

**CAMBRIDGE INTERNATIONAL EXAMINATIONS**

Cambridge International General Certificate of Secondary Education

## **MARK SCHEME for the May/June 2015 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.

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**Section A**

- 1 Suggest a facial expression for the actor playing the role of FELIX in line 259 ('Oww! ... I hurt my arm!'). Why would your suggestion be appropriate?**

This is a comic line, delivered following Felix's hurling a cup across the apartment in frustration at an argument he is having with Oscar.

It is likely that the expression chosen will convey pain or anguish. Allow no marks for expressions that are in contrast to this, unless reasonably justified by the candidate.

1 mark	A suggestion of an appropriate facial expression for the actor playing FELIX.
<b>and</b>	
1 mark	A reason as to why this expression would be appropriate.
<b>Total = 2 marks</b>	

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- 2 You are coaching the actor playing OSCAR between line 444 ('No, sir. There's no doubt about it') and lines 460–1 ('All right, Felix, what is it?'). Give one example of where you would advise the actor to vary his pitch of voice, and give a reason for your choice.

There are quite a few clues as to how to vary the vocal pitch as Oscar moves around the stage. The different sentences all have the possibility of expressing a different emotion, which might be conveyed by pitch of voice.

The pitch would require a good deal of consideration by the actor, based on decisions about Oscar's emotional journey and his attempts at interaction with Felix.

1 mark	An appropriate piece of advice on where to vary the pitch.
<b>and</b>	
1 mark	An appropriate justification for this piece of advice.
<b>Total = 2 marks</b>	

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- 3 Look at lines 22 ('Always try to use your coasters, fellows') to 47 ('I'll be right back...'). Suggest three ways in which the actors seated at the table could use body language to show their reaction to Felix.

There is considerable potential for exaggerated physical movement in this section, which is framed by the card game around the table, and by Felix bringing in food and drink. The physicality of the group seated around the table allows for closeness and distance as they lean in and out, and/or react to Felix.

Allow all forms of non-verbal communication such as facial expressions, gesture etc.

1 mark	A valid suggestion as to how to use body language to show their reaction to Felix.
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**and**

1 mark	A valid suggestion as to how to use body language to show their reaction to Felix.
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**and**

1 mark	A valid suggestion as to how to use body language to show their reaction to Felix.
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<b>Total = 3 marks</b>	
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- 4 Identify two examples of misunderstandings between the characters from line 672 ('Isn't that interesting? ...') to line 696 ('...do you, Gwen?'). For each example suggest how the actors could convey the misunderstanding to the audience.

The style of the drama centres on fast-talk and misunderstanding, and this passage has a considerable number of one-liners where actors could milk this for effect. These include:

- The talk of how long the girls have been in the USA
- The discussion of the Health club
- The conversation about the writing of news reports

Any or all of these could be shaped and refined for effect, and this would need to be considered in the context of how this might be achieved technically. This might include timing, pacing, articulation, posture, gesture or any other means of allowing the dialogue to make its impact.

1 mark	Identification of a misunderstanding between the characters.
<b>and</b>	
1 mark	A valid suggestion as to how to convey the misunderstanding to the audience.
<b>and/or</b>	
1 mark	Identification of a second misunderstanding between the characters.
<b>and</b>	
1 mark	A valid suggestion as to how to convey the misunderstanding to the audience.
<b>Total = 4 marks</b>	

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- 5 You are the director, watching the actors playing OSCAR and FELIX work on lines 189 ('I'm not asking you to do it') to 224 ('I don't believe this whole conversation'). Give one piece of advice to each of them, and in each case say why this would help make their delivery effective.

Oscar and Felix have a tempestuous relationship, which draws its life-blood from their radically different approach to life. Oscar's resentment of Felix's fastidious approach to cleaning and tidying is a running theme of the extract and the desirability or otherwise of the newfound cleanliness of Oscar's apartment excites considerable attention here.

1 mark	a valid piece of advice to the actor playing OSCAR.
<b>and</b>	
1 mark	a reason as to why this advice would make the delivery effective.
<b>and/or</b>	
1 mark	a valid piece of advice to the actor playing FELIX.
<b>and</b>	
1 mark	a reason as to why this advice would make the delivery effective.
<b>Total = 4 marks</b>	

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**6 Explain what you would want to convey to the audience through changes made to furniture and props between Scene 1 and Scene 2.**

Candidates will not have seen the details of the untidiness of the apartment given at the opening of Act 1, but by implication they can work out how it should now look, a model of tidiness and cleanliness. The furnishings and their proximity to each other are not summarised in Act 2, so allow credit for details in the candidate's answer that demonstrate ability to think these through. Access to the higher mark bands should be reserved for answers that discuss the purpose of the changes.

