

**MARK SCHEME for the May/June 2012 question paper  
for the guidance of teachers**

**0428 DRAMA (US)**

**0428/11**

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, which would have considered the acceptability of alternative answers.

Mark schemes must be read in conjunction with the question papers and the report on the examination.

- Cambridge will not enter into discussions or correspondence in connection with these mark schemes.

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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.

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Section A

- 1 Identify one point in the extract where you think a prop could be used effectively, and why.

There is no credit for merely naming a prop. Credit is to be awarded for the point at which the prop is utilised.

The opening of the extract offers some very vague directions: 'Dickens look, 1840s. A street in Victorian London' and this allows considerable flexibility on the part of the set designer. The intention is no doubt to be atmospheric, and candidates might suggest props that would support this general painting of the scene. Examples might include: carol sheets, kitchen utensils, lanterns on sticks, or the non-period 'zapper' used by the Ghost later in the extract.

It is possible that some candidates might have conceived the set in post-modern terms and use contemporary props. If so, they should explain the rationale for so doing, and should be credited for well-argued, creative solutions.

1 mark	An appropriate suggestion of a point where a prop could be used effectively.
<b>and/or</b>	
1 mark	A valid reason for the suggestion made, based on the playwright's indications, or in contrast to them, but explained cogently in either case.
<b>Total = 2 marks</b>	

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2 As an actor playing the role of GENTLEMAN 1, how would you deliver the speech in line 250 ('Mr. Scrooge, let me explain') and line 260 ('we retire as millionaires!')

The two Gentlemen function as a dramatic device to reinforce the traditional understanding of Scrooge as a miser. They also introduce the notion of fraudulent, speculative business dealings. These dealings have the potential to make Scrooge richer than he already is, and also have the additional consequence of allowing Scrooge to make his already poor clerk even poorer. The element of satire linking the contemporary and the historical should be played up.

1 mark	A simple – possibly single – suggestion as to how the speech might be played.
2 marks	A fair discussion of the speech, with practical suggestions as to how it could be delivered.
3 marks	An excellent insight into how to realise the speech: detailed, thorough and insightful, albeit concise. Whilst the answer may not be totally comprehensive, given the time available for writing, it is completely convincing and demonstrates a very competent theatrical understanding.
<b>Total = 3 marks</b>	

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3 If you were playing the role of MRS. BOB CRATCHIT, at which two points in the extract would you want to make the most impact in your performance? Say how you would achieve this.

Mrs. Bob Cratchit is a central character in the play and has a considerable amount of exposure. Since it is the Ghost who controls much of the action, however, the direction of the character is not entirely in her hands. The comedy arises from the conflict between her intentions and the situation in which she finds herself. This is exacerbated by her natural character, which is quite different from the subservient, placid character envisaged by Dickens.

Allow credit for any appropriate moment, but only allow the second moment if it is suitably differentiated from the first.

1 mark	Identification of a moment in the extract.
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and

1 mark	Explanation as to how impact could be achieved.
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1 mark	Identification of a different moment in the extract.
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and

1 mark	Explanation as to how impact could be achieved.
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<b>Total = 4 marks</b>
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4 Read from line 196 ('Good morning, Mr. Scrooge') to line 225 ('Now, let me go be a to the gentlemen in my office'). Give two pieces of advice to each of the actors playing EBENEZER SCROOGE and BOB CRATCHIT on how to perform this passage.

The encounter between the two men is intended to be comedic and should be played for laughs: suggestions for the passage to be played seriously are likely to have missed the slapstick nature of the drama. Some of the farce is inherent in the banter of the dialogue, other aspects are evident in the physicality of Bob Cratchit hitting himself in the face twice on Scrooge's say-so, thus proving the point that he cannot say 'no' to anyone!

There should be a good understanding of how the humour of the passage works as both men's natural personalities are taken to extremes. Cratchit is described as 'a mild-mannered, suffering blob of a man' and is painted here as a one-dimensional character; the previous scene serving to reinforce this. Scrooge enters in a bad mood, and we have already seen him as a comical self-hater, unable even to like his younger/older self.

