

Mark Scheme Summer 2009

IGCSE

IGCSE Drama (4348/02)

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General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme not according to their perception of where the grade boundaries may lie.
- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification may be limited.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.
- Crossed out work should be marked UNLESS the candidate has replaced it with an alternative response.

Section A: questions based on candidate's performance in Paper 1

A03: developing and exploring ideas, using appropriate forms to structure them into a meaningful piece of drama work or into a written response to a play text

A04: evaluating the effectiveness of their own drama work and the work of others and recognising the significance of historical, cultural and/or social influences

Question Number	Indicative content
1	
Mark	Descriptor
21-25	Candidates provide a highly comprehensive account of the two decisions that were made and why. There will be a very strong analysis of the effectiveness of the two decisions.
16-20	Candidates provide a comprehensive account of the two decisions that were made and why. There will be a strong analysis of the effectiveness of the two decisions.
11-15	Candidates provide a clear account of the two decisions that were made and why. There will be an attempt to analyse the effectiveness of the two decisions.
6-10	Candidates provide a description of at least one of the two decisions that were made and perhaps why. There will be a description of whether the decision(s) worked in practise. One decision may be stronger than another or there may only be one decision covered.
0-5	Candidates may provide basic details of only one decision and perhaps why it was made. There may be description of whether the decision(s) worked in practice.

Question Number	Indicative content
2	
Mark	Descriptor
21-25	Candidates provide a highly comprehensive evaluation of how effectively the performer used voice within the performance. All three bullet points stated in the question will be covered in great detail.
16-20	Candidates provide a comprehensive evaluation of how effectively the performer used voice within the performance. All three bullet points stated in the question will be covered in some detail.
11-15	Candidates provide a clear evaluation of how effectively the performer used voice within the performance. All three bullet points stated in the question will be covered, although some may be stronger than others.
6-10	Candidates provide a description of how the performer used voice within the performance. At least one of the three bullet points should be covered.
0-5	Candidates may provide some details of how the performer used voice within the performance. There will be basic details of at least one of the three bullet points.

Section B: response to a complete and substantial play text

AO3: Developing and exploring ideas, using appropriate forms to structure them into a meaningful piece of drama work or into a written response to a play text

AO4: Evaluating the effectiveness of their own drama work and the work of others and recognising the significance of historical, cultural and/or social influences

Question Number	Indicative content
3	
Mark	Descriptor
21-25	Candidates provide a highly comprehensive account of how the stage setting would add to the audiences understanding of the play they have studied. All three bullet points stated in the question will be covered in great detail. There must be a high level of understanding of the context of the play.
16-20	Candidates provide a comprehensive account of how the stage setting would add to the audiences understanding of the play they have studied. All three bullet points stated in the question will be covered in some detail. There must be a good level of understanding of the context of the play.
11-15	Candidates provide a clear account of how the stage setting would add to the audiences understanding of the play they have studied. All three bullet points stated in the question will be covered, although some may be stronger than others. There must be some level of understanding of the context of the play.
6-10	Candidates provide an account of how the stage setting would add to the audiences understanding of the play they have studied. At least one of the three bullet points should be covered. There must be a level of understanding of the context of the play.
0-5	Candidates provide basic details of how the stage setting would add to the audiences understanding of the play they have studied. There will be basic details of at least one of the three bullet points. There may be a basic understanding of the context of the play.

Question Number		Indicative content
4		
Range	Mark	Descriptor
1	21-25	Candidates provide a highly comprehensive account of what one of the conflicts in the play is. Candidates describe in great detail where the conflict first appears in the play. Candidates provide an imaginative account of how this conflict would be best realised in performance.
2	16-20	Candidates provide a comprehensive account of what one of the conflicts in the play is. Candidates describe in some detail where the conflict first appears in the play. Candidates provide a detailed account of how this conflict would be best realised in performance.
3	11-15	Candidates provide a clear account of what one of the conflicts in the play is. Candidates describe in detail where the conflict first appears in the play. Candidates provide an account of how this conflict would be best realised in performance.
4	6-10	Candidates provide an account of what one of the conflicts in the play is. Candidates describe in detail where the conflict first appears in the play. Candidates provide details of how this conflict would be best realised in performance.
5	0-5	Candidates provide some details of one of the conflicts in the play. There may be some details of how this conflict would be realised in performance.

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