

# Examiners' Report/ Principal Examiner Feedback

## Summer 2010

IGCSE

### IGCSE Drama (4348) Paper 01

### Practical Examination

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## 4348 01 Practical Examination

In the final year of the specification the number of candidates entered for the examination nearly doubled from 109 candidates in 2009 to 214 this year. A number of centres, both at home and abroad, entered candidates for the first time. The majority of candidates took option B, the scripted performance option. There was a variety of play texts used, both in terms of style and period. Work varied from Shakespeare, such as extracts from 'The Tempest' to modern scripts, such as 'Bouncers'. Although mainly 'western' based scripts were used, some centres used scripts from their own culture, such as Indian texts. A number of candidates were entered for option A, the devised performance option. Work based on a wide variety of themes and issues was seen. A number of groups used devised work within scripted performances. There was a considerable increase in the numbers of candidates entered for option D, the Performance Support option this year. A small minority of candidates were entered for option C, the scripted production option.

There was a wide range of attainment this series ranging from the bottom of Band 4 to the top of Band 1. As in the previous year, some of the work examined was 'off the scale' with candidates interpreting roles in the scripted performance and scripted production to excellent effect. Often, accents and gestures used enhanced the roles being played extremely effectively. There was frequently an excellent control over, and appreciation of, the chosen style and form and an excellent understanding of the content and purpose of pieces. Rapport was often particularly strong. In the devised option, candidates frequently created role or roles showing excellent commitment and imagination. Once again in this option, rapport was deemed to be particularly strong much of the time. When more than one role was being played by a candidate, there was often clear differentiation between roles in terms of vocal delivery, movement, gesture and facial expression. A number of candidates opting for the performance support option produced work of depth and understanding, showing clearly how their support option was effective within their groups' performance. All performance support options were taken this year and the work showed clearly how costume, make up, stage design, lighting and sound were used within the context of the performances seen.

Whereas much of the work examined showed high levels of attainment, some did not. Some of the pieces seen were very brief, not giving candidate opportunities to reach the higher bands. It was the case that some candidates were not 'word perfect' in the scripted options, resulting in the flow of pieces not being maintained. In these cases some of the candidates were so pre-occupied with trying to remember lines, that emphasis and meaning were reduced or, at times, virtually lost altogether.

Similarly some devised work lacked tightness, with candidates forgetting their lines or forgetting moves. At times performance support candidates were not seen as an integral part of their group, either by themselves or by the performing candidates. In these cases the support option lacked coherence within the group as a whole, so that the option offered was not fully integrated in to the performance. Centres are reminded that all candidates offering Performance Support are marked on how their option worked within the performance, not on hypothetical suggestions not seen within performance, although documentation can include development of ideas.

Centres need to take on board the importance of candidate identification. Some centres made identification very easy with candidates wearing different coloured t-shirts and keeping costume and hair changes to a minimum. Other centres made candidate identification very difficult, with all candidates wearing the same coloured clothing.

Centres are further reminded that all filmed evidence should be on a standard VHS cassette or on DVDs that are capable of being played on ordinary DVD players. Some centres did not adhere to this requirement.

Photographs of candidates should be of how they appear within the performance. Head shots or photography of candidates in school uniform are not helpful for examination purposes.

Although this is the last year of the specification, the points above should be kept in mind where centres are entering candidates for the new Edexcel 2DR01 GCSE Drama specification.

The Principal Examiner would like to thank all the candidates who have participated in The IGCSE Drama examination over the life of the specification. The work seen over the years has frequently been of very high quality indeed. It has been a pleasure to examine candidates who have been so committed to their work in this specification.

Teachers' dedication and commitment to their candidates in enabling them to prepare and perform their work has also been very clear over the life of the specification. The Principal Examiner would also like to thank all teachers who have entered candidates.

It is hoped that all centres who have entered candidates for specification 4348 will consider entering candidates for the new and exciting Edexcel GCSE Drama specification, 2DR01.

## Grade Boundaries

### IGCSE Drama 4348 Paper 1 - Practical Examination

Grade	Max Mark	*	A	B	C	D	E	F	G	U
Lower Limit	50	45	40	35	30	25	20	15	10	0

### IGCSE Drama 4348

Grade	Max Mark	*	A	B	C	D	E	F	G	U
Lower Limit	100	90	80	70	60	50	40	30	20	0

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