disagree with it. Allow maximum credit if the disagreement is well argued. Once candidates have identified what aspects of the play transcend Communist Czechoslovakia (e.g. manipulation of situations and language by the powerful, the way people behave in an office setting etc.) the key issue here is the way in which a director might attempt to bring out such themes within a production of the play.

It is likely that candidates will spend some time discussing the quotation but only allow credit for this if what they say forms the basis of what they would do in the role of director. Any discussion of the quotation must, therefore, be substantiated by what is said about the practical decisions about the realisation of the play.

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

Marks should be awarded as follows:

MARK	DESCRIPTOR
25 24 23 22 21	A consistently accomplished discussion of the enduring message of the play and how this 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 text could be exploited.
20 19 18 17 16	A skilful response. Candidates will have a range of ideas about the enduring message of the play but there is a lack of attention to detail in offering practical solutions to creating performance. Specific detailed reference to the text is not always consistent and there is slight variability between the discussion of different points in the drama.
15 14 13 12 11	A competent response. Candidates discuss elements of the text 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'; the points are not covered in sufficient depth, some may not be covered at all.
10 9 8 7 6	A fairly general response that deals with a few issues or makes relevant alternative suggestions. 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 How would you use the performance space, props, and action to create comic effects from the many references to food, drink, cigars and cigarettes in this extract? [25]**

In the opening directions Havel describes the set with its three rooms, typical of Theatre of the Absurd with its farcical comings and goings, and there is plenty of scope here for commenting on how the space could be used. The question is not about set design *per se* but this is clearly an important consideration in addressing the question. Additionally, in performance, this Absurdism can be linked with larger-than-life but trivial props. The food shortages of the Soviet period provide the inspiration for Havel's constant references in the extract. Candidates should be credited for spotting the extent of these and incorporating them into their answer. These include the milk and rolls in Scene 1, the goose in Scene 3, the bag of onions in Scene 3, the chocolates and the limes in Scene 4, the cantaloupes and the sugar in Scene 6.

The nature of what is suggested must be practical, workable and appropriate to the nature of the text. Allow scope for creative and imaginative solutions.

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 solution to the use of staging and props. Considerations are dealt with and the proposed solution has complete relevance to the extract. If the candidate's suggestions were taken, the performance would be very likely to be effective.
<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 concentrate on one aspect more than others. Candidates may cover some specific points but there is not always attention to detail in offering practical solutions. The suggestions could work but would need further refinement.
<b>15</b> <b>14</b> <b>13</b> <b>12</b> <b>11</b>	A competent response. Candidates cover most of the points listed above but in less detail. The suggestions would be broadly effective although at least one point could raise some concern as to its practicalities.
<b>10</b> <b>9</b> <b>8</b> <b>7</b> <b>6</b>	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 would work for some of the time.
<b>5</b> <b>4</b> <b>3</b> <b>2</b> <b>1</b>	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 prove ineffective.
<b>0</b>	Fails to address any of the assessment criteria.



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### Section C

**12 What style of dialogue did you create in your piece based on *The athletics championship*, and how effective was it? [25]**

Crafting dialogue is a challenging skill and candidates may not have reflected on the importance it has within the piece. However, the best candidates should point to the relationship between this and character, and should demonstrate an insight into the following points:

- the style of the dialogue and its relation to character, plot, intention
- the way in which the dialogue conveys varying messages
- the success of the dialogue in performance and issues surrounding performance
- reasons for the effectiveness or otherwise of their devised dialogue.

Marks should be awarded as follows:

MARK	DESCRIPTOR
25 24 23 22 21	A consistently accomplished discussion of the style of the dialogue of the piece. The practical points above are dealt with or an alternative is given that has practical relevance to the piece. The dialogue created is very likely to have been effective in the actual presentation.
20 19 18 17 16	A skilful response. Candidates may cover some points in detail but there is occasional lack of attention to detail in offering the dialogue created. The drama is likely to have been effective in the actual presentation although the occasional point might raise a question as to its desirability.
15 14 13 12 11	A competent response. Candidates must cover most of the points listed above but not in so much detail. Style of dialogue and approach to drama may have been successful but the discussion is not entirely convincing either because of lack of detail or because the work produced was not always workable.
10 9 8 7 6	An acceptable response that deals with some of the issues involved in creating dialogue in the piece. The work discussed is questionable as there is limited consideration of the significance of the spoken word or the way it is used to communicate with the audience.
5 4 3 2 1	A limited response that refers to one or two of the points regarding the creation of dialogue. There is little understanding of how to work practically in handling dialogue. 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 audience reaction did you hope to produce in your piece based on *Doing our bit to save the planet?* How successful were you in achieving this? [25]**

Audience reactions are often unanticipated or even unintended and 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 – this may build on the answer given in question 7, but should significantly expand on it – allow no credit for a simple restatement
- a discussion of audience based on content, performance style, performance venue, characterisation etc.
- an evaluation of the success of the performance in achieving this.

MARK	DESCRIPTOR
25 24 23 22 21	A consistently accomplished discussion of audience reaction to the piece. There is clarity of thought that embraces potential diversity of audience reaction and whether this was in support of the content or at variance with it.
20 19 18 17 16	A skilful response. Candidates may cover some points in detail but there is occasional lack of focus in discussing what was created or some of the reactions it produced. The drama is likely to have been effective in the actual presentation although there were probably some things that were unintended.
15 14 13 12 11	A competent response. Candidates offer a view as to the effectiveness of their piece but there is some variability between intention and reaction. Candidates must cover most of the points listed above but not in so much detail. The discussion is not entirely convincing either because of lack of detail or because the work produced was not always workable.
10 9 8 7 6	An acceptable response that deals with some of the issues involved in creating the piece. The work discussed is questionable as there is limited consideration of the intentions of the piece or the way it communicated with the audience.
5 4 3 2 1	A limited response that refers to one or two relevant points. There is little understanding of how to work practically to communicate the intentions of the piece. 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 Which *one* design aspect was most important in the performance of your piece based on *We unite under our flag* (e.g. costume, props, set, lighting, sound)? Why was this? [25]

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.

Where more than one design aspect is discussed, the maximum mark available is 10.

Marks should be awarded as follows:

MARK	DESCRIPTOR
25 24 23 22 21	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.
20 19 18 17 16	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 candidates relate to the piece may not always seem consistent.
15 14 13 12 11	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.
10 9 8 7 6	An acceptable response that understands something of the significance of the chosen technical aspect in creating drama but is limited in relating it to the discussion of the piece. The answer focuses mainly on superficial or 'obvious' points and the discussion may be typified by generalised comment.
5 4 3 2 1	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.
0	Fails to address any of the assessment criteria.