

IGCSE

London Examinations IGCSE

Drama (4348)

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Specification and specimen paper

London Examinations IGCSE

Drama (4348)

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Authorised by Kathy Evans

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Introduction

The London Examinations IGCSE in Drama acknowledges that there are many different approaches to the teaching of the subject and provides an assessment framework around which teachers may build a flexible course of study.

The assessment framework recognises three essential activities in drama:

- the drama process in relation to exploring themes, issues and ideas within the context of the student's own work
- the drama process in relation to exploring themes, issues and ideas within the context of the work of dramatists
- drama products in relation to the performance of the student's own work or the work of others.

The London Examinations IGCSE in Drama is a general qualification in drama as a single arts discipline subject.

Key features

- 50% externally-assessed practical examination; 50% externally-assessed written examination
- practical examination options in devised performance, performance support and scripted performance
- centre choice of plays and stimulus material to be explored through practical work
- contains a balance of practical and written work
- provides sound progression to the Edexcel AS GCE in Drama and Theatre Studies and other equivalent qualifications
- teacher support available.

Availability of examination sessions

The specification will be examined once a year, in May.

Specification aims and assessment objectives

Aims

This specification aims to give candidates the opportunities to develop

- creative and imaginative powers, and the practical skills for communicating and expressing ideas, feelings and meanings in drama
- investigative, analytical, experimental and interpretative capabilities, aesthetic understanding and critical skills
- understanding of drama forms and awareness of contexts in which they operate
- knowledge and understanding of drama within social, cultural and historical contexts.

Assessment objectives

Candidates will demonstrate their knowledge and understanding of drama through

AO1: **responding** to ideas, issues and/or play texts, demonstrating an appropriate use of drama to communicate meaning to others
(assessed in Paper 1, practical examination)

AO2: **presenting** ideas to others using appropriate performing and/or production skills to communicate their intentions
(assessed in Paper 1, practical examination)

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
(assessed in Paper 2, written examination)

AO4: **evaluating** the effectiveness of their own drama work and the work of others and recognising the significance of social, historical and cultural influences
(assessed in Paper 2, written examination)

The assessment objectives are equally weighted.

Knowledge and understanding

This specification requires candidates to develop knowledge and understanding of

- the ways in which ideas, feelings and meanings are conveyed through the language of drama
- a range of drama forms by recognising them in the work of others and by applying them in practical drama activities
- at least one play by examining the ways in which practitioners use the language of drama to realise a text in performance
- the ways in which ideas in drama can be recorded and interpreted
- how plays and ideas in drama relate to social, cultural and historical contexts.

Skills

This specification requires candidates to develop the following skills in drama

- acting and/or design skills
- inter-personal and group working skills
- creative skills
- improvisation skills
- communication skills
- evaluative skills.

Scheme of assessment

IGCSE Drama has a single tier of entry assessing the full range of grades, A* to G.

There will be two examination components. Paper 1 (practical examination) may take place at any time during the course. The evidence for assessment for Paper 1 must be submitted to London Examinations by a date around the beginning of May. Paper 2, the written examination, will take place in May each year.

Candidates will be assessed on the quality of their performance or performance support (Paper 1) and by the quality of their written examination (Paper 2).

Summary

Paper	Title and mode of assessment	Description
1	Practical examination (50%) Externally assessed by video evidence (additional portfolio evidence required for option D Performance Support).	Candidates are entered for one of the following options: Option A Devised performance or Option B Scripted performance or Option C Scripted production or Option D Performance support
2	Written examination (50%) 2 hours Externally assessed	Section A Candidate answers 2 questions based on performance in Paper 1 Section B Candidate answers 2 questions on a published play text

Relationship of assessment objectives to assessment components

- Paper 1 and Paper 2 are equally weighted.
- Assessment objectives AO1 and AO2 are assessed in Paper 1 and carry approximately equal weightings.
- Assessment objectives AO3 and AO4 are assessed in Paper 2 and carry approximately equal weightings.

Specification content

Paper 1: Practical examination (externally assessed)

Weighting: 50%

Candidates will demonstrate their knowledge and understanding of drama through:

A01: responding to ideas, issues and/or play texts, demonstrating an appropriate use of drama to communicate meaning to others

A02: presenting ideas to others using appropriate performing and/or production skills to communicate their intentions.

Content for Paper 1

Candidates will select **one** from the following options.

- Option A: Devised performance
- Option B: Scripted performance
- Option C: Scripted production
- Option D: Performance support

All options will be assessed holistically out of 50 marks according to the marking grids on pages 15-16.

Options A, B and C will be externally assessed by London Examinations using evidence presented on a standard VHS format videotape*. Candidates can only be assessed on the basis of the uncut, unedited video performance or presentation, viewed by the examiner.

Option D, Performance support, will be external assessed by London Examinations using evidence presented in a portfolio. This evidence will be supported by a video of the candidate's support work as seen in performance.

*Note: Evidence of achievement for Paper 1 may also be presented in DVD format. Centres are responsible for checking that the format of the recording is compatible with UK video or DVD players.

Group sizes and timings for options A, B and C

Group size	Maximum performance time
Up to 3 candidates	15 minutes
Up to 6 candidates	30 minutes

Candidates will only be assessed on work which falls within the maximum permitted performance time.

Option A: Devised performance

This option enables candidates to be assessed through the performance of an original piece of drama that they have devised in a group of between two and six performance candidates.

This option also enables candidates to use a script as a starting point but to adapt it, to devise around the text and to develop it with their own ideas.

Candidates are assessed on the way they have explored a role or roles as seen in the final performance on video, and on their use of performance skills to communicate their intentions.

Assessment tasks for option A

- Candidates will develop a role or roles by responding to any stimulus material chosen by the centre or set by London Examinations, and create a piece of original drama.
- Candidates should be able to communicate their roles effectively to an appropriate audience.
- Devised work should be up to 15 minutes in length for smaller groups and a maximum of 30 minutes in length for larger groups.
- The group size should be **between two and six** performance candidates.
- Larger groups than six are acceptable if performance support candidates are working with the group.

Option B: Scripted performance

This option enables candidates to be assessed through the performance of a role or roles within the production of a play or an extract from a play. The performance must take place within a group of between two and six candidates. The script can be adapted and edited for performance.

The study of plays by local writers is encouraged for option B. Copies of plays not readily available should be sent to London Examinations with the video evidence.

Candidates are assessed on the way in which they use their performance skills.

Assessment tasks for option B

Candidates will take on a role or roles within a scripted play.

- The play performed can be a one-act play, an extract from a play or an edited version. The text must be performed as written with no additional dialogue.
- The minimum performance time should be approximately 15 minutes for small groups, while larger groups of up to six candidates should perform in a play lasting up to 30 minutes maximum.
- Candidates should be able to communicate their roles effectively to an audience.
- A copy of the play text used must be sent to London Examinations along with Appendix 5 (Outline description of performance).
- **The play chosen for option B must be different from the play studied for Paper 2, Section B.**

Option C: Scripted production

This option allows candidates to be assessed on an extract or extracts from a fully-realised production which may involve performers who are not candidates for IGCSE Drama. The extracts must be performed with a group of 2 to 6 IGCSE Drama candidates. Non-examination candidates may take part but the focus of the extract(s) must be on the examination candidates. Centres can select an extract or extracts of up to 30 minutes showing the candidates' performance as the basis for the assessment. This extract may be videoed separately from the videoed fully-realised production in order to ensure that the examiner is presented with a video of sufficient quality for assessment.

