

International General Certificate
of Secondary Education

Syllabus

DRAMA 0411

For examination in June 2009

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DRAMA

Syllabus code: 0411

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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.

Both components for this syllabus are available in the June session. Coursework for the June session should be submitted by 30 April 2009.

Paper 2 (Coursework) is also available in the November session. Coursework for the November session should be submitted by 31 October 2009. Candidates wishing to enter for the November session must have already taken Paper 1 in the previous June (2009) session. Results for the syllabus for candidates who take the examination in this way will only be issued after the November (2009) session.

Candidates who have taken both Paper 1 and Paper 2 in June may not enter the following November examination session.

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, based on the guidance 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. Candidates will study the extract with a view to understanding both the text and the practical aspects of production. It is recommended that they perform it, at least informally.

The three stimuli will consist of short titles, phrases, scenarios and quotations. All candidates must create drama based on **all three stimuli**. The three stimuli from Paper 1 must not be used for devised pieces for Paper 2 Coursework.

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 in preparing a piece of repertoire, it is essential that each actor takes care to go beyond simply learning lines and saying them - a good mark is unlikely to be achieved just because of fluency, the meaning of what is being said must be central to the learning of the lines; the mood should be created through careful pacing, voice control, contrast and 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. Text needs to be brought to life, rather than seen as text on paper. This also refers to the way in which actors make a role their own; a character needs to be physicalised. A character needs to be brought to life in a 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.

This list is not exhaustive. Candidates should also be familiar with other dramatic features as appropriate.

Candidates will also be expected to demonstrate an understanding of the role of set, lighting, sound, costume and make-up as well as an appreciation of the issues facing directors and stage managers. 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 original devised pieces**

Original devised pieces must be based on any one of the following options. A different genre should be used for each piece. The list includes dramatic styles and techniques, issues and other options. All are viewed equally and different options may be offered from year to year. The options for 2009 are:

Dramatic styles and techniques:

- documentary drama
- a piece of satire
- musical theatre
- Commedia dell'Arte
- character study

Issues:

- a social issue
- a political issue
- a domestic issue

Other options:

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

****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.

Candidates participate in the planning, rehearsal, performance and evaluation of Drama, and are assessed on their individual practical contributions.

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 marks entered on the individual candidate mark sheet (0411/C).

Teacher involvement in the working process

The devised 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 that it can be assessed in accordance with the marking criteria and procedures.

Video submission

Centres must video work throughout the course so that candidates' best pieces may be chosen for submission. The work submitted should be recorded onto a **single VHS** video and sent for moderation to the external Moderator appointed by CIE. Each video should be accompanied by:

- an annotated individual candidate mark sheet (0411/C, one for each candidate)
- a Coursework summary assessment sheet showing marks for all candidates (0411/CASF)
- a video cover sheet (0411/V).

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 candidate, an individual candidate mark sheet (0411/C) should be completed giving details of the three pieces contributing to the final assessment and the awarded marks for each piece.

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

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

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.

Add together the final marks for each Assessment Objective to give a total mark for each candidate out of 60.

When all assessments are finished, collate each candidate's marks on the Coursework Assessment Summary Form (0411/CASF), and transfer the total mark to the 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** for the June session and by **31 October** for the November session, Centres will be required to send to CIE:

- a completed individual candidate mark sheet (0411/C) for each candidate;
- a Coursework assessment summary form (0411/CASF);
- a video cover sheet (0411/V);
- 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.

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
A 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	1 – 3 Marks Recognises one or two possibilities and attempts to use them. Marginal understanding of differing roles.	4 – 6 Marks Understands some dramatic possibilities and successfully employs them with rudimentary skill. Some insight into differing roles.	7 – 9 Marks Demonstrates understanding in shaping and structuring and employs appropriate skills competently. A degree of insight into roles.	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.	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.
B Original Devised Pieces. To devise dramatic material and reflect on its effectiveness	1 – 3 Marks Identifies when a course of action is working or not working. Intentions are occasionally clear.	4 – 6 Marks Clear intentions; identifies when a process is not working and suggests or makes basic changes to the course of action.	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.	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.	13 – 15 Marks Consistent approach to the performance process; mature reflection enables the dramatic intention to be executed in an accomplished manner.
C Performance Skills (ALL PIECES) To demonstrate performance skills in Drama	1 – 5 Marks Performs with occasional fluency. Glimpses of stylistic awareness.	6 – 11 Marks Performs with some fluency with some stylistic awareness.	12 – 17 Marks Performs competently with a degree of stylistic awareness and in a fairly engaging manner.	18 – 23 Marks Performs confidently and fluently with consistent stylistic awareness and engages the audience.	24 – 30 Marks Performs with flair and sensitive stylistic understanding; consistently engaging.