Following the arrival of the two gentlemen, the scene concludes with Scrooge reducing Cratchit's salary to pay for the energy units. Although this is merely contextual, candidates may refer to it to reinforce the point as to where the drama is leading.

1 mark	Advice that would be helpful to the actor playing Ebenezer Scrooge in the passage.
<b>and/or</b>	
1 mark	Advice that would be helpful to the actor playing Bob Cratchit in the passage.
<b>and/or</b>	
1 mark	Further advice that would be helpful to the actor playing Ebenezer Scrooge in the passage.
<b>and/or</b>	
1 mark	Further advice that would be helpful to the actor playing Bob Cratchit in the passage.
<b>Total = 4 marks</b>	

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**5 Explain briefly how you could design or use the performance space to make an imaginative transition from Scene 4 (Scrooge's house) to Scene 5 (Bob Cratchit's house)**

Given the complexity of the action and the (supposedly) changing time line, any of the scene changes in the play might present some challenges to the set designer. This one has been chosen because there is no dialogue to link the scenes and candidates therefore need to demonstrate their own awareness and ingenuity.

Although many candidates will think in terms of a traditional set design, others may not think of a 'set' as such. Much of the 'set' could be achieved quickly and easily through back-projection, changes of lighting, minimal changes of props. Some candidates may make suggestions involving elaborate set designs, scenery flying in, authentic period sets etc. Whilst these are not 'wrong', the key is the amount of time that would be available for the set change. Simplistic solutions (e.g. a long blackout) should receive little credit for imagination.

1 mark	A simplistic, undeveloped understanding of how to change scene.
2 marks	A workable but unimaginative solution, with a rudimentary amount of detail.
3 marks	A variable explanation of how to approach the scene change.
4 marks	A clear explanation of how to approach the scene change imaginatively, with examples of how to achieve it.
5 marks	An excellent explanation of how to make the scene change imaginatively: detailed, thorough and insightful, albeit concise. Whilst the answer may not be totally comprehensive, given the time available for writing, it is completely convincing and demonstrates a proficient theatrical understanding.
<b>Total = 5 marks</b>	

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6 Identify two points in your piece based on *Made to measure* where you felt the drama was most effective, and say why in each case.

Weaker responses are likely to recount the story of the piece. There is no credit available for this since the question requires the candidate to be able to take an overview of the drama and select two moments they consider to be important in creating the intended effect of the piece.

Whilst there is unlikely to be complete objectivity as to the identification of these moments, credit should be awarded for justifications that are well-argued and well-related to the intention of the piece. Responses based on pieces that take an 'unusual' or non-standard approach to the subject matter should be judged in the light of the intention of the piece.

1 mark	Identification of a dramatic moment.
<b>and</b>	
1 mark	Reasoned justification as to why that moment was effective.
<b>and</b>	
1 mark	Identification of a second dramatic moment.
<b>and</b>	
1 mark	Reasoned justification as to why that moment was effective.
<b>Total = 4 marks</b>	



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**7 How did you structure your piece based on *As dead as a dodo* to shape the message of the drama?**

The focus here is on the way in which the scenario has the potential to create drama. This can be achieved in a number of ways, but the ability to structure ideas for maximum effect is at the heart of the question.

Candidates should be clear as to what their piece was about and the way they chose to structure this in order to shape the message. This might involve the way in which the story was told, the shaping or adapting of the plot for effect, the particular way in which character, dialogue, or other theatrical devices were used.

1 mark	A simple description of what the piece was about.
2 marks	A fairly general outline of the piece, with some reference to its structuring.
3 marks	A discussion of how the drama was structured, and how this helped to shape the message.
4 marks	Detailed, albeit concise, discussion about how the drama was structured, with reference to the way – and for what purpose – this shaped the message.
<b>Total = 4 marks</b>	

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**8 Give examples of how costume could be used in your piece based on *Ship ahoy!***

The performance of the piece may not originally have contained much in the way of costume, hence the phrasing of the question, which leaves the possibility for the candidates to return to the piece to apply these later. In cases where the performance actually did make use of costume, candidates can either discuss the choices they made at the time, or reflect on what they would do now in the light of their performance experience.

