

EDEXCEL GCSE

Specification guide

GCSE Drama (1699)

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Wilfred Owen: 'Dulce et Decorum Est' from *The Complete Poems and Fragments* (Chatto & Windus, 1983), reprinted by permission of Random House UK Ltd.

Jean Anouilh: 'Antigone', published by Methuen Edition .

Sister Rosa, song/rap from Yellow Moon album by the Neville Brothers A & M Records

Emmeline Pankhurst: 'My own Story'

Mary Richardson: 'Laugh A Defiance'

The Daily Mirror

Adrian Mitchell: Poem 'Saw it in the Papers'

Omar Rivabella: 'Requiem to A Woman's Soul'

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Introduction

Welcome to the GCSE Drama coursework guide.

This guide aims to provide teachers with support material for designing a course using the Edexcel GCSE Drama specification. It is designed to help you plan and structure the teaching and learning so that you can prepare your students for the requirements of the specification, offer an appropriate level of challenge and help them to realise their potential.

The guide also includes all of the pro-formas required to accompany students work. Centres should photocopy these pro-formas as required. This coursework guide is also available on the Edexcel Website www.edexcel.org.uk. Teachers and students may find it helpful to copy and paste the pro-formas into their own documents in order to complete them electronically. A copy of the student guide is also included as a summary of the specification for both you and your students. You may also find this useful to use in any centre marketing materials, teaching materials or course handbooks.

This guide should be read in conjunction with the specification document.

(Order code: UG008960)

Main Features of the Specification

- ÷ teachers decide the stimulus materials and texts
- ÷ students acquire skills, knowledge and understanding in drama through practical exploration
- ÷ reflects drama as a **process** for exploration and as a **product** for performance
- ÷ flexible approach to drama teaching
- ÷ components of the specification can be inter-related
- ÷ 60% teacher-assessed course work
- ÷ 40% externally assessed practical examination

Summary of the specification content

Paper	Title	Description
1	Drama Coursework (60%) Unit 1: Drama Exploration I Teacher assessed practical work supported by a portfolio of documentary evidence.	<p>This unit of course work is concerned with the use of drama to explore ideas and issues in response to stimulus material selected from different times and cultures. Students have the opportunity to use drama forms to deepen their knowledge and understanding of an idea or issue and to communicate this understanding through the medium of drama.</p> <p>The assessment activities for this unit are set and marked by the teacher within prescribed guidelines.</p>
	Unit 2: Drama Exploration II Teacher assessed practical work supported by a portfolio of documentary evidence.	<p>This unit of course work is concerned with the exploration of a play chosen by the centre. The purpose of this unit is to give students knowledge and understanding of the ways in which playwrights, performers, directors and designers use the medium of drama to communicate their ideas to an audience.</p> <p>The assessment activities for this unit are set and marked by the teacher within prescribed guidelines.</p>
2	Drama Performance (40%) Externally assessed practical examination of ONE of the following options: Option A: Devised performance or Option B: Performance support or Option C: Scripted performance	<p>This Paper is concerned with the skills required in drama to perform work to an audience. Students have the opportunity to demonstrate their skills as performers or in a theatre craft using any appropriate material as a stimulus for performance. For Option C, the stimulus must be a play script.</p> <p>The assessment activities for this Paper are set by the teacher within prescribed guidelines and externally marked.</p>

A student's guide to the GCSE in Drama

What is GCSE Drama all about?

GCSE Drama is all about understanding what it is like to put your self in somebody else's shoes. You will play many parts in different imaginary situations. You will have the opportunity to create your own work as well as look at plays written by other people.

The GCSE Drama course is in three parts:

- ÷ in part one of the course you will use drama to express your feelings and ideas about a range of issues
- ÷ in part two of the course you will look at a play to see how a playwright expresses their ideas about a theme or topic and explore ways of making the play work on stage
- ÷ in part three of the course you will have the choice of being involved in the performance of a play from an existing script or one you can create yourself.

Will I enjoy this course?

