

# DRAMA

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**Paper 0411/11**  
**Written Paper**

## **Key messages**

- Candidates often wrote too much for the 2-, 3- and 5-mark questions at the start of the paper.
- The most successful responses to the higher mark question gave specific, detailed reference to the extract to support the points made by the candidate.
- Section C questions require candidates to evaluate aspects of their devised work. This evaluation needs to explain how and why pieces were successful or not.

## **General comments**

Many candidates wrote at length on Question 1, Question 2 and Question 3, while writing less for Questions 4 to 11. Long introductions about the extract generally add little or nothing to the value to the marks awarded. For short answers worth 2 or 3 marks, bullet points are perfectly acceptable.

For longer answers as required by Question 6 onward, the most successful answers were focused and precise. Some longer answers which achieved a lower mark contained repeated material or points which did not relate directly to the question.

Some candidates continued answering questions into the space allotted to the following question, making it difficult to view the complete answer within the online marking system. Answers to Questions 1 and 2 were where this happened most frequently. Centres are requested to ensure that candidates who may need to exceed the allotted writing space for any question should request an extension booklet.

## **Comments on specific questions**

### ***Section A***

#### **Question 1**

Most candidates were able to suggest two features of GANESHA's costume.

#### **Question 2**

Most candidates were able to identify three different physical actions. A significant number included suggestions for vocal qualities.

#### **Question 3**

The majority showed good awareness of the possibilities for playing the character of AMBA.

#### **Question 4**

This question was answered well by most candidates. Some weaker responses tended to focus on the actors' perspective rather than that of a director.

#### **Question 5**

Most answers showed some understanding of how to use lighting and sound. The most successful responses gave specific, detailed reference to the extract.

### Question 6

Several candidates were able to offer some understanding of how to direct the extract offering some specific examples. To secure full marks, candidates needed greater detail in their responses.

### Section B

#### Question 7

Most answers focused on the contrast between a character representing the peasantry and one from the nobility or clergy. This option provided the most obvious opportunities to highlight a contrast in status. A few chose to compare JOAN and her father which made the comparison more challenging since there were far fewer visual clues.

#### Question 8

Most candidates showed a readiness to engage with the character of JOAN and were able to offer an acceptable understanding of acting techniques and how they could achieve dramatic impact. A few also provided confident, practical suggestions with supporting detail in their responses reaching the top band.

#### Question 9

The majority of responses tended to focus on JOAN with a wide range of possibilities being explored in relation to the other characters. Vocal, physical and spatial characteristics formed the basis for the discussion which suggests an actor's perspective over that of a director, as required by the question. A number of responses also considered lighting and props and were able to offer a broader approach to the creation of tension, thereby gaining higher marks.

### Section C

#### Question 10

A high number of responses did not address the question fully and therefore could not access the higher mark bands. The question specifically asks for an explanation of how dramatic conflict was created during the *devising process*. A high number focused on the way dramatic conflict emerged during performance. Responses which focused on the final performance were unlikely to achieve marks higher than band 3. The most successful responses gave specific, detailed examples from their devising process to support their evaluations.

#### Question 11

The majority of candidates were able to explain the states of unfolding tension and responses with a descriptive narrative of their dialogue. Some responses from bands 4 and 5 contained no evaluative comments. Some responses from band 3 contained simple evaluative comments such as 'we were successful' or 'we effectively...' without explaining the why and how. The most successful responses quoted dialogue to illustrate specific points made.

# DRAMA

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**Paper 0411/12**  
**Written Paper**

## **Key messages**

- Candidates often wrote too much for the 2-, 3- and 5-mark questions at the start of the paper.
- The most successful responses to the higher mark question gave specific, detailed reference to the extract to support the points made by the candidate.
- Section C questions require candidates to evaluate aspects of their devised work. This evaluation needs to explain how and why pieces were successful or not.

## **General comments**

Many candidates wrote at length on Question 1, Question 2 and Question 3, while writing less for Questions 4 to 11. Long introductions about the extract generally add little or nothing to the value to the marks awarded. For short answers worth 2 or 3 marks, bullet points are perfectly acceptable.

For longer answers as required by Question 6 onward, the most successful answers were focused and precise. Some longer answers which achieved a lower mark contained repeated material or points which did not relate directly to the question.

Some candidates continued answering questions into the space allotted to the following question, making it difficult to view the complete answer within the online marking system. Answers to Questions 1 and 2 were where this happened most frequently. Centres are requested to ensure that candidates who may need to exceed the allotted writing space for any question should request an extension booklet.

## **Comments on specific questions**

### ***Section A***

#### **Question 1**

The vast majority of candidates were able to suggest one move DURYODHANA could make in this extract. Some responses did not address the second part of the question and failed to offer a reason.

#### **Question 2**

Most candidates were able to identify three different physical actions for KRISHNA.

#### **Question 3**

The majority showed good awareness in giving advice about the possibilities for playing the character of DRAUPADI. Some candidates appeared confused regarding the character's gender.

#### **Question 4**

This question was answered well by most candidates. Some weaker responses did not focus on the dramatically effective requirement of the question. Many responses included light, sound and costume which were not what the question asked for.

### Question 5

Most answers showed some understanding of how to use lighting and sound with one or two highly inventive responses. Few scored maximum marks because answers were insufficiently detailed with reference to the extract.