Candidates are assessed on the way in which they use their performance skills.

Assessment tasks for option C

- Candidates will take on a role or roles within a fully-realised production of a play text.
- An extract or extracts for production must be chosen by the centre. The extract is best performed in the performance area used for the complete production.
- The centre must also provide a video record of the complete performance on a separate standard VHS videotape.

Option D: Performance support

This option enables candidates to be assessed through their application of one theatre craft (costume, masks/makeup, stage design, lighting, sound) within the performance of a devised or scripted play.

Candidates must demonstrate their craft by keeping records of the design process and demonstrating the design in a performance.

Candidates taking this option must be part of a performance group.

Candidates are required to produce a portfolio of documentary evidence, and to present evidence of their support work within the context of a video of the performance.

Candidates' supporting materials must be sent to the examiner. Where supporting materials are cumbersome and difficult to send, they should be carefully photographed and the photographs sent to London Examinations as evidence for assessment.

Assessment tasks for option D

- Candidates will take on the responsibility of supporting one performance only by providing costume, masks/makeup, stage design, lighting or sound. The examiner must see a demonstration of their theatre craft within the context of a performance.
- The documentary evidence must not exceed ten sides of paper up to A3 size, including all sketches, diagrams and drawings. Candidates may use a mixture of paper sizes. Candidates may use Information Technology in the production of the portfolio, but teachers must be able to authenticate that it is the candidate's own and unaided work when they sign the Examiner comment form (Appendix 7).

For their chosen theatre craft, candidates should provide the following on no more than ten sides of paper. The final point for each theatre craft will always consist of video evidence.

i Costume

The candidate must provide:

- documentary evidence of research and sketches
- **at least one** constructed/found costume seen within the context of the performance
- a costume plot or list of costumes/accessories worn by each actor
- a justification for other hired, found or constructed costumes used in the performance
- **at least one** constructed costume seen within the context of the performance (video evidence).

ii Masks/makeup

The candidate must provide:

- documentary evidence of research and sketches
- the final design for **one** mask **or** **two** makeups
- drawings or photographs of the construction or application of the final designs
- a justification of the choice of materials, application methods (for makeup) and construction methods (for a mask)
- a demonstration of **at least one** mask **or** **two** makeups in performance conditions (video evidence).

iii Stage design

The candidate must provide:

- documentary evidence of research and sketches
- a scale model of the final design to be realised in the performance space, and annotated photograph(s) of the model must be included in the documentary evidence sent to the examiner
- a justification for the final design decision
- a scale ground plan and/or scale drawing of any designed properties
- the design (setting and/or properties) as realised within the context of the performance (video evidence).

iv Lighting

The candidate must provide:

- documentary evidence of research and sketches
- the final lighting design with grid plan and a lantern schedule
- a lighting plot or cue sheet showing **at least four** different lighting states
- a justification for the final lighting design
- a demonstration of the lighting plot within the context of the performance (video evidence).

(Candidates will require access to at least a two pre-set manual board or they may use a computerised lighting desk.)

v Sound

The candidate must provide:

- a source sheet showing the creation of at least **one** original sound effect and the source of the remaining cues (e.g. CD title and number; MIDI file from the internet)
- a cue sheet showing the order, length and output level of each cue
- a justification for the choice of effects and/or music and their use
- the final 'sound tape(s)*' which should include at least **one** original cue which the student has created and recorded live and **three** further sound cues
- a demonstration of the sound operation within the context of the performance (video evidence).

(*Any appropriate sound reproduction medium may be used.)

Particular attention needs to be paid to health and safety issues if candidates are undertaking any of the above theatre craft options.

Resources

Centres need to provide a performance space appropriate to the production. There should be adequate space for performers, technicians and audience if appropriate.

Centres should ensure that they can provide adequate equipment and facilities before accepting candidates for a particular option.

Copyright

It must be understood that the performance and the recording of the performance are for examination purposes only. Centres undertaking any performances or recordings of performances outside the context of the examination must seek copyright permission for works in copyright. Copyright laws may allow exemptions where work is performed and recorded for the purposes of assessment in an educational context. However, centres must verify this with appropriate legal authorities.

It is the centre's responsibility to follow local regulations about parental permission regarding the filming of performance.

Paper 2: Written examination (externally assessed)

Weighting: 50%

2 hours

Candidates will demonstrate their knowledge and understanding of drama through:

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

Candidates will answer all **four** questions on the paper.

Summary of Paper 2, written examination

Section A: based on performance in Paper 1

Question 1: Preparation and rehearsal	25 marks
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Question 2: Effectiveness in performance	25 marks
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Total for Section A:	50 marks
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Section B: response to a complete and substantial play text

Question 1: Stagecraft/dramatic effect/design	25 marks
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Question 2: Understanding of character or theme	25 marks
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Total for Section B:	50 marks
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Total for Paper 2:	100 marks
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Section A: Questions based on candidates' performance

50 marks, 25% of overall assessment

Section A will consist of **two** compulsory questions based on the candidates' performance in Paper 1, the practical examination.

Question 1: Preparation and rehearsal (25 marks)

Question 2: Effectiveness in performance (25 marks)

Questions will be generic for all four options. Candidates will be required to discuss and reflect upon their own work – and that of others – in preparation and performance for Paper 1, the practical examination.

Candidates may **not** take any written notes into the examination.

Candidates should spend about 30 minutes on each answer in Section A.

Section B: response to a complete and substantial play text

50 marks, 25% of overall assessment

Section B will consist of **two** compulsory questions based on the candidate's response to a complete and substantial play text.

Question 3: Stagecraft/dramatic effect/design (25 marks)

Question 4: Understanding of a character and/or theme (25 marks)

Candidates may **not** take any play texts or written notes into the examination.

Candidates should spend about 30 minutes on each answer in Section B.

The play text chosen for Section B **must** meet all of the following criteria:

- a published play that has been performed by a professional theatre company
- a complete play with a running time of at least one hour
- a play with at least two characters/roles
- a different play from any drama text used in Paper 1.

The study of plays by local writers is encouraged for Section B. Copies of plays not readily available should be sent to London Examinations with the examination scripts.

Assessment criteria

The following pages show the criteria that will be used to assess candidates in Paper 1.

The first table shows the criteria which will be used to assess candidates following option A (devised performance), option B (scripted performance) or option C (scripted production).

The second table shows the criteria which will be used to assess candidates following option D (performance support).

The assessment criteria are provided for information only. Centres are reminded that all options for this specification are externally assessed by London Examinations.

