

**DRAMA 0411
IGCSE
2007**

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DRAMA

Syllabus code: 0411

CONTENTS

	PAGE
Introduction	1
Syllabus Aims	1
Assessment Objectives	2
Assessment	3
Instructions for the Marking and Moderation of Coursework Folders	6
Syllabus Grade Descriptions	13
Appendix: Examples of Coursework Forms	16

NOTE

Copies of syllabuses, past papers and Examiners' Reports are available on CD ROM and can be ordered using the Publications Catalogue, which is available at www.cie.org.uk under 'Qualifications & Diplomas' – 'Order Publications'.

INTRODUCTION

International General Certificate of Secondary Education (IGCSE) syllabuses are designed as two-year courses for examination at age 16-plus.

All IGCSE syllabuses follow a general pattern. The main sections are:

- Aims
- Assessment Objectives
- Assessment
- Curriculum Content

The IGCSE subjects have been categorised into groups, subjects within each group having similar Aims and Assessment Objectives.

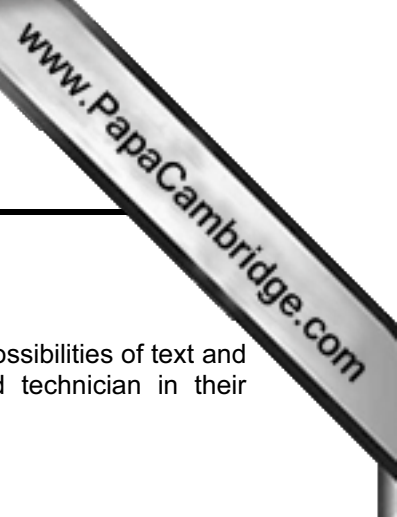
Drama falls into Group V, Creative, Technical and Vocational Subjects, of the International Certificate of Education (ICE).

This syllabus contains a compulsory coursework component. Centres wishing to enter this syllabus must provide written evidence in advance to CIE that a member of staff is competent to set and mark the coursework, and that the centre has facilities to video coursework for external moderation.

This syllabus is available in June only.

SYLLABUS AIMS

- 1 To develop candidates' understanding of Drama through practical and theoretical study.
- 2 To enable candidates to realise the performance possibilities of text and other stimuli.
- 3 To encourage the use of dramatic forms and structures to communicate feelings and ideas to an audience.
- 4 To foster the acquisition and development of skills in Drama, both individually and in groups.
- 5 To develop understanding of the processes leading to performance and the elements involved in creating a performance and to develop evaluative ability across the various stages of performance work.
- 6 To stimulate an enjoyment of drama.



ASSESSMENT OBJECTIVES

A UNDERSTANDING

Candidates should be able to demonstrate understanding of the performance possibilities of text and other stimuli and the differing roles of actor, director, stage manager and technician in their realisation.

B DEVISING

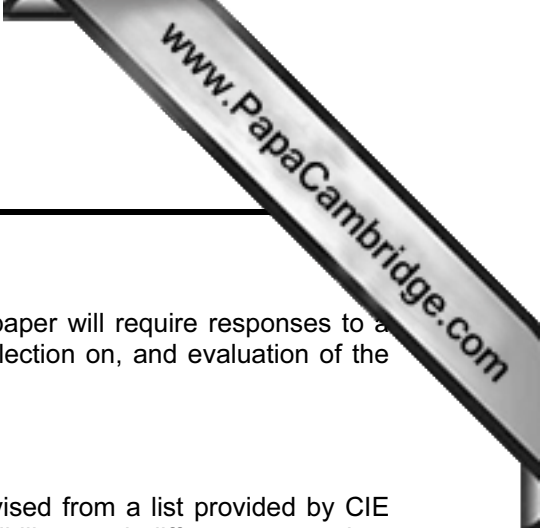
Candidates should be able to demonstrate the ability to devise dramatic material and reflect on its effectiveness.

