

CAMBRIDGE INTERNATIONAL EXAMINATIONS
International General Certificate of Secondary Education

MARK SCHEME FOR the June 2002 question papers

0411 DRAMA

0411/1 Paper 1 (Written), maximum raw mark 80

These mark schemes are published as an aid to teachers and students, to indicate the requirements of the examination. They show the basis on which Examiners were initially instructed to award marks. They do not indicate the details of the discussions that took place at an Examiners' meeting before marking began. Any substantial changes to the mark scheme that arose from these discussions will be recorded in the published *Report on the Examination*.

All Examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

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 June 2002 question papers for most IGCSE and GCE Advanced Subsidiary (AS) Level syllabuses.



UNIVERSITY of CAMBRIDGE
Local Examinations Syndicate

Introduction

All examiners should be thoroughly familiar with the following:

- the assessment objectives of the syllabus;
- the question paper and its rubric;
- the pre-released 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

Question 1

Watson is a weak character, a member of his own community whose work as a township politician is seen to have no beneficial impact on the lives of those in the township. His response to a crisis is to suggest a solution that merely diffuses anger through committees and produces no social change.

1 mark	Identifies a key characteristic.
2 marks	Some ideas of how to approach the speech (e.g. tone of voice, physicality, gesture based on hints in the text).
3 marks	Clear idea of how to approach the speech (e.g. tone of voice, physicality, gesture based on hints in the text).

Question 2

From what we see in scenes one and two, Tobias appears to be the main character in the drama. We see later that his main importance lies in how others, particularly Willie, react to his death. Since Tobias is so central here, a director needs to ensure that his character is natural and not overplayed or sentimental. As far as the other characters are concerned, Tobias is no worse off than they are and Higgins identifies him as being 'like so many of our people'.

1 mark	Simplistic advice as to how to achieve dramatic effect. Slight insight into the practical implications of presenting a character.
2 marks	Some competent points but general in nature.
3 marks	A skilful response that outlines how the speech could be developed, taking its lead from the text.

Question 3

There are a number of points that could be chosen. There is no credit for the actual choice of a particular line; marks are awarded for recognising the dramatic possibilities of a moment. Marks are available as follows:

1-2 marks	Identification of a point in the action that would be likely to demonstrate an important insight into the relationship between Guy and Willie.
3-4 marks	Detailed identification of a point in the action related to a justification of why this would be likely to demonstrate the relationship between the two men.

Question 4

There should be a discussion of how the same set has to contain a number of short episodes and what aspects would be multi-purpose and what, if anything, would be altered as the scene progressed. Diagrams are not required here; description is sufficient.

1 mark	A limited description of a one or two aspects of the set.
2 marks	Some discussion of the set in relation to significant aspects of the text.
3 marks	Competent discussion of different requirements including stage properties and scenery.
4 marks	Identification of changing mood and specific points to represent these.

Question 5

The lighting at the opening scene one needs to capture the sense of the end of a week's work and relief that even in Sophiatown, there is some rest at the weekend. At the end of scene two, the lighting needs to reflect the murder of Tobias that has just taken place. A technical discussion of which lanterns to use is not what is called for but appropriate credit should be given if this is what is written by the candidate. Two marks are available for each lighting suggestion:

1-2 marks	Appropriate suggestion but simplistic; only one reason given why the choice has been made.
3-4 marks	Appropriate suggestion with some detail as to why this choice has been made; hints at how this relates to what comes before or after.

Question 6

The choice of material is open to candidates but the first mark is for choosing something that relates to the key words 'world' and 'stage'.

1 mark	An issue that is related to the stimulus and seeks to develop the specific idea embodied within it.
Up to 3 further marks	One mark for each reason that moves the idea forward in consistent dramatic terms.

Question 7

Candidates need to produce a short discussion of how they attempted to create dramatic impact at the start of their work. The discussion should not simply describe the issue or the action but should seek to link the two.

1 mark	Simplistic description of the opening of the piece.
2 marks	Description of the opening with a generalised comment as to its purpose.
3 marks	A competent answer that discusses how theatrical methods are used to create an impact at the opening.
4 marks	An assured discussion that demonstrates skilful crafting of dramatic materials and techniques to create an impact at the opening of the piece.

Question 8

This is the most open-ended of the questions in this section. Award marks for the creation of drama rather than the emergence of issues:

1 mark	Discussion of the starting point and some issues that arise from it.
2 marks	Some competent points as to how to create drama but general in nature.
3 marks	A fair discussion of how a few dramatic moments were achieved.
4 marks	A good overview of the purpose of the drama and the ability to link technical detail with artistic intention.