Assessment criteria for option A (devised performance), option B (scripted performance), option C (scripted production)

Candidates will:

Marks	1 - 10	11 - 20	21 - 30	31 - 40	41 - 50
AO1 and AO2	<ul style="list-style-type: none"> use vocal and movement skills in a basic way in terms of character and/or style. 	<ul style="list-style-type: none"> use vocal and movement skills in a limited way in terms of characterisation and style. 	<ul style="list-style-type: none"> use vocal and movement skills in an appropriate way in terms of characterisation and style. 	<ul style="list-style-type: none"> use vocal and movement skills with a good degree of control in terms of characterisation and style. 	<ul style="list-style-type: none"> use vocal and movement skills with an excellent degree of control in terms of characterisation and style.
	<ul style="list-style-type: none"> create or interpret a role or roles with basic commitment and imagination. 	<ul style="list-style-type: none"> create or interpret a role or roles, showing some limited commitment and imagination. 	<ul style="list-style-type: none"> create or interpret a role or roles with appropriate commitment and imagination. 	<ul style="list-style-type: none"> create or interpret a role or roles with good levels of commitment and imagination. 	<ul style="list-style-type: none"> create or interpret a role or roles showing excellent levels of commitment and imagination.
	<ul style="list-style-type: none"> connect with other performers and audience in a basic way. 	<ul style="list-style-type: none"> connect with other performers and audience in a limited way. 	<ul style="list-style-type: none"> connect with other performers and audience most of the time. 	<ul style="list-style-type: none"> have a good connection with other performers and audience. 	<ul style="list-style-type: none"> have an excellent connection with other performers and audience.
	<ul style="list-style-type: none"> show basic control over, and appreciation of, the chosen style and form. 	<ul style="list-style-type: none"> show some limited control over, and appreciation of, the chosen style and form. 	<ul style="list-style-type: none"> show an appropriate control over, and appreciation of, the chosen style and form. 	<ul style="list-style-type: none"> demonstrate a good control over, and appreciation of, the chosen style and form. 	<ul style="list-style-type: none"> demonstrate excellent control over, and appreciation of, the chosen style and form.
	<ul style="list-style-type: none"> show basic understanding of the content or purpose of the piece. 	<ul style="list-style-type: none"> show some limited understanding of the content and purpose of the piece. 	<ul style="list-style-type: none"> show appropriate understanding of the content and purpose of the piece. 	<ul style="list-style-type: none"> show good understanding of the content and purpose of the piece. 	<ul style="list-style-type: none"> show excellent understanding of the content and purpose of the piece.

Assessment criteria for option D: performance support

Candidates will:

Marks	1 - 10	11 - 20	21 - 30	31 - 40	41 - 50
AO1 and AO2	<ul style="list-style-type: none"> show that they have used some techniques and/or materials in a basic way. 	<ul style="list-style-type: none"> show they have used some appropriate techniques and materials in a limited way. 	<ul style="list-style-type: none"> show that they have used the appropriate techniques and materials to realise a design that is functional. 	<ul style="list-style-type: none"> show that they have used the appropriate techniques and materials to realise a design that has some invention and works well in performance. 	<ul style="list-style-type: none"> show that they have used the appropriate techniques and materials to realise a design that has flair and works with noticeable success.
	<ul style="list-style-type: none"> use design and technical elements in the performance in an awkward way that may inhibit the performance. 	<ul style="list-style-type: none"> use design and technical elements in the performance in a limited way. 	<ul style="list-style-type: none"> use design and technical elements so that they work in the performance with some success. 	<ul style="list-style-type: none"> use design and technical elements so that they are successfully incorporated into the performance. 	<ul style="list-style-type: none"> use design and technical elements very successfully so that they are fully integrated into the performance.
	<ul style="list-style-type: none"> communicate some basic intentions through the use of a theatre craft. 	<ul style="list-style-type: none"> communicate some limited intentions through the use of a theatre craft. 	<ul style="list-style-type: none"> communicate their intentions through competent use of a theatre craft. 	<ul style="list-style-type: none"> communicate an effective interpretation of the piece, using a theatre craft with control and some imagination/invention. 	<ul style="list-style-type: none"> communicate an imaginative interpretation of the piece, using a theatre craft inventively and with consistent control.
	<ul style="list-style-type: none"> show, through the application of the theatre craft, a basic control over, and appreciation of, the chosen style and form. 	<ul style="list-style-type: none"> show, through the application of the theatre craft, some limited control over, and appreciation of, the chosen style and form. 	<ul style="list-style-type: none"> show, through the application of the theatre craft, appropriate control over, and appreciation of, the chosen style and form. 	<ul style="list-style-type: none"> demonstrate, through the application of the theatre craft, good control over, and appreciation of, the chosen style and form. 	<ul style="list-style-type: none"> demonstrate, through the application of the theatre craft, excellent control over, and appreciation of, the chosen style and form.
	<ul style="list-style-type: none"> produce rudimentary documentation that gives only basic information about the application of the theatre craft. 	<ul style="list-style-type: none"> produce documentation that gives some limited information about the application of the theatre craft. 	<ul style="list-style-type: none"> produce clear documentation that gives appropriate information about the application of the theatre craft. 	<ul style="list-style-type: none"> produce good documentation that gives detailed explanations about the application of the theatre craft. 	<ul style="list-style-type: none"> produce excellent documentation that gives very detailed explanations about the application of the theatre craft.

Grade descriptions

The following grade descriptions indicate the level of attainment characteristic of the given grade at IGCSE. They give a general indication of the required learning outcomes at each specified grade. The descriptions should be interpreted in relation to the content outlined in the specification; they are not designed to define that content. The grade awarded will depend in practice upon the extent to which the student has met the assessment objectives overall. Shortcomings in some aspects of the examination may be balanced by better performances in others.

Grade A

- The candidate works creatively and subtly using a wide range of drama forms.
- Skills are demonstrated which result in an imaginative and highly effective performance, which has the power to engage the audience.
- The candidate demonstrates an excellent ability to explore ideas in response to a play text.
- There is an excellent ability to evaluate their own work and that of others in written form within the framework of a wide understanding of drama.

Grade C

- The candidate works creatively using a range of drama forms.
- Skills are formed which result in an effective performance, which has the capacity to interest the audience.
- The candidate demonstrates a sound ability to explore ideas in response to a play text.
- There is a sound ability to evaluate their own work and that of others both in written and oral form within the context of an understanding of drama.

Grade F

- The candidate works using a limited range of drama forms.
- The candidate contributes to drama using a limited range of skills which, together with their group, results in an acceptable performance.
- The candidate demonstrates a basic ability to explore ideas in response to a play text.
- There is some ability to evaluate their own work and that of others, though this is within a superficial understanding of drama.

Textbooks and other teaching resources

There are many textbooks and other teaching resources which have been designed to support Edexcel's UK GCSE in Drama which would be very useful to centres following this specification. Some of these are given below. This list is not exhaustive and it should not be considered required reading for candidates following this specification.

Textbooks

- Gould, Mike - *The Complete GCSE Drama Course* (Folens, 2000)
- Kempe, Andy - *The GCSE Drama Coursebook* (Stanley Thornes, 1997)
- Kempe, Andy and Ashwell, Marigold - *Progression in Secondary Drama* (Heinemann, 2000)
- Kempe, Andy and Warner Lionel - *Starting with Scripts* (Stanley Thornes, 1997)
- McGuire, Brian - *The Student Handbook for Drama* (Pearson Publishing, 1998)
- Neelands, Jonathan - *Making Sense of Drama* (Heinemann, 1984)
- Taylor, Ken (ed) - *Drama Strategies: New Ideas from London Drama* (Heinemann, 1991)

Contact details of some publishers

- Folens: +44 (0) 1582 472575 or www.folens.com
- Heinemann Educational: +44 (0) 1865 888080 or www.heinemann.co.uk
- Hodder & Stoughton: +44 (0) 20 7873 6000 or www.hodder-educational.co.uk
- Pearson Publishing: +44 (0) 1223 350555 or www.pearson.co.uk
- Stanley Thornes Publishers: +44 (0) 1242 267276 or www.thorneseducation.com

Useful websites

Shakespeare's Globe Theatre - www.shakespeares-globe.org

The Royal Shakespeare Company - www.rsc.org.uk

The Drama Teacher's Resource Room - www3.sk.sympatico.ca/erachi

The Drama Guide - www.expage.com/page/dramaguide

The Royal National Theatre - www.nationaltheatre.org.uk

Ken Taylor's Drama in Education Website - www.kentaylor.co.uk

Drama UK Group - www.egroups.com/group/drama.uk

Support and training

Training

A programme of INSET courses covering various aspects of the specifications and assessment will be arranged by London Examinations on a regular basis. To obtain full details, please use the contact details given in Appendix 3.

