

CAMBRIDGE INTERNATIONAL EXAMINATIONS

International General Certificate of Secondary Education

MARK SCHEME for the June 2004 question papers

0411 DRAMA

0411/01

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 discussion or correspondence in connection with these mark schemes.

CIE is publishing the mark schemes for the June 2004 question papers for most IGCSE and GCE Advanced Level syllabuses.

Grade thresholds taken for Syllabus 0411 (Drama) in the June 2004 examination.

	maximum mark available	minimum mark required for grade:			
		A	C	E	F
Component 1	80	51	37	23	18

The threshold (minimum mark) for B is set halfway between those for Grades A and C.
The threshold (minimum mark) for D is set halfway between those for Grades C and E.
The threshold (minimum mark) for G is set as many marks below the F threshold as the E threshold is above it.

Grade A* does not exist at the level of an individual component.

June 2004

INTERNATIONAL GCSE

MARK SCHEME

MAXIMUM MARK: 80

SYLLABUS/COMPONENT: 0411/01

DRAMA
Paper 1 (Written)



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Introduction

All examiners should be thoroughly familiar with the following:

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

(1)

AZDAK is a shambolic character: at once, grotesque, cunning and comic. This must be reflected in the suggestions for the costume. Allow no credit at all for the suggestion that AZDAK is a judge of standing or that his costume should reflect his natural status. The candidate must spot the need to capture the rascally elements of his character in his costume.

1 mark	Some general points about costume that reflect at least one characteristic of AZDAK that can be seen in the extract
2 marks	A coherent suggestion as to how AZDAK's costume reflects more than one facet of his personality

(2)

There is a potential matter-of-fact-ness about this speech. Whilst what GRUSHA says is true, most of what happened was simply a result of circumstance. This short speech is the follow on to the simple assertion 'he's mine'. There needs to be an avoidance of simply playing on emotions.

1 mark	An awareness of the importance of the speech but only simplistic advice as to how to achieve dramatic effect. Slight insight into the practical implications of presenting the speech.
2 marks	Some fair points as to how to interpret the speech but general in nature.
3 – 4 marks	A clear response that takes its lead from the text.

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(3)

The COOK acts as the voice of reason, the 'common person' who is able to see the folly of what is going on. She sets the scene by proclaiming that AZDAK is not a real judge at all and indicates what sort of character he is. She sees the trial as a pointless waste of time and cannot understand why GRUSHA wants to keep MICHAEL. She is, though, a pragmatist who will stand up for GRUSHA since she recognises her as a 'decent person'.

1—2 marks	Identification of one or two aspects of the COOK's character
1—2 marks	For linking character aspects with effective direction advice.

(4)

There is a contrast between AZDAK's crude and bawdy attempt at humour in the first speech (with its veiled threats) and his loss of interest at the end of GRUSHA's scolding. The most able candidates will be likely to comment on AZDAK's reaction half-way through GRUSHA's scolding speech.

1 mark	A rudimentary description of the style of the dialogue
2 — 3 marks	Some discussion of the significance of the text and subject-matter in creating drama
4 marks	Assured discussion of creative approaches to the dialogue

(5)

Suggestions about suitable lighting should reflect the hints in the text and the mood of the opening.

1 mark	A simple description of lighting that could be used
2 marks	A few points about suitable lighting with a little reference to the text
3 marks	Competent discussion of lighting possibilities with some reference to the text
4 marks	Thorough discussion with effective reference to the text.

(6)

The choice of material is open to candidates. Marks should be awarded for the ability to discuss each character and his or her motivation.

1 mark	Brief and/or superficial discussion of characterisation
2 — 3 marks	Competent understanding of how to create character through dramatic skills
4 marks	An assured discussion of the motivation of each character mentioned

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(7)

Candidates need to produce a short discussion of how they attempted to create dramatic impact at the end of their work. The discussion should outline the intended effect on the audience.

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

(8)

This is the most open-ended of the questions in this section. Award marks for the ability to discuss dramatic techniques in relation to the moment identified.

1 mark	Generalised discussion of one point in the drama
2 marks	One or two competent points as to how to the dramatic moment was created, but general in nature.
3 marks	A fair discussion of the significance of the 'moment'
4 marks	A good overview of the purpose of the drama and ability to link technical detail with artistic intention.

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Section B

Question 9

This question requires candidates to understand the significance of the centrality of the chalk circle to the end of the extract but also how the area should be prepared in the action directly before it. There should be a clear discussion as to how the circle itself should be represented in set design and a discussion of how the overall set would work. Sketches may be included but allow credit only for their significance in the discussion. 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 integrate the 'circle' into the staging
- choice of stage properties and placing of scenery

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 24 23 22 21	A consistently accomplished solution to the staging of the scene. 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.
20 19 18 17 16	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.
15 14 13 12 11	A competent response. Candidates must cover most of the points listed above but not in so much detail. Style of 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. Style of presentation and set design are somewhat flawed with limited consideration of the use of space or relationship with the audience.
5 4 3 2 1	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.

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Question 10

GRUSHA is a central character in the extract and the outcome of the chalk circle affects her. To some extent she has been a victim of circumstance and has only become Michael's 'mother' simply by the fact of his being virtually abandoned. However, she has subsequently attempted to manipulate events to make events work for her and in the extract she is balancing the need to convince AZDAK that she is the natural mother whilst asserting to Simon that she is not.

