

**CAMBRIDGE INTERNATIONAL EXAMINATIONS**

International General Certificate of Secondary Education

**MARK SCHEME for the June 2005 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 2005 question papers for most IGCSE and GCE Advanced Level and Advanced Subsidiary Level syllabuses and some Ordinary Level syllabuses.

**Grade thresholds** for Syllabus 0411 (Drama) in the June 2005 examination.

	maximum mark available	minimum mark required for grade:			
		A	C	E	F
Component 1	80	58	46	32	24

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 2005

IGCSE

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 Suggest an appropriate costume for the character of ROBBIE at his first entrance at line 83/84. Give a reason for your answer taken from the text.**

The most obvious clue in the text is where Naomi says to Robbie 'You look terrific, been on a good paddock eh?' Candidates may interpret this as they believe to be appropriate. Allow credit for other appropriate lines from the extract if they support an appropriate suggestion about costume. Do not allow highly elaborate wealthy costumes that would suggest ROBBIE's social status has completely changed since he automatically adopts a 'subservient pose' in front of the Mission Manager.

1 mark	An appropriate suggestion about costume
1 mark	Clear reference to one or more supporting aspects from the extract

- 2 As an actor, how would you deliver ROBBIE's speech at lines 491 to 518 ['Now you girls settle down there' ... 'so never, ever lift your hand to a dumb animal']?**

There is a strong aspect of storytelling theatricality about this speech and candidates should be able to spot the many and varied physical techniques, contrasts of voice and facial gestures that could animate it. In particular they should comment on the implicit characterisation of the speech.

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 Identify two aspects of the personality of THE MISSION MANAGER that an actor could bring out at lines 208 to 274 [‘How’s me favourite girl ... don’t think you’re getting away with anything’]. Make reference to the text to support your response.**

THE MISSION MANAGER is a fairly monochrome character, almost bordering on the melodramatic. The aspects of his character most likely to be identified include his bullying, his lasciviousness, his directness and his aggression. Allow credit for these, and/or others, as appropriate.

1 – 2 marks	Identification of one or two aspects of THE MISSION MANAGER’s character
1 – 2 marks	For linking these character aspects to appropriate aspects of the dialogue.

- 4 As a director, write brief notes about how you would want the roles of BETTINA and KARINA to be played in Scene Three.**

There is enormous potential for discussion of character, use of space, physical realisation of childhood gestures and a party-like excitement in Scene Three. Allow credit for suggestions as to how the roles of the two children can best be created to reflect this.

1 mark	A rudimentary description of the scene
2 – 3 marks	Some/competent discussion of the significance of the text and subject-matter in creating drama
4 marks	Broad/assured discussion of creative approaches

- 5 Discuss the set and lighting that you think would be most appropriate for Scene Seven.**

Scene Seven is prefaced ‘Night’ and this gives some obvious clues as to how it might be lit. However, the question is concerned with the relationship between set and lighting and the ways in which the two complement each other.

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

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- 6 Describe the plot of your piece of drama based on *My friend*. How did you structure this plot to make it interesting for an audience?**

The question has two elements. Allow credit for the ability to review the plot and credit separately the ability to evaluate its structure.

1 - 2 marks	Discussion of plot of the piece
1 – 2 marks	A discussion of the way in which the piece was structured to facilitate the unravelling of the plot

- 7 What moral message was there in your piece based on *Conscience is the loudest voice*? How did you dramatise this message?**

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 message of the piece
2 marks	Description of the message with a generalised comment as to its purpose
3 marks	A competent answer that discusses how the message was dramatised
4 marks	An assured discussion that demonstrates skilful crafting of dramatic materials and techniques to convey the intended message

- 8 What style of drama did you use in your piece based on *Celebrating the anniversary*?**

This is the most open-ended of the questions in this section. Award marks for the ability to describe dramatic styles in relation to the intended effect of the piece.

1 mark	Generalised discussion of the drama
2 marks	One or two competent points about the dramatic style but general in nature
3 marks	A clear discussion of the style of the piece
4 marks	A good overview of the purpose of the drama and ability to link style with artistic intention

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### Section B

- 9 Explain how you would create an appropriate set for the kitchen in Scene Six. How would your design help the actors playing NAOMI and ENID to make best use of the space? You may use diagrams to support your answer if you wish.**

Scene Six is pivotal in that it is the point at which ENID reveals her true intentions in wishing to adopt NAOMI's Aboriginal baby. As such, this is the central dramatic focus of the whole play and the set must help focus attention on the confinement of the kitchen and the way in which Aboriginal children were themselves 'confined'.

Allow credit for discussion between the suggested set and its dramatic usefulness for the two characters. Reward specific references to the text if they are relevant to the discussion. Sketches may be included but allow credit only for their significance in the discussion. 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 relationship between the set and the pivotal nature of the scene
- choice of stage properties and placing of scenery
- the way in which the proposed design facilitates the drama

There should be ample credit for imaginative solutions to the setting of the drama.