Website

www.edexcel.org.uk/international

Please visit our website, where further information about this and all other IGCSE qualifications can be found.

The website is regularly updated, and an increasing amount of support material and information will become available through it. Important announcements are always posted on our website.

Edexcel publications

Support materials and further copies of this specification can be obtained from:

Edexcel Publications
Adamsway
Mansfield
Notts NG18 4FN
United Kingdom

Tel: +44 (0) 1623 450 781
Fax: +44 (0) 1623 450 481
E-mail: intpublications@linneydirect.com

A teacher's guide to support this specification will be available from September 2005, publication code UG015893.

Edexcel International's regional support

Further advice and guidance is available through our international network of regional offices and regional support staff. To obtain full details, please use the contact details given in Appendix 3.

Specimen examination paper and mark scheme

The following pages show a specimen examination paper for Paper 2 of this specification, followed by the mark scheme which will be used to assess this paper.

This mark scheme is given for information only and centres are reminded that all component of this specification will be externally assessed by London Examinations.

Paper Reference

4 3 4 8 / 0 2

Paper Reference(s)

4348/02

London Examinations IGCSE

Drama

Paper 2

Specimen Paper

Time: 2 hours

Materials required for examination

None

Items included with question papers

None

Instructions to Candidates

Answer ALL questions.

In the boxes on your answer booklet, write the name of the examining body (London Examinations), your centre number, candidate number, the subject title (Drama), the paper reference (4348/02), your surname, other names and signature.

Write your answers in the answer booklet.

Dictionaries may **not** be used in this examination.

Play texts and notes may **not** be taken into the examination.

Information for Candidates

There are 4 pages in this question paper. All blank pages are indicated.

The total mark for this paper is 100. The marks for the various parts of questions are shown in round brackets, e.g. (25).

Advice to Candidates

Write your answers clearly and neatly.

You are advised to spend an equal amount of time, about 30 minutes, on each question.

Turn over

Section A: based on your performance in Paper 1

You must answer **both** questions from this section.

1. Discuss **two** changes that took place during the preparation and rehearsal period of your play. Why did these two changes occur?

For each change you should write about

- what the change was
- why it took place
- how it improved the performance.

(25)

2. Discuss the ways in which working as a team contributed to the success of your group's performance.

You should write about

- what the performance was and your part in it
- the roles taken by other people in your group
- one or two examples of successful or less successful group work.

(25)

Total for Section A: 50 marks

Section B: based on a play text you have studied

You must answer **both** questions from this section.

3. Discuss how staging would be important in a production of **one** scene from the play you studied.

You should write about

- what happens in your chosen scene
- what the stage looked like (include a labelled sketch)
- how the staging would have an impact on an audience.

(25)

4. How did the relationship between two characters change in the play you studied?

You should write about

- their relationship between your two chosen characters at the beginning of the play
- what causes that relationship to change
- how you would show that change in performance.

(25)

Total for Section B: 50 marks

Total for Paper: 100 marks

END

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Mark Schemes for Specimen Papers

Paper 2

Paper 2 is externally assessed by London Examinations. This mark scheme is provided to guide teachers in assessing their candidates' work in preparation for the examination. Teachers will not be required to use this mark scheme.

Mark scheme for Paper 2

Section A: questions based on candidates' 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

<p>Mark range 1 21-25 marks</p>	<p>Candidates provide an excellent and meaningful account of the process of exploring and structuring a piece of drama work/performance. The discussion of the use of form and intentions will show a high level of understanding of how drama communicates</p> <p>an excellent analysis of the effectiveness of the structured piece of drama/performance, evaluating their own work and that of others in the context of their intentions and showing a high level of understanding about the historical, cultural and social influences on the performance</p>
<p>Mark range 2 16-20 marks</p>	<p>Candidates provide a good and meaningful account of the process of exploring and structuring a piece of drama work/performance. The use of form and intentions will be linked through sound reasoning, showing comprehensive understanding of how drama communicates</p> <p>a sound analysis of the effectiveness of the structured piece of drama/performance, evaluating their own work and that of others in the context of their intentions and showing a good understanding of the historical, cultural and social influences on the performance</p>
<p>Mark range 3 11-15 marks</p>	<p>Candidates provide a meaningful description of the process of structuring a piece of drama/performance, outlining the use of form and intentions with appropriate reasoning and showing understanding of how drama communicates</p> <p>an appropriate description of their own work and that of others in an evaluation of the final piece of drama/performance, showing some understanding of the historical, cultural and social influences on the drama</p>
<p>Mark range 4 6-10 marks</p>	<p>Candidates provide a description of how a piece of drama/performance was structured, giving some details and reasons about the use of form and intentions to communicate</p> <p>a description of the final piece of drama/performance with some evaluation of their own work and that of others and with a few details about the historical, cultural and social aspects of the drama</p>
<p>Mark range 5 0-5 marks</p>	<p>Candidates provide a basic description of a piece of drama/performance, with limited details about the use of form and intentions</p> <p>a basic description of the final piece of drama/performance, with some comments about their own work and/or that of others, with minimal details about historical, cultural and social aspects</p>

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

<p>Mark range 1 21-25 marks</p>	<p>In a written response to a play text, candidates provide an excellent exploration and understanding of ideas/issues in the play text, showing a high level of appreciation of different drama forms (medium, elements and strategies) and of genre and style</p> <p>an evaluation of their own work and that of others with an excellent level of analysis, balancing practical exploration with the significance of historical/cultural/social influences in the play text, where appropriate</p>
<p>Mark range 2 16-20 marks</p>	<p>In a written response to a play text, candidates provide a good exploration and understanding of ideas/issues in the play text, showing a sound level of appreciation of different drama forms (medium, elements and strategies), and of genre and style</p> <p>an evaluation of their own work and that of others, with a good level of analysis and an ability to balance practical exploration with the significance of historical/cultural/social influences in the play text, where appropriate</p>
<p>Mark range 3 11-15 marks</p>	<p>In a written response to a play text, candidates provide some exploration and understanding of ideas/issues in the play text, showing some appreciation of forms (medium, elements and strategies), genres and style</p> <p>an evaluation their own work and that of others, with appropriate comparisons between intention and outcome and some reference to the significance of historical/cultural/social influences, where appropriate</p>
<p>Mark range 4 6-10 marks</p>	<p>In a written response to a play text, candidates provide a limited exploration and understanding of issues/ideas in the play text, showing limited appreciation of forms (medium, elements and strategies), genre and style</p> <p>an evaluation of their own work and that of others, with limited reference to the significance of historical/cultural/social influences, where appropriate</p>
<p>Mark range 5 0-5 marks</p>	<p>In a written response to a play text, candidates provide a basic exploration of issues/ideas in the play text</p> <p>an evaluation of their own work and that of others in a basic way, referring to the use of the drama form with little or no reference to historical/cultural/social influences, where appropriate</p>

Appendices

Appendix 1 - Guide to selecting plays for Paper 1

The following is a guide to selecting a play for performance in Paper 1. This information is intended for guidance and is not prescriptive. Teachers are encouraged to consider local writers for study. For Paper 1 a one-act play, an extract or series of extracts from a full-length play lasting up to 15 minutes (for three candidates) and up to 30 minutes (for 6 candidates) will be rehearsed and performed.

