

MARK SCHEME for the May/June 2008 question paper

0411 DRAMA

0411/01

Paper 1 (Written Examination), maximum raw mark 80

This mark scheme is published as an aid to teachers and candidates, to indicate the requirements of the examination. It shows the basis on which Examiners were instructed to award marks. It does not indicate the details of the discussions that took place at an Examiners' meeting before marking began.

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 May/June 2008 question papers for most IGCSE, GCE Advanced Level and Advanced Subsidiary Level syllabuses and some Ordinary Level syllabuses.

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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-release 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 What sort of costume should the actor playing the role of MRS BIRLING wear? Give a reason for your choice. [2]**

The Birlings are portrayed as well-to-do and the costume should reflect this. Her costume is likely to be lavish given that they are holding an engagement dinner. Mrs Birling takes part in charity work but has a well-defined moral stance that tends to colour this aspect of her character. Allow suggestions that can be supported from the extract.

1 mark	A realistic description of an appropriate costume for Mrs Birling.
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and

1 mark	A valid reason for the choice of costume.
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- 2 Identify three points in ARTHUR BIRLING's dialogue which give a clear impression of what he is like as a person. For each point, outline how an actor should play this role to communicate the nature of the character. [3]**

Arthur Birling is a prosperous manufacturer with high social aspirations. He has been mayor and has grand ideas of receiving honours that will confirm his view of himself. He is drawn as 'a cartoon capitalist – domineering, anti-intellectual and misguided'. He represents all the strengths and weaknesses of the pre-World War I British middle class.

1 mark	a valid point about Birling's character, with appropriate performance indications related to the text.
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and/or

1 mark	a valid point about Birling's character, with appropriate performance indications related to the text.
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and/or

1 mark	a valid point about Birling's character, with appropriate performance indications related to the text.
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- 3 If you were directing this extract, how would you advise an actor to bring out the role of ERIC at the opening of Act 3 (lines 224 to 252 ‘You know, don’t you? ... Could I have a drink first?’)? [4]

The opening of Act 3 turns the spotlight on Eric who, it transpires, got Eva Smith pregnant. Eric’s dialogue here is short, withdrawn, nervous but knowing that the Inspector is fully aware of what has taken place. Eric is a hard-drinking, wayward son who has been rumbled.

1 mark	A simplistic understanding of Eric’s significance in the plot.
2–3 marks	A reasoned explanation of the significance of this part of the extract and some workable approaches to delivering it.
4 marks	A perceptive understanding of how to create the character of ERIC, offering approaches to maximising its dramatic effect in delivering it.

- 4 Discuss how you would capture the mood of the extract through your choice of lighting and whether or not you would change the lighting at any point. Give reasons for your answer. [4]

Priestley gives little in the way of indication of changes in lighting and candidates may decide that they do not wish to make changes. If this were the case, however, there would need to be a detailed explanation of why.

1 mark	A simplistic understanding of the significance of lighting.
2–3 marks	A reasoned explanation of the potential for the effective use of lighting.
4 marks	A perceptive understanding of how to use effective lighting, offering approaches to maximising the dramatic effect of using it.

- 5 The Inspector’s speech at lines 421 to 428 (‘But just remember this ... they will be taught it in fire and blood and anguish. Good night.’) can be seen to sum up the moral message of the play. How would you deliver this speech? [5]

This speech provides a commentary on the social and political framework in which Priestley operates as a playwright. Candidates should be able to recognise that this commentary is of great significance and that its delivery is central to hammering home the socialist message of the play.

1 mark	A simplistic understanding of the significance of the speech.
2–3 marks	A reasoned explanation of the significance of the speech and some workable approaches to delivering it.
4–5 marks	A perceptive understanding of the significance of the speech, its positioning in the play, and approaches to maximising its dramatic effect in delivering it.

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6 How did you try to create points of dramatic contrast in your piece based on *Our experience of war*? Give specific examples in your answer. [4]

The creation of contrast is a major skill in devising and performing drama and candidates should be able to reflect on the extent to which it was evident to an audience watching their piece.