C PERFORMING SKILLS

Candidates should be able to demonstrate performing skills in Drama.

The relationship of the Assessment Objectives to the Scheme of Assessment is set out below. The figures given are the **percentage** weightings.

Assessment Objective Components	A	B	C
1 Written Examination	20	20	—
2 Coursework	15	15	30
Total	35	35	30



ASSESSMENT

There are two forms of assessment:

- 1 **Written examination paper.** There will be three sections. The paper will require responses to a pre-released text and three stimuli, and provide opportunity for reflection on, and evaluation of the practical work.

and
- 2 **Coursework.** This consists of **three** pieces of practical work, devised from a list provided by CIE and continuously assessed during the course. This will provide flexibility to suit different approaches to Drama.

The syllabus therefore comprises the following components:

Syllabus Components

All candidates take Paper 1 (Written Examination) **and** Paper 2 (Coursework). IGCSE Grades A* to G are available.

Component	Name	Duration	Weighting
Paper 1	Written Examination	2 hours 30 mins	40%
Paper 2	Coursework	—	60%

Description of Papers

Paper 1 (2 hours 30 mins)

This Paper is based on four pieces of pre-released material: an extended extract from a play, and three stimuli. This material will be issued to Centres in December preceding the examination.

The extract will be from repertoire drawn from a variety of cultures and times. The three stimuli will consist of short titles, phrases, scenarios and quotations.

Candidates will prepare the extract and all three stimuli by creating drama based on the material.

Questions on the Paper will cover the following aspects of drama, and others as appropriate:

- **characterisation** – actors need to have a very clear understanding of the role of the character within the play
- **role** – the function of the character within the play
- **pacing**
- **contrast**
- **dynamics**
- **spatial awareness** – ability to use the space around the candidate effectively
- **physicality** – this refers to an approach to Drama that is distinct from English Literature. We are not looking at text on paper; it needs to be brought to life. It also refers to the way in which actors make a role their own; a character needs to be physicalised. One of the problems an IGCSE candidate has is how to bring to life a character in way that goes beyond reciting lines. For a part to live it needs to be physicalised.
- **tension** – sense of suspense, excitement etc. Creating an atmosphere.
- **other features** – as appropriate.

Candidates will also be expected to demonstrate an understanding of the role of set, light, costume and make-up as well as an appreciation of the issues facing directors and stage designers. Candidates should also address the following areas in relation to the extract and the three stimuli:

- the use of suitable approaches to interpret the extract/stimuli,
- the rationale underlying the choices they have made,
- appropriate use of resources to facilitate effective performance,
- how meaning(s)/atmosphere(s) could be presented to an audience.

Section A (30 marks) Candidates answer 8-10 short-answer questions on all of the pre-released material. Candidates must attempt **all** questions in this Section.

Section B (25 marks) Candidates answer **one** from a choice of three longer-answer questions on the pre-released extract.

Section C (25 marks) Candidates answer **one** from a choice of three longer-answer questions on the three stimuli.

Candidates are advised to divide their time equally between the three sections. A new copy of the pre-released material will be provided in the examination.

In all three sections of the examination paper, the questions will assume that candidates have performed the extract from the play and devised and performed pieces based on each of the stimuli. Candidates' answers should demonstrate practical and theoretical understanding of the drama produced.

Paper 2 – Coursework (Internally assessed and externally moderated)

Each candidate will submit a total of **three** pieces of practical work: **two** group pieces and **one** individual piece.

One individual piece:

either original devised work

or a performance of an extract from a piece of repertoire*

The individual piece must last no longer than 5 minutes.

Two group pieces:

one original devised piece

and

one performance of an extract from a piece of repertoire

Each group piece must last no longer than 15 minutes and must allow each candidate broadly equal exposure. The prescribed group size is between **two** and **six** candidates.

***Guidance on Repertoire pieces**

Repertoire, that is existing and already published plays **not** TV drama, films, novels or unpublished works, will be chosen by the Centre and should be selected with regard to the candidates' abilities, interests and available resources.