Section B

Question 9

This question requires candidates to demonstrate the acting and audience space clearly and demonstrate an understanding of the type of staging used. They should refer to the use of space and its implications on the play as a whole. Diagrams should be credited where they are clear and helpfully explain the candidate's intentions. There is no credit for art work as such, however.

The following points may be made:

- recognition of the mood and style of the play
- the need to use a neutral stage with explanation of where this is not the case
- choice of stage properties and placing of scenery
- how the setting enhances the pace of the production
- the importance of perspective and context to differentiate time and place.

Reference should be made to the stage space chosen. Issues that relate to that stage space should be fully explored whether 'in the round' or proscenium arch. There should be ample credit for imaginative solutions to the setting of the drama.

Marks should be awarded as follows:

MARK	DESCRIPTOR
25	A consistently accomplished solution to the staging of both scenes. The practical points above are dealt with or an alternative is given that has practical relevance to the setting design of the extract. Style of delivery is very likely to be effective in the actual presentation.
24	
23	
22	
21	
20	A skilful response, although there may be a tendency to concentrate on one part of the extract rather than all of it. Candidates may cover some points in detail but there is a lack of attention to detail in offering practical solutions.
19	
18	
17	
16	A competent response. Candidates must cover most of the points listed above but not in so much detail. Style of presentation is flawed, either in expression or in the level of practical understanding of how to present drama to an audience.
15	
14	
13	
12	
11	An acceptable response that deals with a few issues or makes relevant alternative suggestions. Style of presentation and set design are somewhat flawed with limited consideration of the use of space or relationship with the audience.
10	
9	
8	
7	A limited response that refers to one or two of the points listed above but with little understanding of how to engage practically with them. Little knowledge of stage setting and design is evident. The answer deals with complex ideas with little insight into how to make them work in a practical context.
6	
5	
4	
3	
2	
1	

Question 10

Willie is the central character in the extract. His relationship with the other characters appears enigmatic in the extract. His resigned, deflated bearing is in stark contrast to the hope expressed by Rebecca or the carefree approach to life exemplified by Guy. His relationship with Rebecca has become more and more introverted. She reminds him of the hope that he used to show in bettering himself; he can think only of discouragement. Candidates should identify the tension in the relationship.

Willie's reaction to the arrival of Tobias appears little different to that of anyone else. He argues with Father Higgins and clearly wishes Tobias had stayed at Machadodorp and he is matter-of-fact about Tobias' chances: 'if he sinks, he sinks'. He does make some effort to fend off Shark but there is no reason to assume that he feels any special loyalty to him.

Marks should be awarded as follows:

MARK	DESCRIPTOR
25 24 23 22 21	A consistently accomplished discussion of how the practical issues of demonstrating the two reactions/relationships would be achieved. The style of delivery outlined is very likely to be effective in the actual presentation and there is close reference to the text.
20 19 18 17 16	A skilful response, although there may be a tendency to concentrate on one aspect of the drama more than the others. Candidates may cover some points in detail but there is a lack of attention to detail in offering practical solutions and specific detailed reference to the text is not always consistent.
15 14 13 12 11	A competent response. Candidates discuss Willie's relationship with Rebecca and his reaction to the arrival of Tobias but not in so much detail. Style of presentation is flawed, either in expression or in the level of practical understanding of how to present drama to an audience.
10 9 8 7 6	An acceptable response that deals with a few issues or makes relevant alternative suggestions. There is only limited consideration of how to create character in the two relationships required by the question. There is little reference to the text.
5 4 3 2 1	A limited response that makes one or two of the points about the characters but with little understanding of how to work practically. The answer demonstrates little insight into how to make the ideas work in a practical context.

Question 11

Candidates should discuss how they approached the text and how they worked towards creating the three characters of Rebecca, Shark and Father Higgins. There is no 'correct' way of creating any of these characters but the approach should be faithful to the text.

The effectiveness of the dramatic work produced should be reflected upon and evaluated thoroughly for all three characters.

Marks should be awarded as follows:

MARK	DESCRIPTOR
25 24 23 22 21	A consistently accomplished discussion of how the practical work was approached. A thorough engagement with the text and a systematic working through of its possibilities. All three characters are treated with skill and a rounded dramatic portrayal emerges. Evaluation is frequent and perceptive.
20 19 18 17 16	A skilful response, although there may be a tendency to concentrate on one character more than the others. There is less attention to detail in approaching the practical work and specific detailed reference to the text is not always consistent. Evaluation is frequent and sometimes perceptive.
15 14 13 12 11	A competent response. Candidates discuss all three characters in general terms and mention some of the practical work but there is a lack of correlation between the two. There is some insight into how effective the work is but at other points there is no discussion as to its success or faithfulness to the text.
10 9 8 7 6	An acceptable response that deals with some issues but is limited in the treatment of one or two characters. The text has been studied but there is little insight into how to make it come alive in performance. There is occasional reflection on the practical work.
5 4 3 2 1	A limited response that demonstrates one or two points about the characters but with little understanding of how to work practically. There is very little, if any, reflection on the work and virtually no references to the text.