You will enjoy this course if you want to study a subject that is both practical and creative. You may have done some acting before or helped out backstage on a production. You may have always wanted to have a go at making a play, performing, making costumes, building a set or operating the lights but never had the chance. You will enjoy this course if you enjoy working as part of a team as Drama involves a lot of group work.

How does it follow on from what I have learned before?

GCSE Drama follows on from drama work that you may have done at Key Stage 3. You will develop your improvisation and acting skills to a higher level. You will also look at plays in more detail and look at different ways of bringing a script alive on stage.

What about exams?

The examination for GCSE Drama is a practical performance. The examination is 40% of the marks. You will take part in a play that you have created as a group or rehearsed from a script. You can either be examined on your acting skills in the performance or on your design and technical skills (stage design, costume, masks and makeup, lighting or sound). You will perform the play in front of an audience and the examiner will be present at one of the performances.

Is there any coursework?

The 60% coursework part of the GCSE Drama course consists of practical performance work and a written notebook of evidence. During your course you will take part in 2 different workshops that will be marked by your teacher. In one of the workshops you will use all that you have learnt about Drama to explore your responses to a range of material presented to you by your teacher. In the other workshop you will explore a play and show your understanding of drama by taking part in a number of exercises based on the play. You will be assessed on your practical work and on the supporting notes you keep during the workshops.

What about my results?

You can achieve grades A* to G in GCSE Drama. The final grade is reported in August.

What other skills might I develop?

As well as acquiring the skills involved in creating and performing Drama, you will also be able to acquire skills in working with others, problem solving and communication. You will also find that Drama will help you feel more self-confident and prepare you to deal with a range of different situations and people.

What could I do next with GCSE Drama?

There are many things you can go on to do with a GCSE in Drama. If you are unsure about what to do next, the best thing to do is to speak to your Drama teacher who will know about the choices on offer.

You could go on to take an AS or Advanced GCE in Drama and Theatre Studies, or an Advanced Vocational Certificate of Education in Performing Arts or a BTEC National Certificate or Diploma in Performing Arts.

You may wish to take a GCSE in Drama for its own sake, perhaps to form the basis of a future interest or as part of a range of other subjects. Or you might wish to go into a job where it is useful to have had experience of Drama, or where you will need to use some of the skills developed during this course. These might include careers in such fields as retail, travel and tourism, sales and marketing or any career that involves meeting people face to face. The study of Drama can help you develop transferable skills you can take into any career or job.

Planning and teaching your course

Basic rules

In developing this specification, an attempt has been made to keep the number of restrictions imposed on centres to a minimum.

However, in planning your course there are **three** important features of the specification that you will need to bear in mind:

- ÷ The programme of study
- ÷ The assessment framework
- ÷ The assessment criteria

The programme of study

Paper 1	Study requirements
Unit 1	<ul style="list-style-type: none">÷ minimum of 8 pieces of stimulus material÷ minimum of 8 explorative strategies, 8 features of the drama medium, 8 elements of drama
Unit 2	<ul style="list-style-type: none">÷ minimum of one published play÷ minimum of 8 explorative strategies, 8 features of the drama medium, 8 elements of drama

Paper 2	Study requirements
	<ul style="list-style-type: none">÷ interpreting a play script or devising an original script÷ rehearsing and staging a performance of a scripted or devised piece÷ designing or taking part in the performance of a scripted or devised piece

The Assessment Framework

Paper	Assessment method	Weighting
1	<ul style="list-style-type: none"> ÷ Two drama exploration workshops lasting six hours each (one for Unit 1 and one for Unit 2) ÷ Two portfolios of documentary evidence (one for Unit 1 and one for Unit 2) ÷ Internally assessed by the teacher examiner and externally moderated by Edexcel 	60%
2	<ul style="list-style-type: none"> ÷ Performance or design role in a scripted or devised performance ÷ Externally examined by a visiting examiner 	40%

The assessment criteria are reproduced on the following pages. For ease of use the criteria that apply to the practical work have been reproduced separately from the criteria that apply to portfolio work.

