



**Cambridge International Examinations**  
Cambridge International General Certificate of Secondary Education

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**DRAMA**

**0411/01**

Paper 1

**For Examination from 2015**

SPECIMEN MARK SCHEME

**2 hours 30 minutes**

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**MAXIMUM MARK: 80**

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This document consists of **12** printed pages.

## Section A

- 1 Suggest the type of costume BOBCHINSKY and DOBCHINSKY might wear and give a reason for your choice.

There is no indication of the type of costume they might wear but candidates should pick up on the comic nature of the characters with their chattering and hand waving and should suggest something that reflects this. There might be some indication that they will be dressed similarly.

1 mark	An appropriate suggestion for the type of costume BOBCHINSKY and DOBCHINSKY might wear.
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and

1 mark	An appropriate justification for the choice of costume.
<b>Total = 2 marks</b>	

- 2 Identify one point in the extract where you think a prop could be used effectively, and say why.

There is no credit for merely naming a prop. Credit is to be awarded for the point at which the prop is utilised.

1 mark	An appropriate suggestion of a point where a prop could be used effectively.
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and

1 mark	A valid reason for the suggestion made, based on the playwright's indications, or in contrast to them but explained cogently, in either case.
<b>Total = 2 marks</b>	

- 3 Look at the dialogue from line 946 ('You see, we've been waiting a whole hour...') to line 971 ('...won't tell me anything till he comes in'). What aspects of the relationship between ANNA and MARYA would you want to emphasise in performance?**

The opening of Scene 3 introduces us to the mother-daughter relationship between Anna and Marya. Differentiation is by degree of detail and sophistication provided.

1 mark	General suggestions about intended aspects of the relationship to be emphasised.
2 marks	A competent discussion of intended aspects of the relationship to be emphasised, with some reference to the extract.
3 marks	A clear discussion of the aspects of the relationship to be emphasised, with detailed reference to the extract.
<b>Total = 3 marks</b>	

- 4 As an actor playing the role of Osip how would you deliver the speech between line 479 ('Hunger's a terrible thing...') and line 531 ('With Japan for afters')?**

Osip is Khlestakov's manservant and is worldly wise about the way his master has ideas above his station and attempts to live extravagantly beyond his means. He is direct rather than ironic at times but picks things up quickly. The way in which the actor plays this speech should reflect these characteristics.

1 mark	A simple, possibly single, suggestion as to how the speech might be played.
2 marks	Offers a few ideas about how the speech might be delivered.
3 marks	A competent discussion of the speech with a range of practical suggestions as to how it could be delivered.
4 marks	A clear insight into how to realise the speech with clearly developed practical suggestions.
<b>Total = 4 marks</b>	

**5 Describe how you would light the start of Scene 2 and identify one point in the scene where you would change this. Give reasons for your choices.**

Gogol provides detailed descriptions of the set requirements for each of the scenes and candidates could take their lead from these. At the start of Scene 2 the scene is the small room in the inn where Osip and Khlestakov are staying. The lighting needs to capture the mood of this shabby and cramped interior at the opening. The choice of where to have a lighting change is left to the candidate's judgement but an obvious place would be at the entrance of the Governor. Allow any reasonable choice for the lighting change so long as it is thought out and justified in relation to the text. NB if no point of change is mentioned then 2 marks is the maximum that can be awarded.

1 mark	The suggestions show some recognition of the significance of the lighting.
2 marks	Offers a few ideas of how the scene could be lit with occasional reference to the text.
3 marks	A competent grasp of how to use lighting to create dramatic effect with several references to the text.
4 marks	A clear discussion of the lighting which shows insight into the way lighting can enhance communication, justified with close reference to the text.
<b>Total = 4 marks</b>	

**6 Look at the GOVERNOR's speech in lines 387 – 407 ['Listen. ... Let's go, Dobchinsky']. What acting techniques would you use in this speech to bring the character to life?**

This speech comes towards the end of Scene 1 and reflects the Governor's rising anxiety about the arrival of the Government Inspector. The playing of the speech needs to encapsulate his flustered, fast-talking attempt to put in place measures that will deal with the situation in the small town and placate the Inspector's attempts to identify problems in the running of the town. Answers might cover aspects such as breathing, facial expression, focus, gesture, intonation and articulation, pace, posture and so on.