1 mark	Simplistic description of the piece. Passing references only to two contrasts in the drama.
2 marks	Some discussion of two contrasting aspects of the drama.
3 marks	A competent review of the piece, identifying two effective contrasts and commenting on specific details.
4 marks	An assured discussion of the skilful crafting of dramatic materials and contrasts to enhance the message of the piece.

7 Describe two characters you created in your piece based on *The end of a beautiful relationship*. How did you develop their roles? [4]

It does not matter which two characters are discussed so long as both have enough significance in the piece to be worthy of discussion. Allow credit where the characterisation is clearly linked to discussion of plot.

1 mark	Identification of two characters with a little supporting detail.
2 marks	Some relevant and detailed points about two characters and their development.
3 marks	A good discussion of both characters with some specific references to their roles in the piece and their development.
4 marks	A good understanding of both characters and clear ability to comment on the significance of their roles in the piece.

8 How did you structure your piece based on *I passed my exams!* and what were its strengths and weaknesses? [4]

Candidates should be clear about the structure of the piece they have created and what worked or did not work in this structure. Allow credit for detailed reference and evaluation.

1 mark	Recounts the story of the devised piece in a way which implies its structure.
2 marks	General review of the piece that indicates structure and purpose.
3 marks	A fair discussion of the structure of the piece with reference to strengths and weaknesses.
4 marks	A good overview of the structure of the piece and a clear ability to reflect on strengths and weaknesses in detail.

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Section B

- 9 How convincing is the INSPECTOR as a character in the drama? Identity four points in the extract that offer potential for creating a rounded character, and discuss how you would achieve this if you were playing the role. [25]

The INSPECTOR is the central role in the extract since he directs all the action and reaction of the other characters. Candidates should be able to recognise this central function and credit should be allowed for that. Yet there is something about the character that is not completely rounded since we discover almost nothing of him as a person. There is even discussion once he has left as to whether he is an impostor or a figment of the imagination.

Allow credit for discussion between this and the way in which the character might be developed in performance; reward specific references to the text if they are relevant to the discussion.

Marks should be awarded as follows:

MARK	DESCRIPTOR
25 24 23 22 21	A consistently accomplished discussion of how the character of the Inspector might be played. There is a clear idea of how to approach the realisation of the role with sustained insight into practical approaches. There is close reference to the text and a good range of dramatic ideas as to how it could be interpreted.
20 19 18 17 16	A skilful response, although there may be a tendency to fall short slightly in the range of points made about the Inspector's character even though the discussion itself is well managed. Candidates will have a range of ideas of how to realise the drama but details regarding practical solutions may not always be spelled out. There is detailed reference to the text although this is not entirely consistent.
15 14 13 12 11	A competent response. Candidates discuss the Inspector's character and demonstrate a good level of understanding 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 also variable.
10 9 8 7 6	An acceptable response that deals with a few points about the Inspector's character and/or makes some relevant suggestions. There is some consideration of how to create the character sustained by occasional reference to the text.
5 4 3 2 1	A limited response that makes one or two of the points about the character of the Inspector but which reveals little understanding of how to work practically. The answer may simply restate one point several times or drift over a number of unremarkable points in a superficial manner.

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- 10 ‘*An Inspector Calls* is a cross between a detective story and a morality play.’ As a director, identify significant points in the drama where the actors should bring out either of these themes, and discuss how they should do so. [25]

The quotation does not need to be justified from the play although it is possible that a really able candidate might offer a wholly different interpretation. Allow maximum credit if this is the case. It is likely that virtually all candidates will address the two aspects in the quotation. The key issue here is the way in which a director might attempt to bring out such themes within a production of the play.

It is likely that candidates will spend some time discussing the quotation but only allow credit for this if what they say forms the basis of what they would do in the role of director. Any discussion of the quotation must, therefore, be substantiated by what is said about the practical decisions about the realisation of the play.