These might cover such points as:

- the effect they want to create for the audience
- the arrangement and positioning of props and furniture to achieve this
- changes in set dressing
- the impact these decisions have on the use of space

Allow credit for any other relevant points.

1 mark	The identification of changes to furniture and props (probably based on stage directions) <b>OR</b> some rudimentary ideas about the changes to furniture and props.
2 marks	The identification of changes to furniture and props (probably based on stage directions) <b>OR</b> some rudimentary ideas about the changes to furniture and props <b>AND</b> a general comment about what they might convey.
3 marks	A competent grasp of the possible changes to furniture and props, and some understanding of what these might convey to the audience.
4 marks	A clear discussion of the possible changes to furniture and props, and several suggestions as to what these might convey to the audience in order to realise the dramatic intention.
5 marks	A proficient discussion of the possible changes to furniture and props, with several detailed suggestions as to what these might convey to the audience. The response shows a thorough understanding of the extract and the dramatic intention.
<b>Total = 5 marks</b>	

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**7 What aspect of your chosen stimulus became most significant in your devised piece, and how well did you bring that aspect out?**

The focus of the question is the relationship of the most important aspect of stimulus to the final piece, especially the aspects that were of most importance as the process took shape.

1 mark	The candidate states the most significant aspect.
2 marks	The candidate states the most significant aspect <b>AND</b> makes a general comment as to how the aspect was brought out.
3 marks	A competent explanation of which aspect of the stimulus was most significant, with some indication of how it was brought out.
4 marks	A clear discussion about which aspect of the stimulus was most significant, with several relevant examples of how well it was brought out.
5 marks	A proficient discussion of which aspect was most significant, with detailed evaluation as to how well it was brought out.
<b>Total = 5 marks</b>	



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**8 Identify one aspect of your devised piece that could be improved, and say why.**

Candidates are required to identify one aspect of their piece where there were shortcomings. It does not matter how big or small the actual aspect was, as the question seeks reasons for why it might have been improved.

1 mark	The candidate identifies one aspect of their piece that could be improved.
2 marks	The candidate identifies one aspect of their piece that could be improved <b>AND</b> makes a general comment why.
3 marks	The candidate identifies one aspect of their piece that could be improved, and gives a competent explanation why.
4 marks	A clear discussion about one aspect of the piece that could be improved with several relevant examples why.
5 marks	A proficient discussion about one aspect of the piece that could be improved with detailed evaluation.
<b>Total = 5 marks</b>	

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### Section B

- 9 You have been asked to prepare notes on how to play the roles of CECILY and GWENDOLYN PIGEON. What aspects of the roles do you see as being most important, and how would you emphasise them in performance?

The Pigeon sisters are named after Gwendolyn and Cecily from Oscar Wilde's *The Importance of Being Earnest*. Although in the extract from *The Odd Couple*, there are minor differences between the two sisters – one is a divorcee and one is a widow – they operate in concert throughout the passage with one being a foil for the other. They contribute several effective one-liners that help the comedy along and turn out to be as entertainingly eccentric as the odd couple they have come to visit.

Candidates should demonstrate insight into the nature of the characters 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.

Marks should be awarded as follows:

(See table on next page.)

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23–25	<p><i>Shows a sophisticated practical understanding of the varying aspects of the roles</i></p> <ul style="list-style-type: none"> <li>• A comprehensive discussion of how the roles could be played, showing sophisticated understanding of the characters and their significance in the extract.</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 the varying aspects of the roles</i></p> <ul style="list-style-type: none"> <li>• An assured discussion of how the roles could be played, showing perceptive understanding of the characters.</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 the varying aspects of the roles</i></p> <ul style="list-style-type: none"> <li>• An effective discussion of how the roles could be played, showing detailed understanding of the characters.</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 varying aspects of the roles</i></p> <ul style="list-style-type: none"> <li>• A consistent understanding of the characters which is mostly viable. There may be some examples of how to play the roles.</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 the varying aspects of the roles</i></p> <ul style="list-style-type: none"> <li>• Variable understanding of the characters, some of which is viable. There may be limited examples of how to play the roles.</li> <li>• A focus on the more obvious aspects of the characters.</li> </ul>	
8–10	<p><i>Shows undeveloped/superficial understanding of the varying aspects of the roles</i></p> <ul style="list-style-type: none"> <li>• A few partially formulated ideas about the characters.</li> <li>• A superficial approach based mostly on description; occasional reference to the extract.</li> </ul>	
5–7	<p><i>Identifies one or two examples of the varying aspects of the roles</i></p> <ul style="list-style-type: none"> <li>• Rudimentary suggestions based on isolated references to the extract.</li> <li>• The response is predominantly narrative.</li> </ul>	Lower band – identification
2–4	<p><i>Simplistic response</i></p> <ul style="list-style-type: none"> <li>• The response shows little understanding of the roles.</li> </ul>	
0/1	No answer/insufficient response to meet the criteria in the band above.	