Candidates must have the opportunity to produce more than three pieces during the course, so that there will be some choice of pieces to submit and their best work may be selected. Centres must video all work that might be chosen for submission.

Candidates participate in the planning, rehearsal, performance and evaluation of Drama, and are assessed on their individual practical contributions. Coursework videos will be moderated by an external Moderator appointed by CIE.

Candidates are assessed on their ability to devise performance material, their skills in working towards performance and their practical ability in performing to an audience.

Each candidate's work should be marked according to the assessment criteria and recorded on a **single VHS** videocassette for submission to the CIE moderator.

Each candidate's work should be accompanied by three working mark sheets and a final record of

Guidance on Original devised pieces

Original devised pieces must be based on any one of the following options. A different stimulus should be used for each piece. The list includes dramatic styles and techniques, issues and extra-dramatic stimuli. All options are viewed equally and different options may be offered from year to year. The options for 2007 are:

Dramatic techniques:

- documentary drama
- physical theatre
- a piece of satire
- musical theatre
- entertainment
- comedy

Issues:

- a social issue
- a political issue

Extra-dramatic stimuli:

- a picture
- a poem
- a photograph
- an event in the history of your own country

Teacher involvement in the working process

These pieces must be the original work of the candidates. They will be responsible for deciding on the subject matter, style, characterisation, structure and intention of the pieces. Candidates are not expected to work in isolation, however, and tutors at the Centre may intervene to support, challenge, critique or direct as necessary during the process.

CIE does not expect candidates to undertake coursework without guidance and continuing supervision from teachers. The degree of teacher guidance will vary according to the kinds of work being undertaken. Teachers may intervene during the assessment of coursework to challenge candidates on their use of ideas and the crafting of the drama. They may also act as director for the group performance of the piece of repertoire.

Teachers will:

- select appropriate repertoire for candidates
- set and/or negotiate coursework tasks
- exercise continuing supervision of the work in order to monitor individual progress
- ensure that the work is completed in accordance with the syllabus requirements and can be assessed in accordance with the marking criteria and procedures.

INSTRUCTIONS FOR THE MARKING AND MODERATION OF COURSEWORK FOLDERS

This Section should be read in conjunction with the *CIE Handbook for Centres*.

MARKING

The Centre must video all of the coursework. Coursework must be marked by the teacher and internally standardised by the Centre.

For each coursework task a Working Mark Sheet must be filled in showing details of the task, date and whether Individual or Group, and marks awarded. There is a form for Text-based pieces and a form for Original Devised pieces.

For each candidate and for each piece, a mark will be awarded for each assessment objective A or B depending on whether the work is text-based or original devised material. A mark will always be awarded for criteria C (level of performance skills).

Assessment Objective A Text-Based Material

Complete one Working Marksheet (WMS0411/A) for each assessed piece.

If only one piece of text-based work has been assessed that mark will stand as the final mark for that Assessment Objective. If two pieces of text-based work have been assessed, add the marks awarded for each piece together, divide by two and enter this average mark on the final sheet.

Assessment Objective B Original Devised Pieces

Complete one Working Marksheet (WMS0411/B) for each assessed piece.

If only one piece of original devised work has been assessed that mark will stand as the final mark for that Assessment Objective. If two pieces of original devised work have been assessed, add the marks awarded for each piece together, divide by two and enter this average mark on the final sheet.

Assessment Objective C Level of Performance Skills

Add the marks awarded for Objective C for each of the three pieces together and divide by three to produce the average mark for that objective.

When all assessments are finished, collate each candidate's marks on the Final Record of Assessment Form. The three Working Marksheets and the Final Record of Assessment Sheet for each candidate should be collated together to create a set of forms for each candidate.

Finally add together the final marks for each criterion to give a total mark for each candidate out of 100. Transfer this mark to sheet MS1.