OR

G

AND

IMPORTANT NOTES: Please complete one form for each candidate (also available electronically)
In the TOTAL mark box, round up 0.5 and above, round down below 0.5

0411 IGCSE DRAMA COURSEWORK
Individual candidate mark sheet

Centre Number	X	Y	3	4	5	Centre Name	International School of the Seven Seas	June/November	2	0	0
Candidate Number	5	6	7	8	Candidate Name	Hasdish Kalipura	Teaching set:	Mr Jalipintu			

Notes on Assessment Objective A: (Text-based pieces)															
Piece 1 Title: <i>The Importance of Being Earnest</i> by Oscar Wilde						Group			Piece 2 (if 2 text-based pieces) Title: <i>Teachers</i> by John Godber			Individual			
Hasdish struggled with this extract and, although he was keen to take the part of Jack, he struggled throughout with the natural rhythms of the words. At times it was difficult to tell what the dialogue was about and there was little evidence that he understood the meaning of what he was saying.						Mark 5			Hasdish has made a good attempt at playing the role of Oggy Moxon in the extract. He remembered his lines well and some of the facial expressions were quite good. He needed to control his physical gestures more as he had a tendency to gesticulate wildly when the energy level was higher and was too static when the energy reduced.			Mark 10			
Add the mark for each piece and divide by 2. If one text-based piece only, enter that mark as final.															
Final A mark (out of 15)															
7.5															
Notes on Assessment Objective B: (Devised pieces)															
Piece 1 Title: <i>The Dentist</i>						Group			Piece 2 (if 2 devised pieces) Title:			Individual			
An outstanding piece of comic work. Hasdish played the role of the dentist who had the drill stuck in the patient's mouth. He was able to create a caricature that worked well and was clearly related to the study of Commedia dell'Arte. The mask work was well thought-out and he was able to lead the group very effectively in the devising process.						Mark 15						Mark			
Add the mark for each piece and divide by 2. If one devised piece only, enter that mark as final.															
Final B mark (out of 15)															
15															
Notes on Assessment Objective C															
Group text-based: <i>The Importance of Being Earnest</i>				Group devised: <i>The Dentist</i>				Individual: <i>Teachers</i>							
A disappointing piece of work. The pace was far too rushed and the performance was frustrating for the audience as a result.				Mark 5		A strong piece of work: well paced and mature. It was a shame that the other pieces did not have the maturity of this one!				Mark 13		A fair performance – fluent and competent, although there was a need for greater control of pacing of the dialogue.		Mark 10	
Add the mark awarded for each piece, divide by 3 and enter that mark as final.															
Final C mark (out of 30)															
9.3															
Notes to identify candidate on video evidence															
In the solo piece Hasdish is the only candidate and is therefore easy to recognise. In <i>The Importance of Being Earnest</i> he plays the role of Jack and wears a cap throughout. In <i>The Dentist</i> Hasdish plays the role of the dentist. There are two male candidates in the group and he is the one dressed in a white coat.															
Total mark (out of 60)															
32															

IMPORTANT NOTES: Please complete one form for each candidate (also available electronically)
 In the TOTAL mark box, round up 0.5 and above, round down below 0.5

0411 IGCSE DRAMA COURSEWORK
 Individual candidate mark sheet

Centre Number					Centre Name		June/November	2	0	0
Candidate Number					Candidate Name		Teaching set:			

Notes on Assessment Objective A: (Text-based pieces)	
Piece 1	Piece 2 (if 2 text-based pieces)
GROUP	INDIVIDUAL
Title:	Title:
Mark	Mark

Add the mark for each piece and divide by 2. If one text-based piece only, enter that mark as final.

Final A mark (out of 15)

Notes on Assessment Objective B: (Devised pieces)	
Piece 1	Piece 2 (if 2 devised pieces)
GROUP	INDIVIDUAL
Title: Option*:	Title: Option*:
Mark	Mark

Add the mark for each piece and divide by 2. If one devised piece only, enter that mark as final.

Final B mark (out of 15)

Notes on Assessment Objective C		
Group text-based	Group devised	Individual
Mark	Mark	Mark

Add the mark awarded for each piece, divide by 3 and enter that mark as final.

Final C mark (out of 30)

Notes to identify candidate on video evidence

Total mark (out of 60)

*See list of options on page 5 of the syllabus

INSTRUCTIONS FOR COMPLETION OF THE COURSEWORK ASSESSMENT SUMMARY FORM

1. Teachers must be thoroughly familiar with the appropriate sections of the syllabus, the criteria for awarding marks and the General Coursework Regulations.
2. List the candidates in an order that will allow ease of transfer of marks to the computer printed mark sheets (MS1) at a later stage.
3. Mark the Coursework according to the guidance and criteria given in the syllabus.
4. Carry out internal moderation to ensure that the total mark awarded to each candidate reflects a single, valid and reliable order of merit.
5. For each text-based piece enter the marks for Assessment Objectives A and C and enter the total for that piece out of 45.
6. For each original devised piece enter the marks for Assessment Objectives B and C and enter the total for that piece out of 45.
7. When all Coursework pieces have been completed enter the final marks for Assessment Objectives A, B and C in the columns headed Final A, Final B and Final C.

For Assessment Objective A: if there are two text-based pieces, add the two A marks together, divide them by 2 and enter that mark in the Final A column (maximum 15 marks);

If there is only one text-based piece, the mark awarded for Assessment Objective A for that piece should be entered in the Final A column (maximum 15 marks).

For Assessment Objective B: if there are two original devised pieces, add the two B marks together, divide them by 2 and enter mark in Final B column (maximum 15 marks);

If there is only one original devised piece, the mark awarded for Assessment Objective B for that piece should be entered in the Final B column (maximum of 15 marks).

For Assessment Objective C: add the three marks awarded for Assessment Objective C together, divide by three and enter that mark in the Final C column (maximum of 30 marks).

8. Add together the marks from Final A, Final B and Final C and enter the total in the last column, headed Final Total (maximum 60 marks).
9. Transfer this mark to Form MS1 (Computer Generated).

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 an IGCSE Drama Coursework Training Handbook DVD and Standards CD-ROM which are available from CIE Publications.