Section C

Question 12

Candidates should demonstrate an insight into the following points:

- the issues that the performance seeks to deal with;
- the mood they wish to create;
- the reaction of the audience;
- what dramatic techniques they adopted to achieve this;
- the success of the piece in achieving these aims.

Marks should be awarded as follows:

MARK	DESCRIPTOR
25 24 23 22 21	A consistently accomplished discussion of how the practical work was approached. A thorough engagement with the starting point and a systematic working through of its possibilities. Dramatic techniques are used skilfully and a well-structured performance emerges.
20 19 18 17 16	A skilful response, although there may be a tendency to concentrate on some aspects more than others. There is less clarity of purpose in approaching the practical work the creation of mood may not always seem consistent. The technical discussion is good and related to its desired effect.
15 14 13 12 11	A competent response. Candidates discuss mood and intention but there is a lack of detail as to how these are created. The intention of the piece is not always clearly reflected in the dramatic techniques employed and an audience may not have been totally convinced by the performance.
10 9 8 7 6	An acceptable response that understands what mood is intended but is limited in the way it is discussed. There is limited technique in the approach and the discussion is typified by generalised comment.
5 4 3 2 1	A limited response that demonstrates a little insight into how to take the practical work forward. Links with the starting point appear tangential and there is almost no correlation between dramatic techniques and the intention of the piece.

Question 13

Candidates should be fully aware of the political situation they intend to create and what impact they wish to make upon an audience. They should demonstrate an ability to create a credible scenario that relates to the contemporary political culture in which candidates live.

There should be a strong correlation between the intention of the piece and the dramatic techniques used to create it. The character of the owner and the sacked worker should be discussed in some detail.

Marks should be awarded as follows:

MARK	DESCRIPTOR
25 24 23 22 21	A consistently accomplished discussion of how the practical work was approached. A thorough engagement with the starting point and a systematic working through of its possibilities. Dramatic techniques are used skilfully and a well-structured performance emerges.
20 19 18 17 16	A skilful response, although there may be a tendency to concentrate on some aspects more than others. There is less clarity of purpose in approaching the practical work the creation of mood may not always seem consistent. The technical discussion is good and related to its desired effect.
15 14 13 12 11	A competent response. Candidates discuss mood and intention but there is a lack of detail as to how these are created. The intention of the piece is not always clearly reflected in the dramatic techniques employed and an audience may not have been totally convinced by the performance.
10 9 8 7 6	An acceptable response that understands what mood is intended but is limited in the way it is discussed. There is limited technique in the approach and the discussion is typified by generalised comment.
5 4 3 2 1	A limited response that demonstrates a little insight into how to take the practical work forward. Links with the starting point appear tangential and there is almost no correlation between dramatic techniques and the intention of the pieces

Question 14

Candidates should be fully aware of the issues they have created from the stimulus '*Our celebration*' and the direct link between their piece and the stimulus.

There should be a strong correlation between the intention of the piece and the dramatic techniques used to create it. The following points should be discussed in detail:

- the issues that the performance seeks to deal with;
- the mood they wish to create;
- the reaction of the audience;
- what dramatic techniques they adopted to achieve this;
- the success of the piece in achieving these aims.

Marks should be awarded as follows:

MARK	DESCRIPTOR
25 24 23 22 21	A consistently accomplished discussion of how the practical work was approached. A thorough engagement with the starting point and a systematic working through of its possibilities. Dramatic techniques are used skilfully and a well-structured performance emerges.
20 19 18 17 16	A skilful response, although there may be a tendency to concentrate on some aspects more than others. There is less clarity of purpose in approaching the practical work the creation of mood may not always seem consistent. The technical discussion is good and related to its desired effect.
15 14 13 12 11	A competent response. Candidates discuss mood and intention but there is a lack of detail as to how these are created. The intention of the piece is not always clearly reflected in the dramatic techniques employed and an audience may not have been totally convinced by the performance.
10 9 8 7 6	An acceptable response that understands what mood is intended but is limited in the way it is discussed. There is limited technique in the approach and the discussion is typified by generalised comment.
5 4 3 2 1	A limited response that demonstrates a little insight into how to take the practical work forward. Links with the starting point appear tangential and there is almost no correlation between dramatic techniques and the intention of the piece.