1 mark	Identification of one or two acting techniques.
2 marks	Offers a few suggestions of possible acting techniques with general comment on how these help to bring the character to life.
3 marks	A competent grasp of possible acting techniques with specific reference to the text to show how they can bring the character to life.
4 marks	A clear discussion of some appropriate acting techniques with several specific references to the text to show how they can bring the character to life.
5 marks	A proficient discussion of appropriate acting techniques and how they can be integrated into the realisation of character, with detailed reference to the text.
<b>Total = 5 marks</b>	

**7 Choose one character from your devised piece and say how you made this role convincing and effective.**

Do not allow any credit for purely narrative responses.

1 mark	Identification of a character.
2 marks	Identification of a character with one or two supporting details about how the character was developed.
3 marks	A range of appropriate suggestions about how the character was developed with some reference to its effectiveness.
4 marks	A clear discussion of the development of the character with specific, well-chosen examples demonstrating how it was convincing and effective.
5 marks	A perceptive discussion of the process of character development with clear understanding of how it was convincing and effective.
<b>Total = 5 marks</b>	

**8 How did you structure your devised piece, and how effective was this structure in performance?**

Do not allow any credit for purely narrative responses.

1 mark	A simple description of the structure of the piece.
2 marks	A fairly general outline of the structure of the piece with some passing reference to its effectiveness in performance.
3 marks	A general outline of the structure of the piece with several references to its effectiveness in performance.
4 marks	A clear understanding of the structure of the piece and well-chosen references to its effectiveness in performance.
5 marks	A perceptive overview of the structure of the piece and evaluation of its effectiveness in performance.
<b>Total = 5 marks</b>	

## Section B

- 9 Gogol describes the meeting room in the Governor's house in Scene 1 as 'business-like'. Discuss the set you would create for this scene and how you would ensure an easy transition to a 'small room at the top of the inn' for Scene 2.

Allow credit for discussion about the suggested performance space and its dramatic usefulness. Reward specific references to the text if they are relevant to the discussion. Sketches may be included but allow credit only for their significance in the discussion. There is no credit for art work as such, however. There should be ample credit for imaginative solutions to the setting of the drama; the following points may be made:

- recognition of the mood and style of the play
- the relationship between the set and the changing nature of the drama
- choice of stage properties and placing of scenery
- the way in which the proposed design facilitates the drama.

Marks should be awarded as follows:

23–25	<p><i>Shows a sophisticated practical understanding of set design and offers creative solutions</i></p> <ul style="list-style-type: none"> <li>• Comprehensive discussion of the way that set design might be realised.</li> <li>• Excellent, practical solutions with sustained and detailed reference to the extract.</li> </ul>	Upper band – application
20–22	<p><i>Shows a perceptive practical understanding of set design and its challenges</i></p> <ul style="list-style-type: none"> <li>• An assured discussion of the way that set design might be realised.</li> <li>• Insightful ideas with frequent and well-selected references to the extract.</li> </ul>	
17–19	<p><i>Shows detailed practical understanding of set design and how it could be realised</i></p> <ul style="list-style-type: none"> <li>• An effective discussion of how the set design might be achieved.</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 set design and how it could be realised</i></p> <ul style="list-style-type: none"> <li>• A consistent approach to set design which is mostly workable.</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 set design</i></p> <ul style="list-style-type: none"> <li>• Variable approaches to set design, 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 set design</i></p> <ul style="list-style-type: none"> <li>• A few partially formulated ideas of how set design could be used.</li> <li>• A superficial approach to the creation of set design based on unsupported opinion with little reference to the extract.</li> </ul>	
5–7	<p><i>Identifies one or two examples of how set design 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>	Lower band – identification
2–4	<p><i>Simplistic response</i></p> <ul style="list-style-type: none"> <li>• Shows little understanding of set design.</li> <li>• Response may be typified by a diagram only with no supporting detail.</li> </ul>	
0/1	No answer/insufficient response to meet the criteria in the band above.	