The recorded evidence on the forms needs to be specific rather than generalised. It should establish:

- the context the candidates were operating in – task, grouping, etc.
- what they actually contributed – e.g. did, said, decided
- the mark for each Assessment Objective, as appropriate

The evidence should be sufficiently detailed to justify the mark awarded to a neutral observer not present at the assessment. Each assessment form should be dated.

MODERATION

(a) Internal Moderation

When several teachers in a Centre are involved in internal assessments, arrangements must be made within the Centre for all candidates to be assessed to a common standard.

The Centre assessments will then be subject to external moderation.

(b) External Moderation

By **30 April**, Centres will be required to send to CIE:

- the forms for each candidate, grouped together for each candidate (WMS0411/A, WMS0411/B and Final Record of Assessment)
- a sample of six candidates' complete work on video (see below for further details)

Selecting the sample:

The sample should cover the full ability range. If there are six or fewer candidates all the Coursework that contributed to the final mark for these candidates must be sent to CIE. Where there are more than six candidates all the Coursework that contributed to the final mark for six of them will be required. The Centre should select candidates covering the whole mark range, with the marks spaced as evenly as possible from the top mark to the lowest mark. If appropriate, the samples of Coursework should be selected from the classes of different teachers. A further sample of Coursework may subsequently be required.

The Video

Number of videos:

If there is only one group for moderation purposes, (i.e. six or fewer candidates), all the work for the Centre is to be submitted on one tape, clearly labelled. If there are two or more groups, all the Individual tasks are to be submitted on **one** video, all the group tasks on a separate video.

Identifying the candidates:

Videos must be labelled with FULL candidate names and numbers and Centre name and number. If a video is submitted without a clear label attached it may not be accepted for moderation. It is essential that the Moderator can easily identify the candidates. **At the beginning of each task**, the candidate must identify himself/herself clearly – if necessary removing any mask/costume or wearing a numbered vest if necessary.

Quality of videos:

It is essential to produce clear video evidence. In particular:

- camerawork should follow candidates, rather than relying on static long-shots
- extraneous noise and echo must be avoided and the sound track must be clearly audible.

It is the responsibility of the Centre to check that all video evidence is clear and candidates clearly identifiable. As work may be videoed at any time over the two-year course, the Centre is expected to re-run any videoed work that does not meet these standards.

Retain at the Centre

- one complete set of copies of the forms
- all other video evidence in the Centre until results are issued in case it is required.

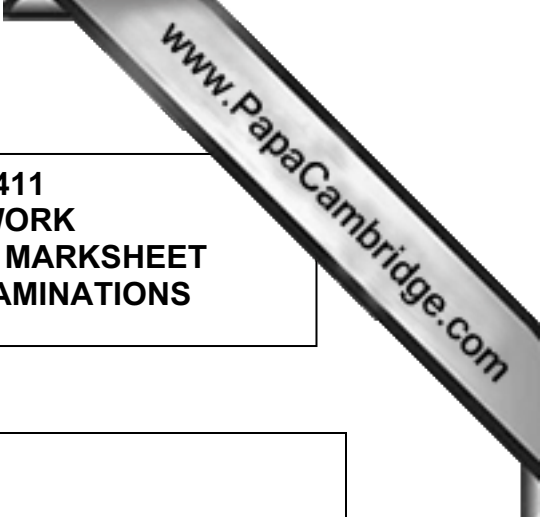
All records and supporting work should be retained until after the publication of results and the tapes of all other candidates' work should be kept at the Centre. The CIE Moderator may request further samples of work if necessary.