Links with London Examinations IGCSE English Literature (4360)

Centres may like to consider the possibility of choosing plays from the IGCSE English Literature (4360) specification, Section A (Drama), as the basis of study in this specification. This would provide inter-subject study and may benefit candidates' understanding of the works, improving their performance in both subjects. The plays that can be studied for IGCSE English Literature (4360) are:

William Shakespeare: *Julius Caesar*

Oscar Wilde: *The Importance of Being Earnest*

Henrik Ibsen: *A Doll's House*

Arthur Miller: *A View from The Bridge*

Athol Fugard: *My Children! My Africa!*

Criteria for selecting a play

- look for a balance of roles in terms of gender and the amount of time a character spends on stage
- consider the approachability of the subject matter for the intended candidates
- consider the suitability of the language level
- consider the suitability of the play in terms of being able to cast it
- consider the demands of staging (try to avoid plays with multiple settings and difficult changes of scenery)
- for candidates opting to explore a play through theatre crafts, there need to be opportunities in the script for them to exploit the chosen medium
- try to avoid using editions of a play with excessive stage directions, e.g. French's Acting Editions
- use a play that is published rather than one that is in typescript
- a play does not necessarily have to have literary merit in order to have theatrical merit (e.g. most 19th-century melodramas)
- avoid plays that are written solely for amateur theatre groups to perform
- use radio, television or film scripts only if they have been adapted for the stage.

Some suggestions of plays for Paper 1

Play	Description	Cast	Timing
<i>Sparkleshark</i> by Philip Ridley published by Faber	Deals with the theme of bullying through the telling of magical stories	Six male and three female	approximately 60 minutes
<i>Burglars</i> by David Rudkin published by Hutchinson (in <i>Prompt Two: five short plays</i> edited by Alan Durband)	Six children play out the nightmare of burgling the house where a murderer lives	Six male or female or mixed	approximately 30 minutes
<i>Love is a Many Splendoured Thing</i> by Alan Bleasdale published by Hutchinson (in <i>Act 1</i> edited by David Self and Ray Speakman)	A girl and boy are given a school assignment to find out what love is all about	Three male and three female plus extras or doubling	approximately 30 minutes
<i>The Thing</i> by Howard Brenton published by Edward Arnold (in <i>Play Nine</i> edited by Robin Rook)	A science-fiction thriller like an episode of the 'X-Files'	Three male and three female but flexible gender balance	20 minutes
<i>Caucasian Chalk Circle</i> by Bertolt Brecht published by Methuen (scene two is a useful performance extract)	During a time of political upheaval, a young servant girl is left to care for the young heir to the throne	One male and one female plus at least six others	20 minutes
<i>The Chrysalids</i> adapted by David Harrower from the novel by John Wyndham published by Faber in <i>Connections</i>	Seven young people have powers of telepathy in a world where you are an outcast if you are found to be different	Five male and five female (with doubling)	60 minutes
<i>A Taste of Honey</i> by Shelagh Delany published by Methuen	Teenage Jo is pregnant and her mother and flat-mate battle for supremacy	Two female and one male (Act II Scene ii)	20 minutes
<i>Teachers</i> by John Godber published by Penguin	Three school leavers decide to act out life in their school	Two female and one male but multiple playing means that they can be expanded	15 minutes to 60 minutes extract

<i>It's a Girl</i> by John Burrows published by Methuen	One ordinary woman fights to have her baby at home and not to have a nuclear waste dump in her village	Five female but multiple playing means it can be expanded and include males	15 minutes to 60 minutes extract
<i>Womberang</i> by Sue Townsend published by Methuen	A group of impatient patients create havoc in a hospital waiting room	One male (or two male) and seven female (or eight female)	approximately 60 minutes

Appendix 2 - Guide to selecting plays for Paper 2 (Section B)

The following is a guide to selecting a play for study in Paper 2, Section B. This information is intended for guidance and is not prescriptive. Teachers are encouraged to consider local writers for study.

For Paper 2, Section B, the study of a complete and substantial play is required.

Links with London Examinations IGCSE English Literature (4360)

Centres may like to consider the possibility of choosing plays from the IGCSE English Literature (4360) specification, Section A (Drama), as the basis of study in this specification. This would provide inter-subject study and may benefit candidates' understanding of the works, improving their performance in both subjects. The plays that can be studied for IGCSE English Literature (4360) are:

William Shakespeare: *Julius Caesar*

Oscar Wilde: *The Importance of Being Earnest*

Henrik Ibsen: *A Doll's House*

Arthur Miller: *A View from The Bridge*

Athol Fugard: *My Children! My Africa!*

Criteria for selecting a play

- look for a balance of roles in terms of gender and the amount of time a character spends on stage
- consider the approachability of the subject matter for the intended candidates
- consider the suitability of the language level
- the play should show interesting uses of the medium and elements of drama
- for candidates exploring a play through theatre crafts, there need to be opportunities in the script for them to exploit the chosen medium
- try to avoid using editions of a play with excessive stage directions (e.g. French's Acting Editions)
- the play needs to have some substance so that the group can explore it in depth
- use a play that is published rather than one that is in typescript
- a play does not necessarily have to have literary merit in order to have theatrical merit (e.g. most 19th-century melodramas)
- the play should be different from any of the drama texts used in Paper 1.

The following table of 100 plays is intended only as a guide when choosing a suitable play for Paper 2 (Section B).

No.	Play	Playwright	Subject matter	Culture	Year
1	The Taming of the Shrew	William Shakespeare	Romantic comedy - tongue-in-cheek view of the ageless battle of the sexes. See: Hobson's Choice	British	1594
2	A Midsummer Night's Dream	William Shakespeare	Romantic comedy - girl elopes with lover - father's choice of husband follows with his spurned girlfriend - mischievous fairies interfere and cause mayhem	British	1585
3	Romeo and Juliet	William Shakespeare	Tragedy - girl and boy fall in love despite parental feud and marry in secret. See: West Side Story	British	1595
4	Measure for Measure	William Shakespeare	Tragi-comedy - corrupt leader tries to abuse his power and spoiled young man - each meets his match in the same young woman	British	1604
5	Othello	William Shakespeare	Tragedy - girl secretly marries a hero of another race - his secret enemy, pretending to be a friend, plants the seeds of jealousy	British	1604
6	Antony and Cleopatra	William Shakespeare	Tragedy - based on Antony and Cleopatra's real romance. See: All for Love also The Libertine, The Madness of King George III for treatments of history	British	1607
7	The Roaring Girl	Thomas Dekker and Thomas Middleton	Comedy-drama - fictionalised account of the life of Moll Cutpurse, based on real woman who scandalised early 17th-century society with her non-conformist ways	British	1611
8	Bartholomew Fair	Ben Jonson	Romantic comedy set in the London fair	British	1614
9	The Duchess of Malfi	John Webster	Tragedy - wealthy young widow marries her steward - jealousy and greed around them plot their end. See: Othello	British	1631
10	Tartuffe	Moliere adapted by Christopher Hampton	Comedy - religious conman wreaks havoc in rich man's household. See: other French and 17th-century plays, also The Amen Corner	French	1669
11	The Man of Mode	George Etharidge	Comedy - Etheridge's comedy of manners supposedly based on the Earl of Rochester	British	1676