- 10 *The Government Inspector* has been described as ‘a classic satire on human vanity’. As a director, identify **three** moments with comic potential in the extract, and say how you would want them to be performed for maximum effect.

The quotation is taken from the notes given to the candidates in the pre-release material. Award credit for the identification of three moments where there is comic potential and a relevant discussion as to how this would be achieved. The location of these moments is left to the candidate but suggestions should be credible and fully justified.

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

Marks should be awarded as follows:

23–25	<p><i>Shows a sophisticated practical understanding of the play and its message 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 the director’s intention 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 message 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 the director’s intention 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 message</i></p> <ul style="list-style-type: none"> <li>An effective discussion of the director’s intention with detailed understanding of how the director’s intention 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 the director’s intention 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.	

**11 As an actor, what impression would you want the audience to gain of KHLESTAKOV's character in this extract, and how would you communicate this? Make specific references to the extract to support your discussion.**

There is an almost melodramatic quality to Khlestakov's character and this is more and more obvious as the extract proceeds. He is deluded as to his destiny in life and has ideas far above his station; he is a Walter Mitty figure who genuinely believes that the good life is his for the asking. Suggestions as to how to play the role should therefore reflect this fully. Close reference should be made to the text and credit awarded for specific examples of dramatic decisions an actor might make.

Marks should be awarded as follows:

<b>23–25</b>	<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 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 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 solutions with frequent and well-selected references to the extract.</li> </ul>	
<b>17–19</b>	<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 practical solutions with consistent and appropriate references to the extract although there may be scope for further refinement.</li> </ul>	
<b>14–16</b>	<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.</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 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>	
<b>8–10</b>	<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>	
<b>5–7</b>	<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>	<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 how to play the role.</li> </ul>	
<b>0/1</b>	No answer/insufficient response to meet the criteria in the band above.	

**Section C****12 What was the directorial concept for your devised piece, and how successful were you in communicating that concept to an audience?**

The question requires a clear understanding of the purpose of the piece, not just in terms of content, but also the shaping and crafting of the work. Whilst there may have been no director as such, it is essential that there is a clear vision for how the work was shaped and delivered in performance.

The way in which the vision developed may be interesting but it is not the focus of the question. The issue is about the way the vision – whatever it was – was realised, and there are many ways this could have occurred. In some Centres, the teacher may have fulfilled the role of director and this is not necessarily to be penalised if it has enabled the candidates to understand how to create their piece.

Answers should outline the nature of the directorial vision, which may simply consist of a general idea or a detailed intention. The crucial thing is that it is followed by an evaluation – with as much specific reference to the piece as possible – of the group's success in achieving their intention.

Marks should be awarded as follows:

<b>23–25</b>	<p><i>Shows a sophisticated practical understanding of how the directorial concept was realised</i></p> <ul style="list-style-type: none"> <li>• A comprehensive discussion of the directorial concept.</li> <li>• Excellent, practical understanding of how well the directorial concept was communicated in performance, with sustained and detailed reference to the devised piece.</li> </ul>	<b>Upper band – application</b>
<b>20–22</b>	<p><i>Shows a perceptive practical understanding of how the directorial concept was realised</i></p> <ul style="list-style-type: none"> <li>• An assured discussion of the directorial concept.</li> <li>• Insightful practical understanding of how well the directorial concept was communicated in performance, with frequent and well-selected references to the devised piece.</li> </ul>	
<b>17–19</b>	<p><i>Shows a detailed practical understanding of how the directorial concept was realised</i></p> <ul style="list-style-type: none"> <li>• An effective discussion of the directorial concept.</li> <li>• Well-formulated practical understanding of how well the directorial concept was communicated in performance, with consistent and appropriate references to the devised piece, although there may be scope for further refinement.</li> </ul>	
<b>14–16</b>	<p><i>Shows a secure understanding of how the directorial concept was realised</i></p> <ul style="list-style-type: none"> <li>• A consistent response that considers the directorial concept.</li> <li>• A good level of understanding of how well the directorial concept was communicated in performance, with some appropriate references to the devised piece.</li> </ul>	<b>Middle band – understanding</b>
<b>11–13</b>	<p><i>Shows some understanding of how the directorial concept was realised</i></p> <ul style="list-style-type: none"> <li>• A variable understanding of the directorial concept.</li> <li>• A focus on the more obvious aspects of how well the concept was communicated in performance.</li> </ul>	
<b>8–10</b>	<p><i>Shows an undeveloped/superficial understanding of how the directorial concept was realised</i></p> <ul style="list-style-type: none"> <li>• A few partially formulated ideas about the directorial concept.</li> <li>• A superficial understanding based more on description of character(s) than on the directorial concept; occasional reference to the devised piece.</li> </ul>	
<b>5–7</b>	<p><i>Identifies one or two examples related to the directorial concept</i></p> <ul style="list-style-type: none"> <li>• Rudimentary link to the devised piece.</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 the directorial concept.</li> </ul>	
<b>0/1</b>	No answer/insufficient response to meet the criteria in the band above.	

### 13 How effectively did you use the performance space in staging your devised piece?

Candidates should demonstrate an insight into the following points:

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

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 staging of 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 staging of 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>• Consistent and appropriate references to the staging of the devised piece.</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 staging of 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 staging 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 staging of 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.	

**14 Select one design aspect (e.g. costume, set, masks, lighting, sound) and discuss how it contributed to the effectiveness of your devised piece.**

Candidates should demonstrate an insight into the following points, as appropriate:

- the aspect of design on which they are focusing
- the relevance of this aspect and its success in the devised piece
- the working process and reasons for making particular decisions.

Marks should be awarded as follows:

<b>23–25</b>	<p><i>Shows a sophisticated practical understanding of the design aspect and offers creative solutions</i></p> <ul style="list-style-type: none"> <li>• Comprehensive discussion of how the design aspect might be used.</li> <li>• Excellent, practical solutions with sustained and detailed reference to the devised piece.</li> </ul>	<b>Upper band – application</b>
<b>20–22</b>	<p><i>Shows a perceptive practical understanding of the design aspect and offers creative solutions</i></p> <ul style="list-style-type: none"> <li>• An assured discussion of how the design aspect might be used.</li> <li>• Insightful ideas with frequent and well-selected references to the devised piece.</li> </ul>	
<b>17–19</b>	<p><i>Shows detailed practical understanding of the design aspect</i></p> <ul style="list-style-type: none"> <li>• An effective discussion of how the design aspect might be used.</li> <li>• Well-formulated ideas although there may be scope for further refinement of those ideas and/or of the use of appropriate technical terminology; consistent and appropriate references to the devised piece.</li> </ul>	
<b>14–16</b>	<p><i>Shows secure understanding of the use of the design aspect</i></p> <ul style="list-style-type: none"> <li>• A consistent approach to the design aspect, which is mostly workable.</li> <li>• A good level of detail with some appropriate references to the devised piece.</li> </ul>	<b>Middle band – understanding</b>
<b>11–13</b>	<p><i>Shows some understanding of the use of the design aspect</i></p> <ul style="list-style-type: none"> <li>• Variable approaches to the design aspect, some of which are workable.</li> <li>• A focus on the more predictable aspects of the devised piece.</li> </ul>	
<b>8–10</b>	<p><i>Shows undeveloped/superficial understanding of the use of the design aspect</i></p> <ul style="list-style-type: none"> <li>• A few partially formulated ideas of how the design aspect could be used.</li> <li>• A superficial approach to the use of the design aspect, typified by generalised comment.</li> </ul>	
<b>5–7</b>	<p><i>Identifies one or two examples of the use of the design aspect</i></p> <ul style="list-style-type: none"> <li>• Rudimentary suggestions that link to the devised piece.</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 the design aspect.</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.	