Marks should be awarded as follows:

MARK	DESCRIPTOR
<b>21-25</b>	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.
<b>16-20</b>	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.
<b>11-15</b>	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.
<b>6-10</b>	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.
<b>1-5</b>	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** What impression would you want the audience to gain of NAOMI's character in this extract? As an actor, how would you try to make sure that this impression came across? Make specific references to the extract to support your discussion.

In many ways NAOMI is the central character in the extract since she represents the Aboriginal mother, powerless in the face of those who would take her daughter away from her. Yet her pride is intermittent and she is prepared to accept oppressive language and gestures from the MISSION MANAGER and HARRY BOULDER up to the point where her skills as a cook are questioned or her daughter is threatened. She is clearly more assertive with HARRY BOULDER than the MISSION MANAGER and candidates should comment on this.

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

Marks should be awarded as follows:

MARK	DESCRIPTOR
<b>21-25</b>	A consistently accomplished discussion of how the character of Naomi 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.
<b>16-20</b>	A skilful response, although there may be a tendency to concentrate on one aspect of Naomi'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.
<b>11-15</b>	A competent response. Candidates discuss Naomi'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'.
<b>6-10</b>	An acceptable response that deals with a few issues or makes relevant alternative suggestions. There is only limited consideration of how to establish Naomi's character and little reference to the text.
<b>1-5</b>	A limited response that makes one or two of the points about the character of Naomi 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 As a director, explain the similarities and differences that you would want to create between the characters of THE MISSION MANAGER and HARRY BOULDER. Refer to specific aspects of the extract to support your view of these characters.

In one sense, THE MISSION MANAGER and HARRY BOULDER are stereotypical representations of similar types. It is likely that candidates may find it easier to see the similarities than the differences between the two characters. The Mission Manager is in an unrestrained position of power and abuses his power to keep the Aboriginal peoples on the Mission in subjection. He is not named and is therefore depersonalised and almost inhuman. Whilst his physical manner and bearing may have similarities with those of Harry Boulder, Harry's resolve is weakened by his wife (ENID) wishing to adopt NAOMI's daughter and he gives in to ENID's bullying of him to pay NAOMI more. Harry Boulder is shown in the play to be rather flexible and genial over basic racism as he is more dependent on Aboriginal workers like Robbie.

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 the similarities and differences between the two characters. 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 characteristics 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 similarities and differences.
11-15	A competent response. Candidates mention some practical aspects of similarities and differences but there is a lack of specific examples from the text. There is some insight into details but these may be generalised.
6-10	An acceptable response that deals with the text but is limited in its treatment. Some appreciation of the two characters but only occasional ability to draw distinctions between them.
1-5	A limited response that demonstrates one or two points of understanding but with hardly any references to the text.

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## Section C

### 12 How effective was your piece of drama based on *My friend*? Refer to at least four specific features of your work to support your answer.

Candidates should demonstrate an insight into the following points:

- the issues that the performance seeks to deal with
- discussion of structure
- 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
<b>21-25</b>	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 skilfully and a well-structured performance emerges. At least four specific features are discussed in support of the answer.
<b>16-20</b>	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. At least four specific features are discussed in support of the answer.
<b>11-15</b>	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. Three or four specific features are discussed in support of the answer.
<b>6-10</b>	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. One or two specific features are discussed in support of the answer.
<b>1-5</b>	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. Hardly any specific features are discussed in support of the answer.

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**13 Discuss your use of pacing and contrast in the piece you devised based on *Conscience is the loudest voice*.**

Candidates are required to discuss the way in which they used pacing and contrast in the piece they created. The point of the question is not simply to discuss moral issues raised by the subject-matter, however. 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
<b>21-25</b>	A consistently accomplished discussion of the pacing and contrast of the piece. A systematic working through of possibilities. Dramatic techniques are used skilfully and a well-conceived spatial image is described.
<b>16-20</b>	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.
<b>11-15</b>	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.
<b>6-10</b>	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.
<b>1-5</b>	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.

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**14 How did you create an appropriate mood in the piece you devised based on *Celebrating the anniversary*?**

Candidates are required to evaluate the success of their drama in creating an appropriate atmosphere and credit should be awarded for whatever method is appropriate here.

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

- 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
<b>21-25</b>	A consistently accomplished discussion of how the practical work was approached to create an appropriate mood. A thorough engagement with the stimulus and a systematic working through of its possibilities. Dramatic techniques are used skilfully and a well-structured performance emerges. At least four specific features are discussed in support of the answer.
<b>16-20</b>	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 and the creation of mood may not always seem consistent. The technical discussion is good and related to its desired effect. At least four specific features are discussed in support of the answer.
<b>11-15</b>	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. Three or four specific features are discussed in support of the answer.
<b>6-10</b>	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. One or two specific features are discussed in support of the answer.
<b>1-5</b>	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. Hardly any specific features are discussed in support of the answer.