No.	Play	Playwright	Subject matter	Culture	Year
12	All for Love	John Dryden	Restoration version of Antony and Cleopatra's story. See: Antony and Cleopatra, also The Libertine, The Madness of King George III for treatments of history	British	1677
13	The Rover	Aphra Behn	Comedy - battle of the sexes, where the women appear to come out on top. See: The Libertine	British	1677
14	The Recruiting Officer	George Farquhar	Romantic comedy - girl falls in love with the title character against her father's will, so dresses as a man and becomes 'recruited' by him. See: Our Country's Good	British	1706
15	A Servant of Two Masters	Carolo Goldoni	Comedy - a servant keeps two masters ignorant of each other but one is actually a woman disguised as a man	Italian	1746
16	She Stoops to Conquer	Oliver Goldsmith	Comedy - two young men think the house they are staying in is an inn and treat it as such with comic results	British	1773
17	The School for Scandal	Richard Brinsley Sheridan	Comedy - gossips and scandalmongers among the gentry cause havoc but meet their match	British	1777
18	The Family Legend	Joanna Baillie	Family drama (melodrama)	Scottish	1810
19	Smiles and Tears <i>or</i> The Widow's Stratagem	Marie Thérèse De Comp	Family drama (melodrama) - woman struggles against adversity and survives through clever strategy	British	1815
20	An Italian Straw Hat	Eugène Labiche	Farce - a woman's hat is destroyed in an accident and comedy ensues in trying to replace it	French	1851
21	A Month In The Country	Ivan Turgenev	Drama - set in a country house estate with romance and unrequited love. See: The Three Sisters	Russian	1872
22	Engaged	Sir William S Gilbert	Romantic farce by the Gilbert without Sullivan	British	1877
23	An Enemy of the People	Henrik Ibsen	Drama - in trying to help his town a man isolates himself and his family. See: The Children's Hour for ostracism	Norway	1881

No.	Play	Playwright	Subject matter	Culture	Year
24	The Second Mrs Tanqueray	Arthur Pinero	Drama - wealthy widower marries a beautiful young woman with a 'reputation', with tragic consequences.	British	1893
25	The Importance of Being Earnest	Oscar Wilde	Comedy of manners with mistaken identity and romance	British	1895
26	Cyrano de Bergerac	Edmond Rostand	Romantic tragedy - two men love the same woman. Cyrano helps Christian woo Rosalind because he believes she could never be happy with him	French	1897
27	The Three Sisters	Anton Chekov	Drama - three sisters yearn for the life they had as children when their house was full of people, fun and no responsibility. See: A Month in the Country	Russia	1901
28	Waste	Harley Granville-Barker	Drama - politics, illicit affairs, unwanted pregnancies and moral dilemmas. See: An Inspector Calls	British	1901
29	Diana Dobson's	Cicely Hamilton	Young working woman inherits money and spends it on clothes, travel and pretending to be an heiress, rather than setting herself up in business and a home	British	1908
30	Hobson's Choice	Harold Brighouse	Comedy - spinster with a bullying father chooses her own husband and sets him up in business against her father. See: Pygmalion, The Taming of the Shrew	British	1913
31	Pygmalion	George Bernard Shaw	Comedy - language specialist takes a bet - to take a cockney flower-seller and pass her off as a duchess. See: My Fair Lady also Hobson's Choice	British	1913
32	Mary Rose	James M Barrie	Drama - a fantasy tale of a mysterious island and a young woman who disappears. See: Blithe Spirit	British	1920
33	Journey's End	R C Sherriff	Drama - young men in a WWI bunker face a major German attack. See: Flare Path, Chips With Everything	British	1928
34	Machinal	Sophie Treadwell	Drama - the story of a young woman who murders her husband - an ordinary young woman, any woman	USA	1928

No.	Play	Playwright	Subject matter	Culture	Year
35	Private Lives	Noel Coward	Comedy - romance and witty word play	British	1930
36	Yerma	Frederico Garcia Lorca	Drama - an unhappily married woman yearns for a child - but does she only wish to improve her place in the village hierarchy? See: Byrthrite	Spanish	1934
37	The Children's Hour	Lillian Hellman	Drama - a spoiled child starts a rumour, leading to tragedy. See: An Enemy of the People for plays of ostracism	USA	1934
38	The Corn is Green	Emlyn Williams	Drama - a woman sets up a school in an illiterate village - discovering one boy with a great talent and future	Welsh	1938
39	Our Town	Thornton Wilder	Drama - following one young couple the play explores life's journeys. See: Under Milk Wood	USA	1938
40	The Iceman Cometh	Eugene O'Neill	Drama - a group of men in a bar tell their stories. See: The Weir	USA	1939
41	Blithe Spirit	Noel Coward	Comedy - an eccentric medium conjures up the ghost of her host's first wife much to the chagrin of the second wife. See: Mary Rose	Britain	1941
42	Flare Path	Terrance Rattigan	Drama - the night of an emergency bombing mission, how the fear and uncertainty affects both the RAF men and their women. See: Journey's End, Chips With Everything	Britain	1942
43	The Good Woman of Sechuan	Bertolt Brecht	Drama - morality tale of the gods finding one good person and testing her	German	1943
44	The Glass Menagerie	Tennessee Williams	Drama - Torn lives with his handicapped sister and their social-climbing mother but he yearns to get out. See: Valley Song	USA	1945
45	An Inspector Calls	J B Priestley	Drama - an arrogant, successful family are interrogated over the suicide of an innocent young girl. See: Waste	Britain	1946

No.	Play	Playwright	Subject matter	Culture	Year
46	Death of a Salesman	Arthur Miller	Drama - Willy believes in The American Dream but seeking it has isolated him from his wife and sons. See: Fences	USA	1949
47	The Crucible	Arthur Miller	Drama - deals with the Salem Witch Trials and how rumour and jealousy can escalate. See: Byrthrite	USA	1953
48	Tea and Sympathy	Robert Anderson	Drama - a boy who doubts his sexuality because he is teased is befriended by a teacher's unhappy wife. See: Beautiful Thing	British	1953
49	Under Milk Wood	Dylan Thomas	Comic-drama - lyrical voice-play of a day in the life of a Welsh village. See: Our Town	Welsh	1954
50	Waiting For Godot	Samuel Beckett	Comic-drama - two tramps are waiting for someone - visitors pass through but not Godot	Irish	1955
51	My Fair Lady	Lerner and Lowe	Musical version of Pygmalion. See: Pygmalion	USA	1956
52	Look Back in Anger	John Osborne	Drama - young couple are torn apart by his anger against 'the system'	British	1956
53	Moon in a Rainbow Shawl	Errol John	Drama - a black man deals with life in Britain and tries to escape his responsibilities by going 'home'	British	1956
54	West Side Story	Bernstein/Sondheim	Drama-musical - racial tension and romance in Harlem. See: Romeo and Juliet	USA	1957
55	The Fire Raisers	Max Frisch	Drama - a group of arsonists move into a factory owner's home and trick him into helping them	Swiss	1958
56	A Man for All Seasons	Robert Bolt	Historical drama - Sir Thomas More stands against Henry VIII and dies for what he believes in	British	1960
57	The Knack	Anne Jellicoe	Comedy - three men share a flat - one offers to teach the others his 'knack' with women - but it backfires	British	1961
58	Chips With Everything	Arnold Wesker	Drama - based on the author's own unhappy National Service experiences. See: Journey's End, Flare Path	British	1962