Any workable suggestions are acceptable.

1 mark	A basic description of costume/s.
2 marks	Some understanding that reveals how costume might function.
3 marks	An understanding of the way that costume could be used to enhance performance.
4 marks	A clear discussion about the relationship of costume to performance.
<b>Total = 4 marks</b>	

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### Section B

#### 9 Discuss the range of dramatic functions performed by the GHOST within this extract.

The Ghost is a central character in the play and fulfils a number of functions. These include, but are not limited to, the following:

- The same actor plays the Ghost of Christmas Past and the Ghost of Christmas Present, and this means there is no separation between the appearances of the different ghosts
- She acts as a narrator and addresses the audience directly, enabling a number of dramatic moments where the fourth wall is broken
- She is the vehicle used by the playwright for deciding the audience's experience of the play in terms of the framing narrative
- She comments on the action by providing satirical observations on the action, many of which have no direct relevance to the narrative or plot
- She allows the time line to be broken, move more quickly, or move more slowly
- She offers an additional element of slapstick and buffoonery, becoming an element of the slapstick whilst stating her apparent disinterest in the characters
- She is an invisible force to the characters in the play but can be seen by the audience, thus allowing a heightened sense of comedy

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Marks should be awarded as follows:

23–25	<p><i>Shows a sophisticated practical understanding of the varying functions of the role</i></p> <ul style="list-style-type: none"> <li>• A comprehensive discussion of how the role could be played, showing sophisticated understanding of the vocal and physical contributions it makes.</li> <li>• Excellent, practical suggestions with sustained and detailed reference to the extract.</li> </ul>	Upper band – application
20–22	<p><i>Shows a perceptive practical understanding of the varying functions of the role</i></p> <ul style="list-style-type: none"> <li>• An assured discussion of how the role could be played, showing perceptive understanding of the vocal and physical contributions it makes.</li> <li>• Insightful practical suggestions with frequent and well-selected references to the extract.</li> </ul>	
17–19	<p><i>Shows detailed practical understanding of the varying functions of the role</i></p> <ul style="list-style-type: none"> <li>• An effective discussion of how the role could be played, showing detailed understanding of the vocal and physical contributions it makes</li> <li>• Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the extract.</li> </ul>	
14–16	<p><i>Shows secure understanding of the varying functions of the role</i></p> <ul style="list-style-type: none"> <li>• A consistent approach with good understanding of how the role might be realised in performance; candidates may concentrate more on either the physical or vocal contributions made by the character.</li> <li>• A good level of detail with some appropriate references to the extract.</li> </ul>	Middle band – understanding
11–13	<p><i>Shows some understanding of the varying functions of the role</i></p> <ul style="list-style-type: none"> <li>• Variable approaches to playing the role, some of which are workable; candidates may concentrate more on either the physical or vocal contributions made by the character.</li> <li>• A focus on the more obvious aspects of the roles.</li> </ul>	
8–10	<p><i>Shows undeveloped/superficial understanding of the varying functions of the role</i></p> <ul style="list-style-type: none"> <li>• A few partially formulated ideas about how to play the role.</li> <li>• A superficial approach based more on character than on practical realisation; occasional reference to the extract.</li> </ul>	
5–7	<p><i>Identifies one or two examples of the varying functions of the role</i></p> <ul style="list-style-type: none"> <li>• Rudimentary suggestions based on isolated references to the extract.</li> <li>• Response is predominantly narrative.</li> </ul>	Lower band – identification
2–4	<p><i>Simplistic response</i></p> <ul style="list-style-type: none"> <li>• Shows little understanding of the range of dramatic functions.</li> </ul>	
0/1	No answer/insufficient response to meet the criteria in the band above.	