ASSESSMENT CRITERIA FOR COURSEWORK

Assessment Objectives	BAND 5	BAND 4	BAND 3	BAND 2	BAND 1
<p>1 Text-Based Pieces. To understand the performance possibilities of text and other stimuli and the differing roles of actor, director, stage manager and technician in its realisation</p>	<p>1 – 3 Marks Recognises one or two possibilities and attempts to use them. Marginal understanding of differing roles.</p>	<p>4 – 6 Marks Understands some dramatic possibilities and successfully employs them with rudimentary skill. Some insight into differing roles.</p>	<p>7 – 9 Marks Demonstrates understanding in shaping and structuring and employs appropriate skills competently. A degree of insight into roles.</p>	<p>10 – 12 Marks Identifies and develops the potential to create dramatic material and interprets it effectively through a skilful use of shaping, selecting and structuring. Clear insight into roles.</p>	<p>13 – 15 Marks Interpretation, shaping, selecting and structuring of dramatic material are all of a consistently accomplished nature. There is effective insight into the various roles involved.</p>
<p>2 Original Devised Pieces. To devise dramatic material and reflect on its effectiveness</p>	<p>1 – 3 Marks Identifies when a course of action is working or not working. Intentions are occasionally clear.</p>	<p>4 – 6 Marks Clear intentions; identifies when a process is not working and suggests or makes basic changes to the course of action.</p>	<p>7 – 9 Marks Competently identifies intention and style. Problems encountered during the devising or rehearsal process are identified and tackled with solutions and alternatives that facilitate the achievement of the defined purpose.</p>	<p>10 – 12 Marks Recognises the need to adapt and shape the material to communicate its meaning. Produces flexible and imaginative dramatic work in a skilful manner.</p>	<p>13 – 15 Marks Consistent approach to the performance process; mature reflection enables the dramatic intention to be executed in an accomplished manner.</p>
<p>3 Performance Skills (ALL PIECES) To demonstrate performance skills in Drama</p>	<p>1 – 5 Marks Performs with occasional fluency. Glimpses of stylistic awareness.</p>	<p>6 – 11 Marks Performs with some fluency with some stylistic awareness.</p>	<p>12 – 17 Marks Performs competently with a degree of stylistic awareness and in a fairly engaging manner.</p>	<p>18 – 23 Marks Performs confidently and fluently with consistent stylistic awareness and engages the audience.</p>	<p>24 – 30 Marks Performs with flair and sensitive stylistic understanding; consistently engaging.</p>



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COURSEWORK
WORKING MARKSHEET
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TEXT-BASED PIECES: OBJECTIVES A AND C.

Centre Number		Centre Name	
Candidate Number		Candidate Name	

Title of task/date

Teaching Group/Set

Group/Individual (Delete as Applicable)

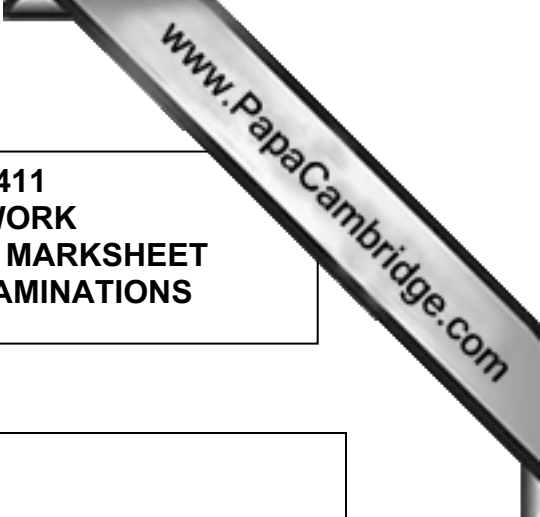
Notes on the achievement of Assessment Objectives	Final Mark (out of 15)
A	

C	Final Mark (out of 30)

Notes to identify Candidate on the video evidence	TOTAL MARKS (out of 45)



**DRAMA 0411
COURSEWORK
WORKING MARKSHEET
IGCSE EXAMINATIONS**



ORIGINAL DEVISED PIECES: OBJECTIVES B AND C.

