

Mark Scheme (Results) Summer 2010

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

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
1		
Range	Mark	Descriptor
1	21-25	Candidates provide a highly comprehensive account of the two decisions that were made. There will also be a very strong analysis of the effectiveness of the two decisions.
2	16-20	Candidates provide a comprehensive account of the two decisions that were made. There will also be a strong analysis of the effectiveness of the two decisions.
3	11-15	Candidates provide a clear account of the two decisions that were made. There will also be an attempt to analyse the effectiveness of the two decisions.
4	6-10	Candidates provide a description of the two decisions that were made. There will be a description of whether the decisions worked in practise. One decision may be stronger than another or there may only be one decision covered.
5	0-5	Candidates may provide basic details of only one staging decision. There will be a few details about the staging decisions in practise.

Question Number		Indicative content
2		
Range	Mark	Descriptor
1	21-25	Candidates provide a highly comprehensive account of how effectively the performers used movement during the performance, with links between the audience and the actor's skills clearly established.
2	16-20	Candidates provide a comprehensive account of how effectively the performers used movement during the performance, with links between the audience and the actor's skills clearly established.
3	11-15	Candidates provide a clear account of how effectively the performers used movement during the performance, with links between the audience and the actor's skills clearly established.
4	6-10	Candidates provide a description of how the performers used movement during the performance. Links between the audience and the actor's skills may be established.
5	0-5	Candidates may provide some details of how the performers used movement during the performance.

Section B: response to a complete and substantial play text

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
3		
Range	Mark	Descriptor
1	21-25	Candidates provide a highly comprehensive account of their ideas for the sound in a production of the play they have studied, and a detailed explanation of how the sound would add to the performance.
2	16-20	Candidates provide a comprehensive account of their ideas for the sound in a production of the play they have studied, and a detailed explanation of how the sound would add to the performance.
3	11-15	Candidates provide a clear account of their ideas for the sound in a production of the play they have studied, and a detailed explanation of how the sound would add to the performance.
4	6-10	Candidates provide a description of their ideas for the sound in a production of the play they have studied, and an explanation of how the sound would add to the performance.
5	0-5	Candidates provide some details of their ideas for the sound in a production of the play they have studied. There may be some details of how the sound would add to the performance.

Question Number		Indicative content
4		
Range	Mark	Descriptor
1	21-25	Candidates provide a highly comprehensive exploration of one of the themes in the context of the play as a whole, through character and/or action. There is an imaginative account of how this theme would be best realised in performance, with insights into the connections between the theme, the acting and design elements and the audience.
2	16-20	Candidates provide a comprehensive exploration of one of the themes in the context of the play as a whole, through character and/or action. There is a detailed account of how this theme would be realised in performance, with connections made between the theme, the acting and design elements and the audience.
3	11-15	Candidates provide a clear exploration of one of the themes in the context of the play as a whole, through character and/or action. There is an account of how this theme would be realised in performance, with connections made between the theme, the acting and design elements and the audience.
4	6-10	Candidates provide a description of one of the themes in the context of the play as a whole, through character and/or action. There are details of how this conflict would be realised in performance and perhaps some connections made between the theme, the acting and design elements and the audience.
5	0-5	Candidates provide some details of one of the themes in the play. There is may be some details of how this theme would be realised in performance.

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