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**10 As a director, how would you make the most of the comic potential of the piece?**

The play is a satirical take on Dickens's original story, yet the comedy does not entirely depend on knowing the original story since there are enough clues as to the direction of the narrative. The following points include:

- the way the Ghost's conversations with Scrooge indicate what should be happening, thus increasing the comedic opportunities when things go wrong
- the interventions between the Ghost and Scrooge and their impact on the other characters
- the potential to understand the play in a modern setting that does not depend on historical authenticity, particularly in terms of the setting in London in the 1840s.
- the blurring of the lines between the historical and the contemporary in the dialogue (e.g. references to Tourette's Syndrome, Billie Holiday songs, 1970s feminist ideologies etc)
- 'sight gags' such as the third table leg being missing and, by implication functioning as Tiny Tim's crutch; the turning of 'Little' Nell into 'a big girl'
- technical acting skills (e.g. the importance of comic timing, voice and movement to enhance the humour, use of space, relationship with the audience, etc)

Candidates may refer to any of these in greater or lesser detail, but the focus of the question is the way in which the director would balance the sentimental original tale with Durang's wild lampooning so that the comedy does not take over.

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Marks should be awarded as follows:

23–25	<p><i>Shows a sophisticated practical understanding of the play and its style and offers creative solutions</i></p> <ul style="list-style-type: none"> <li>Comprehensive discussion of the director's intention with sophisticated understanding as to how it can be realised in performance.</li> <li>Excellent ideas with sustained and detailed reference to the extract.</li> </ul>	Upper band – application
20–22	<p><i>Shows a perceptive practical understanding of the play and its style and offers creative solutions</i></p> <ul style="list-style-type: none"> <li>An assured discussion of the director's intention with perceptive understanding of how it can be realised in performance.</li> <li>Insightful ideas with frequent and well-selected references to the extract.</li> </ul>	
17–19	<p><i>Shows detailed practical understanding of the play and its style</i></p> <ul style="list-style-type: none"> <li>An effective discussion of the director's intention with detailed understanding of how it can be realised in performance.</li> <li>Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the extract.</li> </ul>	
14–16	<p><i>Shows secure understanding of the play</i></p> <ul style="list-style-type: none"> <li>A consistent approach to realising the director's intention with good understanding of how it can be realised in performance.</li> <li>A good level of detail with some appropriate references to the extract.</li> </ul>	Middle band – understanding
11–13	<p><i>Shows some understanding of aspects of the play</i></p> <ul style="list-style-type: none"> <li>Variable approaches to realising the director's intention, some of which are workable.</li> <li>A focus on the more obvious aspects of the extract.</li> </ul>	
8–10	<p><i>Shows undeveloped/superficial understanding of aspects of the play</i></p> <ul style="list-style-type: none"> <li>A few partially formulated ideas about how to direct the play.</li> <li>A superficial approach based mostly on unsupported opinion with occasional reference to the extract.</li> </ul>	
5–7	<p><i>Identifies one or two examples of how the director could approach the play</i></p> <ul style="list-style-type: none"> <li>Rudimentary suggestions based on isolated references to the extract.</li> <li>Response is predominantly narrative.</li> </ul>	Lower band – identification
2–4	<p><i>Simplistic response</i></p> <ul style="list-style-type: none"> <li>Shows little understanding of how to direct the play.</li> </ul>	
0/1	No answer/insufficient response to meet the criteria in the band above.	

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**11 Discuss how the sound design for this extract could complement the style and atmosphere of the performance.**

There is considerable scope for the development of sound design in the extract: functional, atmospheric and incidental; these should be elaborated by the candidate in relation to specific points in the extract. In each case, give credit for suggestions that demonstrate the candidate has thought about the totality of the performance event, and the possible links with lighting, costume or props.

**Functional:** there are several uses for sound effects, which candidates should find easiest to identify. The entrance of the ghosts, the children's voices from the cellar, and the sound of the zapper are all obvious examples. Give credit for any imaginative suggestions, so long as these do not degenerate into a kitchen of sound effects!

**Atmospheric:** there is a danger that some candidates may wish to underscore the whole performance creating something more akin to a motion picture, but there is scope for underscoring points to change (for example) the atmosphere within a scene.