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

Marks should be awarded as follows:

MARK	DESCRIPTOR
25 24 23 22 21	A consistently accomplished discussion of how the character of GRUSHA develops. There is a clear idea of how to approach the realisation of the role with sustained insight into approaches. There is close reference to the text and a good range of dramatic ideas as to how it should be interpreted.
20 19 18 17 16	A skilful response, although there may be a tendency to concentrate on one aspect of GRUSHA's character rather than another. Candidates will have a range of ideas of how to realise the drama but there is a lack of attention to detail in offering practical solutions. Specific detailed reference to the text is not always consistent.
15 14 13 12 11	A competent response. Candidates discuss GRUSHA's character but this is variable in its success with some details receiving far greater attention than others. The level of practical understanding of how to present drama to an audience is similarly "patchy".
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 establish GRUSHA's character and little reference to the text.
5 4 3 2 1	A limited response that makes one or two of the points about the character of GRUSHA 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.

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Question 11

This extract from *Caucasian Chalk Circle* has considerable scope for comic interpretation. Candidates may select any interpretation they wish. The more obvious points are:

- the larger-than-life character of AZDAK and the potential for exaggerated gesture, speech and costume
- the interaction of the dialogue and its timing
- references to drunkenness and the debasing of the court
- the dialogue itself (e.g. AZDAK asking the lawyer's fee)

Close reference should be made to the text and credit awarded for specific examples of dramatic decisions a director might make.

Marks should be awarded as follows:

MARK	DESCRIPTOR
25 24 23 22 21	A consistently accomplished discussion of how a director could creatively approach this extract for maximum comic effect. A thorough engagement with the text and a systematic working through of its possibilities. Evidence of dramatic understanding is frequent and perceptive.
20 19 18 17 16	A skilful response, although there may be a tendency to concentrate on some aspects of the extract more than the others. There is less attention to detail and reference to the text is not always systematic. Understanding is generally perceptive, however and there is a competent understanding of how comedy is created.
15 14 13 12 11	A competent response. Candidates mention some practical aspects of how to create comic effect but there is a lack of specific examples from the text. There is some insight into comic points but these may become generalised.
10 9 8 7 6	An acceptable response that deals with the text but is limited in its treatment. There is occasional insight into how to make it come alive in performance. Comic aspects may be intended but would be unlikely to be achieved on this level of understanding.
5 4 3 2 1	A limited response that demonstrates one or two points of understanding but with little idea of how to translate the text into performance with much practicality. There are hardly any references to the text.

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Section C

Question 12

Candidates should demonstrate an insight into the following points:

- the issues that the performance seeks to deal with;
- the intended structure of the piece
- the reasons for choosing particular structures
- transitions between sections and potential contrasts/points of drama
- 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 stimulus and a systematic working through of its possibilities. Dramatic techniques are used skillfully 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 structures employed or the approach taken.
10 9 8 7 6	An acceptable response that understands what 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 only a little insight into how to create drama. Links with the stimulus appear tangential and there is almost no correlation between dramatic techniques and the intention of the piece.

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Question 13

This question gives candidates an opportunity to discuss the structure they created for their piece of drama based on *Who are my family?* It is likely in most cases that actual characters will have been created and there should be a discussion of both who these characters are and how they were created through the dramatic process. Whilst there is credit for *either* describing the characters *or* commenting on examples of how the drama worked, the highest marks should only be awarded where there is evidence of understanding of the link between the two. The crucial differentiator is the way in which structure is discussed.

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 skillfully 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 structures employed.
10 9 8 7 6	An acceptable response that understands what structure 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 structure drama. Links with the starting point appear tangential and there is almost no correlation between dramatic techniques and the intention of the piece.

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Question 14

It made me laugh out loud is a very open-ended stimulus and the thematic link with the drama produced is not the prime focus here. Candidates are required to discuss the way in which they used pacing and contrast in the piece they created. They should broadly cover the following points and any other appropriate:

- contrasts between different sections of the piece
- relationship between characters and use of space
- the changing focus of the action
- techniques for keeping the drama going
- editing techniques to avoid monotony

Marks should be awarded as follows:

MARK	DESCRIPTOR
25 24 23 22 21	A consistently accomplished discussion of the pacing and contrast of the piece. A systematic working through of possibilities. Dramatic techniques are used skillfully and a well-conceived spatial image is described.
20 19 18 17 16	A skilful response, although there may be a tendency to concentrate on some aspects more than others. At times the piece may have been static in a way that did not progress the drama but there is a clear understanding of the overall intention of the piece.
15 14 13 12 11	A competent response. Candidates discuss use of tempo and pacing of the piece but there is a lack of detail as to the reasoning behind it. The intention of the piece is not always clearly reflected in the techniques employed and these may not have been sufficient to keep the action moving along.
10 9 8 7 6	An acceptable response. There is some discussion of how the action used some features of the particular space available but there is a sense that the pacing of the performance was not of prime importance with much of it appearing static.
5 4 3 2 1	A limited response that reveals a static approach to drama. What discussion exists is about issues and ideas or generalised statements and may only in passing hint that any considerations of pacing were important.