No.	Play	Playwright	Subject matter	Culture	Year
59	The Amen Corner	James Baldwin	A religious leader in Harlem is torn when her husband returns to die and her son turns from his religion. See: Tartuffe, Fences and Moon in a Rainbow Shawl	USA	1965
60	A Day in the Death of Joe Egg	Peter Nichols	Comedy - a couple deal with a severely handicapped daughter and how it affects their life together	British	1967
61	Les Belies Soeurs (The Guid Sisters)	Michel Tremblay	Drama - a woman wins a million supermarket sweep stamps and gathers her friends together to help stick them in books. Greed and true feelings erupt (translated by Bill Findlay and Martin Bowman)	Canadian Scottish	1968 1989
62	The Shadow Box	Michael Cristofer	Drama - three families deal with a member of the family dying while staying in a hospice. See: On Tidy Endings	USA	1977
63	Once a Catholic	Mary O'Malley	Comedy - a group of Catholic schoolgirls and their boyfriends face their future with Catholicism firmly within them	British	1977
64	Whose Life is it Anyway?	Brian Clark	Drama - an artist is paralysed from the neck down and fights for his right to die.	British	1977
65	Stags and Hens	Willy Russell	Comedy - the hen party and the stag party of a young couple meet up. See: Bouncers and Shakers	British	1978
66	The Accrington Pals	Peter Whelan	Drama - set during WWI it examines the effect on the women of Accrington as their sons and husbands are sent to the trenches	British	1981
67	Translations	Brian Friel	Drama - the British Army arrives in a Gaelic community to change the place names to English ones on the maps. See: The Clearing, Our Country's Good, Rat in the Skull	Irish	1981
68	Master Harold and the Boys	Athol Fugard	Drama - a young white boy's friendship with the family servants is tested.	South African	1982
69	Top Girls	Caryl Churchill	Comedy-drama - an examination of modern woman's life and whether she can she can have it all.	British	1982

No.	Play	Playwright	Subject matter	Culture	Year
70	A Kind of Alaska	Harold Pinter	Drama - a middle-aged woman wakes up after falling ill with sleeping sickness at the age of 16	British	1982
71	Quiet in the Land	Anne Chislett	Drama - a group of Mennonites deal with the war and encroaching modern world	Canadian	1982
72	Brighton Beach Memoirs	Neil Simon	Comedy - memories of growing up in New York during the war. See: When I Was a Girl I Used to Scream and Shout	USA	1983
73	When I was a Girl I Used to Scream and Shout	Sharman MacDonald	Comedy-drama - a woman's memories of growing up in Scotland, friendship and first love. See: Brighton Beach Memoirs	Scottish	1984
74	Rat in the Skull	Ron Hutchinson	Drama - a suspected IRA terrorist is interrogated. See: Translations, The Clearing, Our Country's Good	British (Irish)	1984
75	Fences	August Wilson	Drama - black family deal with dead-end jobs and relationships. See: Death of a Salesman	USA	1985
76	Before the Dawn Rises	Joanna Chan	Drama - exploring the division of families and priorities between Hong Kong and the mainland	Chinese	1985
77	Bouncers and Shakers (with Jane Thornton)	John Godber	Comedy - views of a club from the two perspectives. See: Stags and Hens, Two	British	1985/86
78	Les Liaisons Dangereuses	Christopher Hampton	Drama - adaptation of the novel, jealousy and mischief create tragedy. See: Mill on the Floss	British	1986
79	Byrthrite	Sarah Daniels	Drama - explores the time when midwifery was banned because it was seen as witchcraft. See: The Crucible	British	1987
80	My Mother Said I Never Should	Charlotte Keatley	Drama - flashing back and forward we see the unfolding events that shape the lives of four generations of women in one family	British	1987
81	On Tidy Endings	Harvey Fierstein	Comic-drama - a woman tidies up the flat of her ex-husband, who has died of AIDS, along with his surviving male partner	USA	1987

No.	Play	Playwright	Subject matter	Culture	Year
82	Tomorrow	Vaclav Havel	Drama - view of modern-day Czech Republic and the problems of re-building	Czech	1988
83	The Heidi Chronicles	Wendy Wasserstein	Comic-drama - following the life of Heidi and her loves and friendships through the 70s and 80s trying to be everything the media says a modern woman can be. See: Top Girls	USA	1988
84	Our Country's Good	Timberlake Wertenbaker	Comic-drama - a group of prisoners and their guards transported to Australia put on The Recruiting Officer. See: The Recruiting Officer	British	1988
85	Two	Jim Cartwright	Drama - two actors tell the story of a publican and his wife and their customers on one night. See: Stones in his Pocket	British	1989
86	The Madness of King George III	Alan Bennett	Comic-drama - an examination of the illness that affected King George and the effects on his family. See: The Libertine, Antony and Cleopatra, All for Love for treatments of history	British	1991
87	Beautiful Thing	Jonathan Harvey	Comedy-drama - on an English council estate two young boys question their sexuality. See: Tea and Sympathy	British	1993
88	Kindertransport	Diane Samuels	Drama - the story of a young girl sent to England to escape Nazi Germany, told in flashbacks, and how it affects her adult life. See Broken Glass (for treatments of the Holocaust)	British	1993
89	Broken Glass	Arthur Miller	Drama - a Jewish family is deeply affected by the newspaper stories of the Holocaust. See: Kindertransport (for treatments of the Holocaust)	USA	1994
90	Brothers of Thunder	Ann Marie De Mambro	Drama - a young man dying of AIDS moves into the Church House and is befriended by the priest. See: On Tidy Endings	Scottish	1994
91	The Clearing	Helen Edmondson	Drama - Cromwell decides to make Ireland English. See: Translations, Rat in the Skull, Our Country's Good	British	1994

No.	Play	Playwright	Subject matter	Culture	Year
92	The Libertine	Stephen Jeffreys	Comedy-drama - the fictionalised story of how Etheridge came to write The Man of Mode. See: The Man of Mode, The Madness of King George, Antony and Cleopatra, All for Love, for treatments of history	British	1994
93	Mill on the Floss	Helen Edmondson	Drama - dramatisation of the George Eliot classic with three actresses playing the three different sides of Maggie. See: Les Liaisons Dangereuses (for adaptations)	British	1994
94	Valley Song	Athol Fugard	Drama - an Afrikaan farmer tries to keep his granddaughter with him but she wants to see the world. See: The Glass Menagerie	South African	1996
95	Art	Yasmina Reza (Translated by Christopher Hampton)	Comic-drama - three friends must re-evaluate their friendship when two argue over the buying of a piece of modern art - a seemingly white canvas. Explores male friendship and 'what is art?'	French	1996
96	East is East	Ayub Khan-Din	Drama - family of Anglo-Asians try to deal with being both races and keeping everyone happy. See: Moon in a Rainbow Shawl	British	1996
97	Widows	Arial Dorfman (with Tony Kushner)	Drama - a group of wives of disappeared men rebel against the system when bodies start surfacing	Chile/USA	1997
98	The Weir	Conor McPherson	Drama - a group of locals try to scare a young women with their stories but she also has a story	Irish	1997
99	Blue/Orange	Joe Penhall	Drama - a young man in a mental institution is up for assessment and so is his assessor	British	2000
100	Stones in his Pocket	Marie Jones	Comedy-drama - two actors tell the story of the making of a Hollywood film in Ireland playing all the characters. See: Two	Irish	2000

Appendix 3 - Procedures, private candidates and contact information

Awarding and reporting

The grading, awarding and certification of this specification will comply with the requirements of the IGCSE for courses for first examination in 2006.