**Incidental:** there is considerable scope for the use of sound between scenes, or within scenes as a means of extending the amount of time that the action takes. For example, in the opening scene as the townspeople gather, an atmospheric organ grinder, or recorded Christmas carols could be used to extend the potential time for the crowd to gather and disperse.

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Marks should be awarded as follows:

23–25	<p><i>Shows a sophisticated practical understanding of sound design and offers creative solutions</i></p> <ul style="list-style-type: none"> <li>Comprehensive discussion of the way that the sound design might be realised.</li> <li>Excellent, practical solutions with sustained and detailed reference to the extract.</li> </ul>	Upper band – application
20–22	<p><i>Shows a perceptive practical understanding of sound design and its effectiveness</i></p> <ul style="list-style-type: none"> <li>An assured discussion of the way the sound design might be realised.</li> <li>Insightful ideas with frequent and well-selected references to the extract.</li> </ul>	
17–19	<p><i>Shows a detailed practical understanding of sound design and how it could be realised</i></p> <ul style="list-style-type: none"> <li>An effective discussion of how the sound design might be applied.</li> <li>Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the extract.</li> </ul>	
14–16	<p><i>Shows secure understanding of sound design and how it could be realised</i></p> <ul style="list-style-type: none"> <li>A consistent approach to sound design which is mostly workable.</li> <li>A good level of detail with some appropriate references to the extract.</li> </ul>	Middle band – understanding
11–13	<p><i>Shows some understanding of sound design</i></p> <ul style="list-style-type: none"> <li>Variable approaches to sound design, some of which are workable.</li> <li>A focus on the more obvious aspects of the extract.</li> </ul>	
8–10	<p><i>Shows undeveloped/superficial understanding of sound design</i></p> <ul style="list-style-type: none"> <li>A few partially formulated ideas of how sound design could be used.</li> <li>A superficial approach to sound design based on unsupported opinion with little reference to the extract.</li> </ul>	
5–7	<p><i>Identifies one or two examples of how sound design could be used</i></p> <ul style="list-style-type: none"> <li>Rudimentary suggestions that link to the extract.</li> <li>Response is predominantly narrative.</li> </ul>	Lower band – identification
2–4	<p><i>Simplistic response</i></p> <ul style="list-style-type: none"> <li>Shows little understanding of sound design.</li> </ul>	
0/1	No answer/insufficient response to meet the criteria in the band above.	



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### Section C

**12 Which acting skills were most important for your role in the piece based on *Made to measure*, and how effective were they in performance?**

A discussion of the realisation of the role requires reflection on, and evaluation of, the acting skills necessary to communicate the role to an audience. Candidates should therefore discuss, as appropriate, the following acting skills:

- fluency
- use of space; proxemics
- use of body: eye, voice, demeanour, posture and movement
- intensity of the commitment/involvement, contrast, pacing
- balance of skills across the piece
- interaction with the group and contribution to the group dynamics

Inevitably, there will be some discussion of the nature of that role, which may include the following, as appropriate:

- characterisation that is believable within the scenario
- balanced approach that interacts well with the other characters
- contrasting emotions and interactions
- dialogue that is well-paced and related to dramatic action
- drama that is both vocal and physical, with a strong relationship between the two
- a concept of shape, and the 'placing' of the character in a scenario; awareness of proxemics
- the relationship between actor and director

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Marks should be awarded as follows:

23–25	<p><i>Shows a sophisticated practical understanding of the application of acting skills and their effect in performance</i></p> <ul style="list-style-type: none"> <li>• A comprehensive discussion of the range of acting skills, showing sophisticated understanding of the role within the whole piece.</li> <li>• Excellent, practical understanding of how effective the acting skills were in performance, with sustained and detailed reference to the devised piece.</li> </ul>	Upper band – application
20–22	<p><i>Shows a perceptive practical understanding of the application of acting skills and their effect in performance</i></p> <ul style="list-style-type: none"> <li>• An assured discussion of the range of acting skills, showing perceptive understanding of the role within the whole piece.</li> <li>• Insightful practical understanding of how effective the acting skills were in performance, with frequent and well-selected references to the devised piece.</li> </ul>	
17–19	<p><i>Shows a detailed practical understanding of the application of acting skills and their effect in performance</i></p> <ul style="list-style-type: none"> <li>• An effective discussion of the range of acting skills, showing detailed understanding of the role within the whole piece.</li> <li>• Well-formulated practical understanding of how effective the acting skills were in performance, with consistent and appropriate references to the devised piece, although there may be scope for further refinement.</li> </ul>	
14–16	<p><i>Shows a secure understanding of acting skills and how they can be applied in performance</i></p> <ul style="list-style-type: none"> <li>• A consistent response that considers the range of acting skills.</li> <li>• A good level of understanding of how effective the acting skills were in performance, with some appropriate references to the devised piece.</li> </ul>	Middle band – understanding
11–13	<p><i>Shows some understanding of acting skills in relation to performance</i></p> <ul style="list-style-type: none"> <li>• A variable understanding of acting skills.</li> <li>• A focus on the more obvious aspects of why the acting skills were effective in performance.</li> </ul>	
8–10	<p><i>Shows an undeveloped/superficial understanding of acting skills in relation to performance</i></p> <ul style="list-style-type: none"> <li>• A few partially formulated ideas about acting skills.</li> <li>• A superficial understanding based more on description of character(s) than on acting skills; occasional reference to the devised piece.</li> </ul>	
5–7	<p><i>Identifies one or two examples related to acting skills</i></p> <ul style="list-style-type: none"> <li>• Rudimentary link to the devised piece.</li> <li>• Response is predominantly narrative.</li> </ul>	Lower band – identification
2–4	<p><i>Simplistic response</i></p> <ul style="list-style-type: none"> <li>• Shows little understanding of acting skills.</li> </ul>	
0/1	No answer/insufficient response to meet the criteria in the band above.	

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**13 What was the directorial concept for your piece based on *As dead as a dodo*, and how successful were you in communicating that concept to an audience?**

The question requires a clear understanding of the purpose of the piece, not just in terms of content, but also the shaping and crafting of the work. Whilst there may have been no director as such, it is essential that there is a clear vision for how the work was shaped and delivered in performance.

The way in which the vision developed may be interesting but it is not the focus of the question. The issue is about the way the vision – whatever it was – was realised, and there are many ways this could have occurred. In some Centres, the teacher himself/herself may have fulfilled the role of director and this is not necessarily to be penalised if it has enabled the candidates to understand how to create their piece.

Answers should outline the nature of the directorial vision, which may simply consist of a general idea or a detailed intention. The crucial thing is that it is followed by an evaluation – with as much specific reference to the piece as possible – of the group's success in achieving their intention.

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Marks should be awarded as follows:

23–25	<p><i>Shows a sophisticated practical understanding of how the directorial concept was realised</i></p> <ul style="list-style-type: none"> <li>• A comprehensive discussion of the directorial concept.</li> <li>• Excellent, practical understanding of how well the directorial concept was communicated in performance, with sustained and detailed reference to the devised piece.</li> </ul>	Upper band – application
20–22	<p><i>Shows a perceptive practical understanding of how the directorial concept was realised</i></p> <ul style="list-style-type: none"> <li>• An assured discussion of the directorial concept.</li> <li>• Insightful practical understanding of how well the directorial concept was communicated in performance, with frequent and well-selected references to the devised piece.</li> </ul>	
17–19	<p><i>Shows a detailed practical understanding of how the directorial concept was realised</i></p> <ul style="list-style-type: none"> <li>• An effective discussion of the directorial concept.</li> <li>• Well-formulated practical understanding of how well the directorial concept was communicated in performance, with consistent and appropriate references to the devised piece, although there may be scope for further refinement.</li> </ul>	
14–16	<p><i>Shows a secure understanding of how the directorial concept was realised</i></p> <ul style="list-style-type: none"> <li>• A consistent response that considers the directorial concept.</li> <li>• A good level of understanding of how well the directorial concept was communicated in performance, with some appropriate references to the devised piece.</li> </ul>	Middle band – understanding
11–13	<p><i>Shows some understanding of how the directorial concept was realised</i></p> <ul style="list-style-type: none"> <li>• A variable understanding of the directorial concept.</li> <li>• A focus on the more obvious aspects of how well the concept was communicated in performance.</li> </ul>	
8–10	<p><i>Shows an undeveloped/superficial understanding of how the directorial concept was realised</i></p> <ul style="list-style-type: none"> <li>• A few partially formulated ideas about the directorial concept.</li> <li>• A superficial understanding based more on description of character(s) than on the directorial concept; occasional reference to the devised piece.</li> </ul>	
5–7	<p><i>Identifies one or two examples related to the directorial concept</i></p> <ul style="list-style-type: none"> <li>• Rudimentary link to the devised piece.</li> <li>• Response is predominantly narrative.</li> </ul>	Lower band – identification
2–4	<p><i>Simplistic response</i></p> <ul style="list-style-type: none"> <li>• Shows little understanding of the directorial concept.</li> </ul>	
0/1	No answer/insufficient response to meet the criteria in the band above.	