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

Marks should be awarded as follows:

MARK	DESCRIPTOR
25 24 23 22 21	A consistently accomplished discussion of the nature of the drama and how this can be brought out in performance. There is close reference to the text and a full discussion of the points where significant aspects of the text could be exploited.
20 19 18 17 16	A skilful response. Candidates will have a range of ideas about the nature of the drama but there is a lack of attention to detail in offering practical solutions to creating performance. Specific detailed reference to the text is not always consistent and there is slight variability between the discussion of different points in the drama.
15 14 13 12 11	A competent response. Candidates discuss elements of the text but this is variable in its success with some details receiving far greater attention than others or with all or most of them requiring further development. The level of practical understanding of how to create performance for an audience is similarly ‘patchy’; the points are not covered in sufficient depth, some may not be covered at all. <i>Use this band as a ceiling where all the features are discussed cursorily but unified by comments.</i>
10 9 8 7 6	A fairly general response that deals with a few issues or makes relevant alternative suggestions. There is some consideration of how to establish the nature of the drama with occasional reference to the text but the discussion is quite superficial.
5 4 3 2 1	A limited response that makes one or two of the points about the potential directorial approach to the piece but with little understanding of how to achieve this practically. The answer may simply restate one point several times or drift over a number of unremarkable points in a superficial manner.

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- 11 The action of *An Inspector Calls* takes place in ‘the dining room of a fairly large house’. How would you approach set design for the play, and what sort of staging would you choose? [25]**

There are detailed notes as to Priestley’s vision for the set in the stage directions at the opening of the play but candidates will not have been given these unless their teachers have looked them up. Whether they have or not, we are looking for creative solutions and therefore it does not matter whether the candidate’s suggestions reflect those of the playwright.

The nature of what is suggested must be practical, workable and appropriate to the nature of the text. Allow scope for creative and imaginative solutions, but do not allow credit for inconsistent, ill-thought-out or unworkable designs. Sketches may be credited but do not award marks simply for art work.

Marks should be awarded as follows:

MARK	DESCRIPTOR
25 24 23 22 21	A consistently accomplished solution to the staging of the extract. Considerations are dealt with and the proposed solution has complete relevance to the design implicit in the extract. If the candidate’s suggestions were taken, the suggested solution would be very likely to be effective in an actual presentation.
20 19 18 17 16	A skilful response, although there may be a tendency to concentrate on one aspect of the design more than others. Candidates may cover some points in detail but there is a lack of attention to detail in offering practical solutions to how to stage it. The suggestions could work but would need further refinement.
15 14 13 12 11	A competent response. Candidates cover most of the points listed above but not in so much detail. The suggestions would be broadly effective although at least one point could raise some concern as to its practicalities in terms of staging.
10 9 8 7 6	An acceptable response that deals with a few issues or makes relevant alternative suggestions. Set design is possibly flawed with limited consideration of practicalities. The staging suggestions would work for some of the time.
5 4 3 2 1	A limited response, possibly reliant on rough diagrams, with little understanding of how to engage practically with the design. Candidates’ suggestions for staging are likely to prove ineffective.

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Section C

12 Of the design aspects you used in the performance of your piece based on *Our experience of war* (e.g. costume, set, masks, lighting, sound), which was the most important, and why? [25]

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

- the aspect of production they are focusing on
- the relevance of this aspect to the performance intention
- the working process and reasons for making particular decisions
- the success of the piece in achieving these aims.