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**10** In a newspaper review, you read that '*The Odd Couple* makes fun of the sort of squabbling and bickering that messes up all human relationships.' As a director, how would you bring this out in your production of the extract?

The focus of the question is on the ability of the director to bring out the comic potential of the extract. This would require a clear vision of the directorial intention and the means by which it can be realised.

Neil Simon's comedy has a number of hallmarks, most of which are apparent in the extract from *The Odd Couple*. These include:

- Rapid-fire dialogue, often resulting in deliberate confusion between characters.
- Playing on words for comic effect.
- Slapstick exchanges, often playing on gestural physicality or proximity on stage.
- Characters whose relationships are dysfunctional to the extent of being comic.
- The use of these to demonstrate dysfunctionality between characters in the extract.

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

Marks should be awarded as follows:

(See table on next page.)

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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 understanding of the director's intention which is mostly viable; there may be some suggestions of how it can be realised in performance. Good understanding of the opportunities provided by the text.</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 understanding of the director's intention, some of which is viable; there may be limited suggestions of how it can be realised in performance.</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 the director's intention.</li> <li>A superficial approach based mostly on description 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 are the costume designer for a performance of this extract. Discuss how your design concept will reflect the mood of the drama, and outline the distinctive aspects of one of the costumes.**

The purpose of the question is to encourage candidates to write about the most important considerations that would need to be covered in designing costumes for Neil Simon's play, *The Odd Couple*. Candidates will need to show they understand the play's themes and contrasts, and offer practical solutions as to how the costume designer should approach key aspects of the extract.

There is an obvious contrast between the clean-cut Felix, the 'somewhat attractive' Pigeon sisters and the generally sloppy card players. Comment could also be made referring to Oscar's 'dressing for dinner'. The design concept and the details of the design should reflect this, in the context of:

- a discussion of the overall vision for the costume design.
- an understanding of the extract and the characters within it, outlining relevant points of interest in relation to each character and the choices made concerning their costume.
- indication of the mood and motivations of the characters and the play.

Marks should be awarded as follows:

(See table on next page.)

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23–25	<p><i>Shows a sophisticated practical understanding of costume design and offers creative solutions</i></p> <ul style="list-style-type: none"> <li>Comprehensive discussion of costume design showing sophisticated understanding of how it would reflect the mood of the drama.</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 costume design and its challenges</i></p> <ul style="list-style-type: none"> <li>An assured discussion of costume design showing perceptive understanding of how it would reflect the mood of the drama.</li> <li>Insightful practical suggestions with frequent and well-selected references to the extract.</li> </ul>	
17–19	<p><i>Shows a detailed practical understanding of costume design and effect</i></p> <ul style="list-style-type: none"> <li>An effective discussion of costume design showing detailed understanding of how it would reflect the mood of the drama.</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 costume design</i></p> <ul style="list-style-type: none"> <li>A consistent understanding of the costume design which is mostly viable; there may be some suggestions of how it would reflect the mood of the drama.</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 costume design</i></p> <ul style="list-style-type: none"> <li>Variable understanding of costume design some of which is viable; there may be limited suggestions of how it would reflect the mood of the drama.</li> <li>A focus on the more obvious aspects of the extract.</li> </ul>	
8–10	<p><i>Shows undeveloped/superficial understanding of costume design</i></p> <ul style="list-style-type: none"> <li>A few partially formulated ideas about costume design.</li> <li>A superficial approach to costume design based mostly on description with little reference to the extract.</li> </ul>	
5–7	<p><i>Identifies one or two examples of costume design</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 costume design.</li> <li>Response may be typified by a sketch only with no supporting detail.</li> </ul>	
0–1	No answer/insufficient response to meet the criteria in the band above.	