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**14 What set design would be best for your piece based on *Ship ahoy!* and why?**

As with questions about costume, sound or lighting, the issue here is not whether candidates actually *did* produce a set design, but rather the understanding of how set design could support the practical work. If there was a set design, candidates may discuss it; they may also discuss how they would adapt it in the light of their performance; if there was no set design, the challenge is to think about what would be most suitable.

The crucial thing is the vision for the creation of an effective set design, which should include:

- a clear concept of how the design complements and supports the drama
- good use of the performance space
- easy movement between scenes if there are any scene changes
- props that support the intention rather than obscure it

Allow credit for the kind of creativity that considers, for example, the use of lighting or costume as a means of creating set design.

Candidates should demonstrate an insight into the following points:

- the performance space they choose to use, its dimensions, layout, nature etc.
- the way in which the piece moves from the ideas phase to the performance space
- the reasons for making their choices
- which aspects would be likely to be successful and why this might be so

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Marks should be awarded as follows:

23–25	<p><i>Shows a sophisticated practical understanding of set design and offers creative solutions</i></p> <ul style="list-style-type: none"> <li>Comprehensive discussion of the way that set design might be realised.</li> <li>Excellent, practical solutions with sustained and detailed reference to the devised piece.</li> </ul>	Upper band – application
20–22	<p><i>Shows a perceptive practical understanding of set design and its effectiveness</i></p> <ul style="list-style-type: none"> <li>An assured discussion of the way that set design might be realised.</li> <li>Insightful ideas with frequent and well-selected references to the devised piece.</li> </ul>	
17–19	<p><i>Shows detailed practical understanding of set design and how it could be realised</i></p> <ul style="list-style-type: none"> <li>An effective discussion of how the set design might be achieved.</li> <li>Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the devised piece.</li> </ul>	
14–16	<p><i>Shows secure understanding of set design and how it could be realised</i></p> <ul style="list-style-type: none"> <li>A consistent approach to set design which is mostly workable.</li> <li>A good level of detail with some appropriate references to the devised piece.</li> </ul>	Middle band – understanding
11–13	<p><i>Shows some understanding of set design</i></p> <ul style="list-style-type: none"> <li>Variable approaches to set design, some of which are workable.</li> <li>A focus on the more obvious aspects of the devised piece.</li> </ul>	
8–10	<p><i>Shows undeveloped/superficial understanding of set design</i></p> <ul style="list-style-type: none"> <li>A few partially formulated ideas of how set design could be used.</li> <li>A superficial approach to the creation of set design based on unsupported opinion with little reference to the devised piece.</li> </ul>	
5–7	<p><i>Identifies one or two examples of how set design could be used</i></p> <ul style="list-style-type: none"> <li>Rudimentary suggestions that link to the devised piece.</li> <li>Response is predominantly narrative.</li> </ul>	Lower band – identification
2–4	<p><i>Simplistic response</i></p> <ul style="list-style-type: none"> <li>Shows little understanding of set design.</li> <li>Response may be typified by a diagram only with no supporting detail</li> </ul>	
0/1	No answer/insufficient response to meet the criteria in the band above.	