Marks should be awarded as follows:

MARK	DESCRIPTOR
25	A consistently accomplished discussion of the use of the chosen aspect.
24	A thorough engagement with the stimulus and a systematic working through of its possibilities. The discussion is thorough and sustained and reflects a technical understanding of the chosen aspect.
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20	A skilful discussion of the use of the chosen aspect and there is considerable clarity of purpose in approaching the practical work. The discussion is good and related to its desired effect although there may be a slight unevenness to the discussion so that the way in which candidates relate to the piece may not always seem consistent.
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15	A competent response. Candidates discuss the use of the chosen aspect but the amount of detail is variable. The intention is not always clearly reflected in the approach taken although this is balanced by the points at which there is a definite understanding of the role of the chosen technical aspect in enhancing effective drama.
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10	An acceptable response that understands something of the significance of the chosen technical aspect in creating drama but is limited in relating them to the discussion of the piece. The answer focuses mainly on superficial or 'obvious' points and the discussion may be typified by generalised comment.
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5	A limited response that demonstrates occasional insight into how the chosen aspect has been used to enhance drama. Hardly any specific aspects are discussed in support of the answer although the answer may dwell unhelpfully on one point or drift purposelessly over a number of unremarkable points in a superficial manner.
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13 Discuss the style and effectiveness of the dialogue you created in your piece based on *The end of a beautiful relationship*. [25]

Crafting dialogue is a challenging skill and candidates may not have reflected on the importance it has within the piece. However, the best candidates should point to the relationship between this and character, and should demonstrate an insight into the following points:

- the style of the dialogue and its relation to character, plot, intention
- the way in which the dialogue conveys varying messages
- the success of the dialogue in performance and issues surrounding performance
- reasons for the effectiveness or otherwise of their devised dialogue

Marks should be awarded as follows:

MARK	DESCRIPTOR
25	A consistently accomplished discussion of the style of the dialogue of the piece. The practical points above are dealt with or an alternative is given that has practical relevance to the piece. The dialogue created is very likely to have been effective in the actual presentation.
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20	A skilful response. Candidates may cover some points in detail but there is occasional lack of attention to detail in offering the dialogue created. The drama is likely to have been effective in the actual presentation although the occasional point might raise a question as to its desirability.
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15	A competent response. Candidates must cover most of the points listed above but not in so much detail. Style of dialogue and approach to drama may have been successful but the discussion is not entirely convincing either because of lack of detail or because the work produced was not always workable.
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10	An acceptable response that deals with some of the issues involved in creating dialogue in the piece. The work discussed is questionable as there is limited consideration of the significance of the spoken word or the way it is used to communicate with the audience.
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5	A limited response that refers to one or two of the points regarding the creation of dialogue. There is little understanding of how to work practically in handling dialogue. The answer may simply restate one point several times or drift over a number of unremarkable points in a superficial manner.
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2	
1	

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14 What atmosphere did you seek to create in your piece based on *I passed my exams!* and how successful were you in achieving this? [25]

Candidates should be clear as to what atmosphere they were trying to create in their piece. It is likely to be a celebratory piece in most cases but do not presume this has to be the case. The crucial thing is that the dramatic style, performance approach, characterisation, pacing and structure are all likely to create the intended atmosphere rather than detract from it.

Marks should be awarded as follows:

MARK	DESCRIPTOR
25	A consistently accomplished discussion of the creation of atmosphere.
24	A thorough engagement with the stimulus and a systematic working through of its possibilities. The discussion is thorough and sustained and reflects a technical understanding of how to create the desired atmosphere in performance.
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20	A skilful discussion of the creation of atmosphere and considerable clarity of purpose in approaching the practical work. The discussion is good and related to its desired effect although there may be a slight unevenness to the discussion so that the way in which they relate to the piece may not always seem consistent.
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15	A competent response. Candidates discuss how they intended to create their intended effect but the amount of detail is variable. The intention is not always clearly reflected in the approach taken although this is balanced by the points at which there is a definite understanding of the role of the chosen technical aspect in enhancing effective drama.
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10	An acceptable response that understands something of how to create an effect for the audience but is limited in relating this to the discussion of the piece. The answer focuses mainly on superficial or 'obvious' points and the discussion may be typified by generalised comment.
9	
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7	
6	
5	A limited response that demonstrates occasional insight into how the intended effect was – or might have been – achieved. Hardly any specific aspects are discussed in support of the answer although the answer may dwell unhelpfully on one point or drift purposelessly over a number of unremarkable points in a superficial manner.
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3	
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1	