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### Section C

**12 Describe what dramatic devices you used in the opening of your devised piece to draw the audience into the action. How successful were you at doing this?**

The focus here is on the techniques and methods used to engage the audience at the opening of the devised piece. The candidate may have nuanced ideas about what the intentions were at the start of the piece, and even what the piece itself was trying to achieve.

Answers may include, but are not limited to:

- The overall intention of the piece and the way the opening section relates to this.
- A description of what happens in the opening section, picking out salient features that would be likely to engage an audience.
- The use of characterisation and staging techniques to create audience impact.
- The use of space, including lighting and props, and the way these affected the relationship with the audience.

The weakest responses are likely simply to review the activities undertaken, often in a highly narrative manner. Better responses are likely to investigate the purpose of what went on and therefore to go beyond a simple description of the events in the process.

Marks should be awarded as follows:

(See table on next page.)



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23–25	<p><i>Shows a sophisticated practical understanding of how to create an effective opening for the piece</i></p> <ul style="list-style-type: none"> <li>• A comprehensive discussion of the opening of the piece, showing sophisticated understanding of the techniques used to engage the audience.</li> <li>• Excellent, practical evaluation of the success of the opening 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 an effective opening for the piece</i></p> <ul style="list-style-type: none"> <li>• An assured discussion of the opening of the piece, showing perceptive understanding of the techniques used to engage the audience.</li> <li>• Insightful practical evaluation of the success of the opening with frequent and well-selected references to the devised piece.</li> </ul>	
17–19	<p><i>Shows detailed practical understanding of how to create an effective opening for the piece</i></p> <ul style="list-style-type: none"> <li>• An effective discussion of the opening of the piece, showing detailed understanding of the techniques used to engage the audience.</li> <li>• Well-formulated practical evaluation of the success of the opening although there may be scope for further refinement; consistent and appropriate references to the devised piece.</li> </ul>	
14–16	<p><i>Shows secure understanding of what techniques are required to create an effective opening for the piece</i></p> <ul style="list-style-type: none"> <li>• A consistent understanding of the dramatic devices used at the opening of the piece which are mostly appropriate.</li> <li>• A good level of detail with some appropriate references to the devised piece. There may be some evaluative comment.</li> </ul>	Middle band – process
11–13	<p><i>Shows some understanding of the opening of the piece</i></p> <ul style="list-style-type: none"> <li>• Variable understanding of dramatic devices used at the opening of the piece, some of which are appropriate.</li> <li>• A focus on the more obvious aspects of the devised piece. There may be limited evaluative comment.</li> </ul>	
8–10	<p><i>Shows undeveloped/superficial understanding of the opening of the piece</i></p> <ul style="list-style-type: none"> <li>• A few partially formulated ideas about the opening of the piece.</li> <li>• A superficial approach based mostly on description; occasional reference to the devised piece.</li> </ul>	
5–7	<p><i>Identifies one or two examples of the opening of the piece</i></p> <ul style="list-style-type: none"> <li>• Rudimentary suggestions based on isolated references 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 an effective opening for the piece.</li> </ul>	
0–1	No answer/insufficient response to meet the criteria in the band above.	

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**13 As you worked on your devised piece, what were the most significant decisions you made about the use of the performance space? How effective were these decisions?**

The nature of the decisions about performance space will vary between pieces, but candidates should be able to identify what they were and comment on their effectiveness. This should not be limited merely to a discussion about the choice of the space itself, but should focus on the way in which the actual space was used.

Marks should be awarded as follows:

23–25	<p><i>Shows a sophisticated practical understanding of how to use the chosen performance space</i></p> <ul style="list-style-type: none"> <li>• A comprehensive discussion of how the performance space was used.</li> <li>• Excellent, practical evaluation of the effectiveness of the decisions 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 use the chosen performance space</i></p> <ul style="list-style-type: none"> <li>• An assured discussion of how the performance space was used.</li> <li>• Insightful practical evaluation of the effectiveness of the decisions made with frequent and well-selected references to the devised piece.</li> </ul>	
17–19	<p><i>Shows detailed practical understanding of how to use the chosen performance space</i></p> <ul style="list-style-type: none"> <li>• An effective discussion of how the performance space was used.</li> <li>• Well-formulated practical evaluation of the effectiveness of the decisions although there may be scope for further refinement; consistent and appropriate references to the devised piece.</li> </ul>	
14–16	<p><i>Shows secure understanding of how to use the chosen performance space</i></p> <ul style="list-style-type: none"> <li>• A consistent understanding of the ways in which the performance space was used which is mostly workable.</li> <li>• A good level of detail with some appropriate references to the devised piece. There may be some evaluative comment.</li> </ul>	Middle band – process
11–13	<p><i>Shows some understanding of the possibilities of the chosen performance space</i></p> <ul style="list-style-type: none"> <li>• Variable understanding of the use of the performance space, some of which is workable.</li> <li>• A focus on the more obvious aspects of the devised piece. There may be limited evaluative comment.</li> </ul>	
8–10	<p><i>Shows undeveloped/superficial understanding of the chosen 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 based mostly on description; occasional reference to the devised piece.</li> </ul>	
5–7	<p><i>Identifies one or two examples of how to use the chosen performance space</i></p> <ul style="list-style-type: none"> <li>• Rudimentary suggestions based on isolated references 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 use the chosen performance space.</li> </ul>	
0–1	No answer/insufficient response to meet the criteria in the band above.	

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**14 What style of dialogue did you create in your devised piece? Discuss how successful you think it was in communicating your intended dramatic message.**

In many cases, candidates will have created dialogue that is either intentionally naturalistic, or which is inspired by radio, television or film. This approach tends to rely on short sentences, often using stereotypical phrases that reflect the limited physicality of drama for the screen. However, even if this was the approach taken, allow credit for recognition of the advantages and limitations of the approach.

Credit should be awarded for discussions that recognise the relationship between the intention of the devised piece, the stimulus material, and the way the words spoken were intended to communicate the message of the piece.

Credit should be awarded for the following, and other aspects as appropriate:

- A clear sense of the style of the piece, and the relevance of the style of dialogue to it.
- The relationship between dialogue and physicality.
- The way in which the drama is shaped by the things that are said by the characters.
- The proxemics between characters at specified points, and the way this is reflected in what they say to each other.
- The crafting of words to reveal innermost thoughts about a character.

Marks should be awarded as follows:

(See table on next page.)

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23–25	<p><i>Shows a sophisticated practical understanding of the style of dialogue</i></p> <ul style="list-style-type: none"> <li>Comprehensive discussion of the style of dialogue.</li> <li>Excellent, practical evaluation of the success in communicating the dramatic message with sustained and detailed reference to the devised piece.</li> </ul>	Upper band – evaluation
20–22	<p><i>Shows a perceptive practical understanding of the style of dialogue</i></p> <ul style="list-style-type: none"> <li>An assured discussion of the style of the dialogue.</li> <li>Insightful practical evaluation of the success in communicating the dramatic message with frequent and well-selected references to the devised piece.</li> </ul>	
17–19	<p><i>Shows detailed practical understanding of the style of dialogue</i></p> <ul style="list-style-type: none"> <li>An effective discussion of the style of the dialogue.</li> <li>Well-formulated practical evaluation of the success in communicating the dramatic message although there may be scope for further refinement; consistent and appropriate references to the devised piece.</li> </ul>	
14–16	<p><i>Shows secure understanding of the style of dialogue</i></p> <ul style="list-style-type: none"> <li>A consistent understanding of the style of the dialogue, which is mostly appropriate.</li> <li>A good level of detail with some appropriate references to the devised piece. There may be some evaluative comment.</li> </ul>	Middle band – process
11–13	<p><i>Shows some understanding of aspects of the style of dialogue</i></p> <ul style="list-style-type: none"> <li>Variable understanding of the style of the dialogue, some of which is appropriate.</li> <li>A focus on the more obvious aspects of the devised piece. There may be limited evaluative comment.</li> </ul>	
8–10	<p><i>Shows undeveloped/superficial understanding of the style of dialogue</i></p> <ul style="list-style-type: none"> <li>A few partially formulated ideas about the style of the dialogue.</li> <li>A superficial approach based mostly on description; occasional reference to the devised piece.</li> </ul>	
5–7	<p><i>Identifies one or two examples of the style of dialogue</i></p> <ul style="list-style-type: none"> <li>Rudimentary suggestions based on isolated references to the 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 the piece.</li> </ul>	
0–1	No answer/insufficient response to meet the criteria in the band above.	