Centre Number		Centre Name	
Candidate Number		Candidate Name	

Title of task/date	
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Teaching Group/Set	
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Group/Individual	(Delete as Applicable)
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Notes on the achievement of Assessment Objectives (Please indicate if a particular objective is not applicable to a specific piece of work).	Final Mark (out of 15)
B	

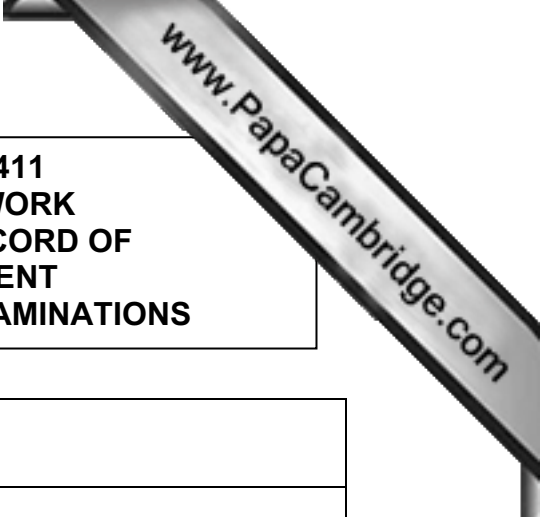
C	Final Mark (out of 30)

Notes to identify Candidate on the video evidence	TOTAL MARKS (out of 45)



UNIVERSITY of CAMBRIDGE
International Examinations

**DRAMA 0411
COURSEWORK
FINAL RECORD OF
ASSESSMENT
IGCSE EXAMINATIONS**



Centre Number		Centre Name	
Candidate Number		Candidate Name	

Teaching Group/Set	
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Notes on the achievement of Assessment Objectives	Final Mark (out of 15)
A	

B	Final Mark (out of 15)

C	Final Mark (out of 30)

TOTAL MARKS (out of 60)

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SYLLABUS GRADE DESCRIPTIONS

Grade descriptions are provided to give a general indication of the standards of achievement likely to have been shown by candidates awarded particular grades. The grade awarded will depend in practice upon the extent to which the candidate has met the assessment objectives overall. Weakness in one aspect of the examination may be balanced by a better performance in some other aspect.

Grade A

Assessment Objectives:

- **to understand the performance possibilities of text and other stimuli and the differing roles of actor, director, stage manager and technician in its realisation**

Candidates recognise and act upon implications for development. They produce flexible and imaginative responses to problems encountered so as to enhance the stated defined purpose in an accomplished manner.

- **to demonstrate the ability to devise dramatic material and reflect on its effectiveness**

Candidates identify and develop dramatic material and interpret it effectively through accomplished use of resources, independently evaluating the progress of the work to facilitate its shaping and structuring.

- **to demonstrate performance skills in Drama**

Candidates act a role with fluency and commitment, demonstrating sensitivity in performance.

Grade C

Assessment Objectives:

- **to understand the performance possibilities of text and other stimuli and the differing roles of actor, director, stage manager and technician in its realisation**

Candidates identify intention and implications competently. Possibilities are identified and tackled with solutions and alternatives that facilitate the achievement of the defined purpose.

- **to demonstrate the ability to devise dramatic material and reflect on its effectiveness**

Candidates demonstrate understanding and skill in shaping, and structuring dramatic material, reflecting on its effectiveness and adapting work competently.

- **to demonstrate performance skills in Drama**

Candidates act a role with fluency, demonstrating competence in performance.

Grade F

Assessment Objectives:

- **to understand the performance possibilities of text and other stimuli and the differing roles of actor, director, stage manager and technician in its realisation**

Candidates understand simple ways of creating performance from a given starting point.

- **to demonstrate the ability to devise dramatic material and reflect on its effectiveness**

Candidates demonstrate an ability to devise material and, with close guidance, reflect on their work to shape and structure it at a basic level.

