

CAMBRIDGE
INTERNATIONAL EXAMINATIONS

June 2003

INTERNATIONAL GCSE

MARK SCHEME

MAXIMUM MARK: 80

SYLLABUS/COMPONENT: 0411/01

DRAMA
Paper 1 (Written)

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Section A

1.

The stage directions suggest a bright, airy scene, full of hope and expectancy as the action moves to the bride's house. Choice of lighting must reflect this, although it would be possible to award a mark for an unusual suggestion if the reasoning behind it was consistent.

1 mark	An appropriate suggestion for lighting the scene
2 marks	An appropriate suggestion with a sound reason

2.

The Mother's speeches are each instrumental in building up a sense of drama – almost melodrama – in their revelation of stark information and their desire for revenge. This speech is crucial as it reveals the bridegroom's father and brother have been killed by, we later discover, the Felix family. The playing of the speech is likely to have an air of melodrama, of snatching at a conclusion that must be understood instantly by the bridegroom to be the reason why everything is like it is.

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 competent points as to how to interpret the speech but general in nature
3 marks	A skilful response that outlines how the action can be progressed taking its lead from the text

3.

There are a number of differences that could be commented upon. There is no credit for one more than another; marks are awarded for recognising the dramatic possibilities of each contrast. However, the basic point is the way the action progresses as the Father of the Bride meets the Mother of the Bridegroom. His first response to her attacking style in which she establishes her moral status is a message of families growing together. The second response needs to demonstrate the ironic twist of 'if I had been blessed with sons' given the murder of the other son by the bridegroom's family. The pause at the end of the second speech is important and should be considered.

1-2 marks	Identification of one similarity or difference in the speeches
3-4 marks	Identification of one similarity and one difference in the speeches

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4.

The ending of the extract has potential for creating considerable tension, although this may be melodramatic in style. The short, staccato dialogue could be overlapped, there could be considerable movement and energy in its speed of delivery, the subject-matter about the rider must be reflected in the breathless pacing. The confirmation that the rider was indeed Leonardo, a member of the Felix family, must be followed by a 'quick curtain'. 'Quick curtain' could refer to a blackout.

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

5.

The set identified by Lorca is basic – simply a room painted yellow. The most able candidates will be able to take ideas from the text and consider how this basic idea could be developed. There needs to be a consideration of how the two dialogues – one between the Mother and Bridegroom, the other between the Mother and Neighbour – would use the space. Diagrams may be used but only award credit for understanding of purpose.

1 mark	A limited description of 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

6.

The choice of material is open to candidates. Marks should be awarded for the ability to create contrast, tension, resolution, identification of character, moments of discovery, etc.

1 mark	Superficial identification of moments with little understanding, of how drama is created
2-3 marks	Competent understanding of where the significant points in the drama occur and what acting skills create them
4 marks	An assured discussion of the way in which the drama was created, shaped and realised

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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 creation of drama rather than the emergence of issues.

1 mark	Generalised discussion of the theme and some issues that arise from it
2 marks	One or two competent points as to how to create drama but general in nature
3 marks	A fair discussion of how drama was created
4 marks	A good overview of the purpose of the drama and ability to link technical detail with artistic intention in each of the four points

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Section B

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 extract as a whole. Diagrams should be credited where they are clear and helpfully explain the candidate's intentions. There is no credit for artwork 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
21-25	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
16-20	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
11-15	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
6-10	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
1-5	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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10.

Leonardo is the only named character in the extract. He is a member of the Felix family who have murdered the Bridegroom's brother and father and there is a growing inevitability of his behaviour as the play progresses. In Scene 2, his frosty, perfunctory exchanges set the scene for his eventual betrayal of her and there needs to be a methodical discussion of how a Director would interpret the text. The wife's attempted tenderness is met by Leonardo's growing impatience and irritability. 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
21-25	A consistently accomplished discussion of how the relationship between Leonard and Wife 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
16-20	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
11-15	A competent response. Candidates discuss Leonardo's relationship with Wife 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
6-10	An acceptable response that deals with a few issues or makes relevant alternative suggestions. There is only limited consideration of how to establish Leonardo's character and little reference to the text
1-5	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

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11.

The 'poetic' speeches at the start and end of scene 2 present an opportunity for a director to create contrasts in pacing and style, possibly including music or a different approach to space and movement. They are in stark contrast to the rapid-fire dialogue between Leonardo and Wife that follow.

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
21-25	A consistently accomplished discussion of how a director could creatively approach these speeches for maximum dramatic effect. A thorough engagement with the text and a systematic working through of its possibilities. Evidence of dramatic understanding is frequent and perceptive
16-20	A skilful response, although there may be a tendency to concentrate on some aspects of the speeches more than the others. There is less attention to detail and reference to the text is not always systematic. Understanding is sometimes perceptive, however
11-15	A competent response. Candidates discuss the text in general terms and mention some practical aspects but there is a lack of correlation between the two. There is some insight into dramatic points but at points this may become generalised
6-10	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
1-5	A limited response that demonstrates one or two points of understanding but with little idea of how to make it work practically. There are virtually no references to the text

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Section C

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
21-25	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
16-20	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
11-15	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
6-10	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
1-5	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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13.

This question gives candidates an opportunity to discuss the characters they created for their piece of drama based on *Riches I heed not?* 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.

Marks should be awarded as follows:

MARK	DESCRIPTOR
21-25	A consistently accomplished discussion of the characters created – or characterisation of ideas if this is more appropriate to the piece – and the ways in which they were brought to life on stage. Dramatic techniques are used skilfully and a well-conceived performance emerges
16-20	A skilful response, although there may be a tendency to concentrate on one aspect more than another. There is less clarity of purpose in creating characters that live and it may be that the candidate gives an occasional impression of not being concerned by characters that require further development. The technical discussion is good and related to its desired effect
11-15	A competent response. Candidates discuss the characters in their drama but there is a lack of detail as to how they were created. The intention is not always clearly reflected in the dramatic techniques employed and an audience may not have been totally convinced by the performance
6-10	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
1-5	A limited response that demonstrates a little insight into how to take the practical work forward. Characters may be one dimensional or wooden or perhaps lacking in human experience. There is almost no correlation between dramatic techniques and the intention of the piece

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14.

Summer Holidays 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 the space available to them in the piece they created. They should broadly cover the following points:

- the space they decided to perform in
- the size of the space
- the positioning of the audience
- contrasts between different sections of the piece
- relationship between characters and use of space
- the changing focus of the action.

Marks should be awarded as follows:

MARK	DESCRIPTOR
21-25	A consistently accomplished discussion of the physical aspects of the piece. A systematic working through of possibilities. Dramatic techniques are used skilfully and a well-conceived spatial image is described
16-20	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
11-15	A competent response. Candidates discuss use of space 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 spatial techniques employed and an audience may not have been totally convinced by the focus of the performance
6-10	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 physicality of the performance was not of prime importance and much of what went on was probably centre stage with tables-and-chairs type props
1-5	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 spatial considerations were important

Grade thresholds taken for Syllabus 0411 (Drama) in the June 2003 examination.

	maximum mark available	minimum mark required for grade:			
		A	C	E	F
Component 1	80	55	41	27	22

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.