### Question 6

A number of candidates were able to offer some understanding of how to direct the extract providing some specific examples but few managed to achieve the level of detail required for full marks. The 'greatest impact' required by the question was considered only in passing by a number of candidates.

## Section B

### Question 7

This question was well answered by the majority of candidates. Most offered appropriate costume suggestions for CONNIE and PIERRE although one or two seemed to be a little unsure of the period and its style and fashion, as well as CONNIE's cultural and societal position in terms of the way she might be dressed.

### Question 8

Most candidates showed a readiness to engage with the character of ELLEN and were able to offer an understanding of acting techniques and how they could communicate the character. Some provided confident practical suggestions with a few being able to show a comprehensive understanding with supporting detail.

### Question 9

Most responses demonstrated a good understanding of IRA's impact on the company.

The majority tended to focus on CHARLES and ELLEN but some offered a broader approach in relation to the other characters. Vocal, physical and spatial characteristics formed the basis for the discussion which suggests an actor's perspective over that of a director, as required by the question.

## Section C

### Question 10

A high number of responses did not address the question fully and therefore could not access the higher mark bands. The question specifically asks for an explanation of how the group followed the *devising process* to go from initial ideas to final performance. Responses which focused on the final performance were unlikely to achieve marks higher than band 3. The most successful responses gave specific, detailed examples from their devising process to support their evaluations.

### Question 11

The majority of candidates were able to explain the various performance objectives within their piece. Few responses evaluated the way the piece held the audience's attention and interest. Some responses from bands 4 and 5 contained no evaluative comments. Some responses from band 3 contained simple evaluative comments such as 'we were successful' or 'we effectively...' without explaining the why and how. The most successful responses quoted examples from their performance to illustrate specific points made.

# DRAMA

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<p><b>Paper 0411/13</b> <b>Written Paper</b></p>
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## **Key messages**

- Candidates often wrote too much for the 2-, 3- and 5-mark questions at the start of the paper.
- The most successful responses to the higher mark question gave specific, detailed reference to the extract to support the points made by the candidate.
- Section C questions require candidates to evaluate aspects of their devised work. This evaluation needs to explain how and why pieces were successful or not.

## **General comments**

Many candidates wrote at length on Question 1, Question 2 and Question 3, while writing less for Questions 4 to 11. Long introductions about the extract generally add little or nothing to the value to the marks awarded. For short answers worth 2 or 3 marks, bullet points are perfectly acceptable.

For longer answers as required by Question 6 onward, the most successful answers were focused and precise. Some longer answers which achieved a lower mark contained repeated material or points which did not relate directly to the question.

Some candidates continued answering questions into the space allotted to the following question, making it difficult to view the complete answer within the online marking system. Answers to Questions 1 and 2 were where this happened most frequently. Centres are requested to ensure that candidates who may need to exceed the allotted writing space for any question should request an extension booklet.

## **Comments on specific questions**

### ***Section A***

#### **Question 1**

The vast majority of candidates were able to suggest one physical demonstration of GHATOTKATCHA's demonic characteristics. Some responses did not address the second part of the question and failed to offer a reason.

#### **Question 2**

Most candidates were able to identify three different physical actions for DRAUPADI.

#### **Question 3**

The majority showed good awareness in giving advice about the possibilities for playing the character of ABHIMANYU. Some candidates appeared confused regarding the character's gender.

#### **Question 4**

This question was answered well by most candidates. Some weaker responses did not on the directors' perspective, focusing on that of an actor instead.

### Question 5

Most answers showed some understanding of how to use lighting and sound with one or two highly inventive responses. Few scored maximum marks because answers were insufficiently detailed with reference to the extract.

### Question 6

A number of candidates were able to offer some understanding of how to direct the extract providing some specific examples but few managed to achieve the level of detail required for full marks. The 'greatest impact' required by the question was considered only in passing by a number of candidates.

### Section B

### Question 7

This question was well answered by the majority of candidates. Most answers offered appropriate costume suggestions for ELLEN and BERNARD although one or two seemed to be a little unsure of the period and its style and fashion.

### Question 8

Most candidates showed a readiness to engage with the character of IRA and were able to offer an understanding of acting techniques and how they could communicate the character. Some provided confident practical suggestions with a few being able to show a comprehensive understanding with supporting detail.

### Question 9

Most responses demonstrated a good understanding of the rising tensions within this extract.

The majority tended to focus on IRA, CHARLES and ELLEN but some offered a broader approach in relation to the other characters. Vocal, physical and spatial characteristics formed the basis for the discussion which suggests an actor's perspective over that of a director, as required by the question.

### Section C

### Question 10

A high number of responses did not address the question fully and therefore could not access the higher mark bands. The question specifically asks for an explanation of how effective drama was created during the *devising process* within the context of the available performance space. A high number focused on the way effective drama emerged via the performance space during performance. Responses which focused on the final performance were unlikely to achieve marks higher than band 3. The most successful responses gave specific, detailed examples from their devising process to support their evaluations.

### Question 11

The majority of candidates were able to explain the various relationships within their piece and also of the physicality employed by the performers. Some responses from bands 4 and 5 contained no evaluative comments. Some responses from band 3 contained simple evaluative comments such as 'we were successful' or 'we effectively...' without explaining the why and how. The most successful responses quoted dialogue to illustrate specific points made.