- **to demonstrate performance skills in Drama**

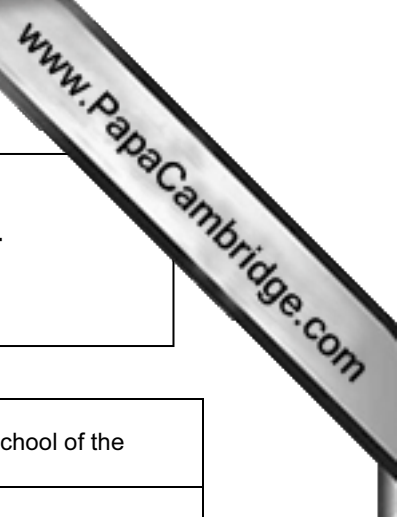
Candidates act a role with some fluency.

Support for Centres

The following books may be helpful:

David Cross and Christopher Reynolds	GCSE Drama for OCR (Heinemann) ISBN 0435186108
Richard Fredman and Ian Reade	Essential Guide to Making Theatre (Hodder & Stoughton) ISBN 0340655143
Mike Gould	The Complete GCSE Drama Course (Folens) ISBN 1841636827
Tony Goode and Jonothan Neelands	Structuring Drama Work (Cambridge University Press) ISBN 0521787297
Andy Kempe	The GCSE Drama Coursebook ISBN 07487313345
Rosemary Linnell	Practical Drama Handbook (Hodder & Stoughton) ISBN 0340487089
Jonothan Neelands	Theatre Directions (Hodder & Stoughton) ISBN 0340758619
Jonothan Neelands	Making Sense of Drama (Heinemann) ISBN 0435186582
John Pymm, Gail Deal and Alastair Conquer	A Student's Guide to AS Performance Studies for OCR (Rhinergold) ISBN 1904226299
Richard Schechner	Performance Studies: an Introduction (Routledge) ISBN 0415146216

CIE publishes a video and guidelines which are currently available from CIE Publications price £16.50. A revised training DVD and CD-ROM will be available during 2005-2006.



OBJECTIVE A - TEXT BASED

Centre Number	9 0 7 6 1	Centre Name	International School of the Seven Seas
Candidate Number	0 0 0 1 2	Candidate Name	Amy Tan

Title of task/date	23/11/01
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Teaching Group/Set	C (Mr Jones)
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Group/ Individual	(Delete as Applicable)
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Notes on the achievement of Assessment Objectives (Please indicate if a particular objective is not applicable to a specific piece of work).
A
Amy played a number of roles within this extract from John Godber's <i>Teachers</i> but the main focus was that of Mrs Parry, the Head Teacher of the school. There was strong evidence of a careful preparation of the text and, although Amy had received guidance from the teaching staff in the working process, she was clearly making creative decisions about her role and these demonstrated considerable insight into how Godber's multi-role playing worked.

Final Mark (out of 15)
13

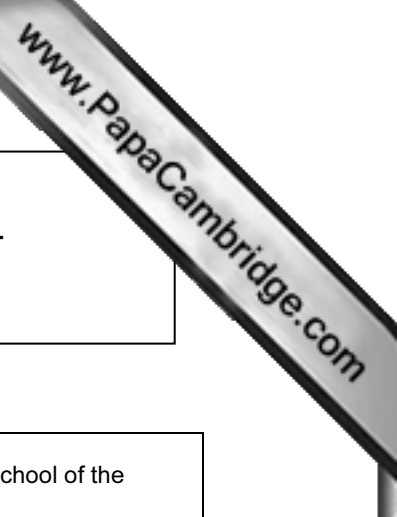
C
Amy was able to move between roles very effectively and demonstrate that she had learned the lines well enough to get beyond simply reciting them. Although there were a couple of moments where she was less than confident in her use of space, this was made up by the strength of her focus and control of vocal projection. Her breathing was well paced and she was clearly in control of the direction of the piece.

Final Mark (out of 30)
20

Notes to identify Candidate on the video evidence
Amy is the second member of the group and has long dark hair, not tied back. In the role of mother, she wears an apron and a pair of slippers.