Assessment of this specification will be in English only. All work for examination must be submitted in English.

Candidates who fail to achieve grade G will be awarded 'Ungraded'.

Students with particular requirements

Regulations and guidance relating to students with special requirements are published annually by the Joint Council for Qualifications and are circulated to examination officers. Further copies of guidance documentation may be obtained by contacting Edexcel International's Customer Services (contact details below).

London Examinations will assess whether or not special consideration or concessions can be made for candidates with particular requirements. Requests should be addressed to Edexcel International's Customer Services (contact details below).

Private candidates

This specification is available to private candidates. Private candidates should note that the minimum group size for Paper 1, Practical examination, is three. Private candidates should ensure that facilities for video recording of Paper 1 are available before embarking on the course.

Contact details of Edexcel International's Customer Services

Address: Edexcel International Customer Services
190 High Holborn
London
WC1V 7BE
United Kingdom

Telephone: +44 (0) 190 884 7750

Website: www.edexcel.org.uk/international

Appendix 4 - Instructions for the conduct of examinations

Paper 1

Centres are reminded that this paper is an examination, which is a performance to an audience. The video camera must have the best seat in the house. This is to ensure that the best possible recording is made of the performance. Examiners can only award marks, and Enquiries About Results undertaken, where performances can be clearly seen and heard.

All the forms referred to in this section may be found in the other appendices of this specification booklet. They may be copied as required.

- Paper 1 will be marked on video evidence by an examiner. The examination must be completed by 15th May.

All material must be despatched to arrive in Edexcel by 22nd May at the address provided each year by Edexcel.

Use the checklist below to ensure you send all the relevant materials to the examiner.

	Item	✓	Number to be sent
a	Outline description of performance (Appendix 5) completed by the candidates		1 per performance group
b	Copy of texts as performed for scripted performance (option B). Also to be included for devised performance (option A) if available		
c	Performance examiner's comment form (Appendix 6)		1 per candidate
d	Performance support examiner's comment form (Appendix 7)		
e	Centre register (Appendix 8) - all candidates entered in candidate number order with performance group number clearly indicated		1 per centre
f	Video record of all performances and presentations		1 per centre
g	Video timesheet		1 per centre
h	Individual and group photographs of each performance group		1 per centre

2. The length of each performance will depend on the number of candidates in the group, but the minimum should be approximately 15 minutes and the maximum approximately 30 minutes.

Group size	Maximum performance time
Up to 3 candidates	15 minutes
Up to 6 candidates	30 minutes

3. Centres are strongly advised not to exceed the time limit. Examiners will only award marks within the time limit.
4. The number of candidates in a group must be between three and six performers and up to three design candidates. **Centres must not exceed these numbers.**
Candidates may only be examined as a performance or a performance support candidate.
5. Students who have not been entered for the examination may not normally take part in the performance. However, in special circumstances – for example, the absence of a candidate due to illness immediately before the examination – the substitution of a non-examination student, or a candidate who has been examined in another performance, is permitted.
6. Performance support candidates (option D) can only offer **one** performance support option and be examined in one group. Candidates entered for Performance Support should not act in the performance but must demonstrate their theatre craft through documentary evidence of up to ten sheets of paper (maximum size A3). Where supporting materials are cumbersome and difficult to send, they should be carefully photographed and the photographs submitted as documentary evidence.
7. The performances must be presented before an appropriate audience.

Videos

8. **The video evidence must be in standard UK VHS format or region-free DVD.** The video/DVD must be previously unused. All candidates must be identified by role and candidate name and number at the beginning of each performance. Centres must check that all introductions, presentations and performances are on the video.

9. The recording must start with the centre name and number clearly stated by the teacher. Before the performance, all candidates must introduce themselves by candidate name, number and role(s) played. They must introduce themselves clearly and slowly at the beginning of their performance wearing their performance costumes. The first candidate must introduce the group number, title of the performance and the date.

10. All materials sent to the examiner must be clearly labelled with:
 - Centre number and name
 - London Examinations IGCSE Drama (4348) Paper 1 and the examination session
 - Details of performances on the video (titles and group numbers)
 - Video/DVD number (if more than one is being provided, e.g. 1 of 2).

Centres must keep a copy of all performances and presentations sent to the examiner.

11. London Examinations regrets that all materials (including videos and DVDs) sent to the examiner cannot be returned.

12. As part of the post-results service, Appendix 5 (Outline description of performance) may be returned to the centre complete with the examiner's comments and feedback. There will be a charge for this service.

Appendix 5 - IGCSE Drama Paper 1: outline description of performance

Centre name: _____ Centre number: _____
Examination session: May 20____

Complete this form and send it to the examiner with the other material for the paper.

✓ **General**

Title of performance: _____

Number of candidates in group: _____ Option: A B C D *(please circle as appropriate)*

✓ **Scripts**

- Option A: a detailed breakdown of scenes or a script must be attached
- Option B and Option C: a copy of the script as performed must be attached

I confirm that the script or detailed breakdown of scenes is attached

Name of teacher: _____ Signature: _____

✓ **Performance details**

Date of performance: _____ Start time: _____ Finish time: _____

Performance space

Audience, where present (position, size and composition)

Position of video/camera

Examiner feedback

Continue overleaf if necessary

Appendix 6 - Examiner comment form (options A - C)

IGCSE Drama (4348)

- This form should be used for option A (devised performance), option B (scripted performance) and option C (scripted production).
- One form is required for each candidate entered for option A, B or C. The top half of the form must be completed by the centre. The lower half of the form will be completed by the Examiner.

Centre name: _____ Centre number: _____
Candidate name: _____ Candidate number: _____

Option: A B C D (*please circle as appropriate*)

I confirm that the work submitted is in accordance with the rules of the specification

Teacher's name: _____ Signature: _____ Date: _____

Examiner use only

Final mark:

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Appendix 7 - Examiner comment form (option D only)

IGCSE Drama (4348)

- This form should be used for option D (performance support) only.
- One form is required for each candidate entered for option D. The top half of the form must be completed by the centre. The lower half of the form will be completed by the Examiner.

Centre name:	_____	Centre number:	_____
Candidate name:	_____	Candidate number:	_____
Candidate's theatre craft:	_____		

I confirm that the work submitted is in accordance with the rules of the specification

Teacher's name: _____ Signature: _____ Date: _____

Examiner use only

Final mark:

Appendix 8 - IGCSE Drama centre register

Centre name: _____ Centre number: _____

Examination session: May 20____

Write the names of all candidates for this subject in the table below.
If the candidate is absent for the examination, write 'A' clearly after the candidate name.

Cand. no.	Candidate name	Group no.	Examiner use only

Cand. no.	Candidate name	Group no.	Examiner use only

This attendance register must be completed in candidate number order, and sent to the examiner with the video recordings for Paper 1, plus the portfolio evidence for option D only.



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