TOTAL MARKS (out of 45)

33



OBJECTIVE B - ORIGINAL DEVISED PIECE

Centre Number	9 0 7 6 1	Centre Name	International School of the Seven Seas
Candidate Number	0 0 0 1 2	Candidate Name	Amy Tan

Title of task/date	23/11/01
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Teaching Group/Set	C (Mr Jones)
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Group/~~Individual~~ (Delete as Applicable)

Notes on the achievement of Assessment Objectives (Please indicate if a particular objective is not applicable to a specific piece of work).
B
The piece was based on a domestic scenario of mother and daughter. Amy had devised a role of the <i>mother</i> of a teenage daughter who was becoming rebellious. Her intentions were clear – she wanted to show the frustration of the mother in coming to terms with her daughter’s growing independence – but some of the dramatic devices were awkward and showed little originality. She gave the impression of simply taking the idea of an angry mother and not knowing how to develop it.

Final Mark (out of 15)
6

C
In performance, the problems with the role itself became apparent: superficial attempts at dialogue allied to a performance style that meant there was little contrast. As a result, the use of space was unfocused and the whole performance was centred far too strongly on the chairs and table centre stage. The use of lengthy passages of music was doubtless intended to convey atmosphere but it served only to detract from the pace of the drama.

Final Mark (out of 30)
10

Notes to identify Candidate on the video evidence
Amy is the tallest member of the group and has long dark hair, tied back. In <i>Teechers</i> she wears a tweed skirt and a pair of glasses for the role of Mrs Perry.

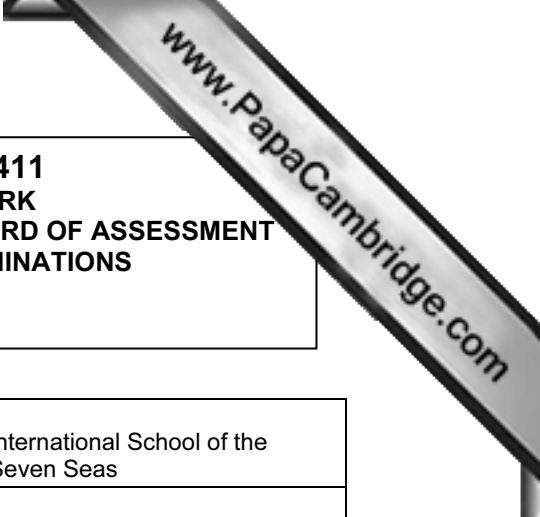
TOTAL MARKS (out of 50)

16



UNIVERSITY of CAMBRIDGE
International Examinations

**DRAMA 0411
COURSEWORK
FINAL RECORD OF ASSESSMENT
IGCSE EXAMINATIONS**



Centre Number	9 0 7 6 1	Centre Name	International School of the Seven Seas
Candidate Number	0 0 0 1 2	Candidate Name	Amy Tan

Title of task/date 23/11/01

Teaching Group/Set C (Mr Jones)

Notes on the achievement of Assessment Objectives (Please indicate if a particular objective is not applicable to a specific piece of work).	Final Mark (out of 15)
A Amy attempted two text-based pieces and these were both very strong. Her mark for the individual piece was 15 and for the group piece was 13. Her average mark reflects her ability in interpreting dramatic texts for performance.	14

B	Final Mark (out of 15)
Amy's ideas in devising were generally fairly clear but she did not know how to develop them. Her one piece suffered from lack of development of ideas and did not reflect her abilities elsewhere in this assessment.	6

C	Final Mark (out of 30)
A strong performer, although this was far more apparent when she was working with repertoire than in her own piece. Her mark for the individual repertoire piece was 27 and this was reflected in the mark of 20 in the group repertoire piece. However, her overall mark was brought down by her less effective performance in the devised piece which only received a mark of 10. Her average mark is therefore 57/3 = 19.	19

TOTAL MARKS (out of 60)

39