Assessment Criteria

Assessment criteria for Paper 1: Drama coursework - portfolio

Students will:

Marks:	1-3	4-7	8-12	13-16	17-20
AO1 Responding	- present ideas in a basic way.	- present ideas as a narrative with little sense of form and structure.	- present their ideas in an appropriate form so that there is some sense of shaping.	- present their ideas in a way that shows they are being shaped with a sense of form and structure.	- present their ideas in ways that clearly demonstrate an understanding of form and structure.
AO2 Developing	- communicate some of their intentions in the portfolio but errors will be difficult to ignore.	- attempt to communicate the way they have shaped ideas despite lapses in spelling, punctuation and grammar.	- select a style of writing and/or presentation that communicates a sense of how the ideas have been shaped.	- select a method of presentation that captures and communicates the shaping of ideas with some success.	- use a suitable structure and style of writing that clearly communicates the ways in which the ideas have been shaped.
AO4 Evaluating	- occasionally evaluate the drama in a simple and descriptive manner. - communicate a simple meaning but errors in spelling, punctuation and grammar will impede clarity	- attempt to evaluate the effectiveness of the drama but criticisms will not always be informed or appropriate. - communicate their views using a basic vocabulary that prevents the development of an argument. Technical errors will be apparent.	-evaluate the drama by being able to describe its effectiveness with occasional attempts to analyse how and what it communicates to an audience. - evaluate their work using the vocabulary of drama with some facility and a reasonably accurate use of spelling, punctuation and grammar.	- evaluate the effectiveness of the drama with some insights and an intuitive sense of how and what it communicates to an audience. - evaluate the work in a satisfactory way with some attempt at using an appropriate means of expression with considerable technical accuracy.	- evaluate the effectiveness of the drama constructively and objectively using their knowledge of drama to make informed judgements. - evaluate the work, using an appropriate style of writing that communicates clearly and with almost faultless accuracy.

Assessment criteria for Paper 1: Drama coursework – practical work

Students will:

Marks:	1-3	4-7	8-12	13-16	17-20
AO1 Responding	- occasionally initiate ideas or respond to those of others.	- attempt to initiate ideas within the group.	- sometimes initiate ideas and make some positive contributions to the group.	- initiate ideas and contribute positively to the group.	-work creatively, sensitively and in a committed way within a group.
	- contribute few ideas and suggestions that may sometimes be inappropriate.	- contribute ideas and suggestions that may be somewhat derivative.	- focus their ideas and suggestions on form and structure for most of the time and there will be occasional originality in the shaping.	- focus their ideas and suggestions on aspects of form and structure and there will be some originality in the shaping.	- clearly focus their ideas and suggestions on aspects of form and structure and they will be shaped with originality.
AO2 Developing	- demonstrate a basic development of issues and ideas but without reflection or understanding of structure.	- demonstrate some development of issues and ideas but with limited means of expression.	-demonstrate their ability to explore issues and ideas, displaying some insight but with little depth or reflection.	-demonstrate their ability to explore issues and ideas with some thought, imagination and understanding.	-demonstrate their ability to explore issues and ideas in an expressive, analytical, reflective and personal way.
	- be able to take part in the use of forms and materials during the development process with guidance.	- be able to select and use some forms and materials as part of the development process.	- be able to use a range of forms, approaches and materials with some invention as part of the development process.	- make imaginative use of forms, genre, approaches and materials as part of the development process.	- experiment creatively with forms, genres, materials and approaches as an integral part of the development process.
AO4 Evaluating	- reflect upon the drama in a simple way without being able to discuss the use of form.	- report on the drama forms used rather than discuss them showing little understanding and recognition of their use.	- discuss the nature of the drama form with a basic understanding and describe its use.	- demonstrate some understanding of the nature of the drama form showing some recognition of its use.	- show clear evidence that they have understood the nature of drama form and reflected on the meanings created in the drama.

Assessment timing

Paper 1: Teacher assessed coursework, practical workshops and written portfolio. The Centres can decide when to hold the assessment workshops for Unit 1 and Unit 2, and the date for completion of portfolios. However the deadline for sending marks and assessment evidence to the moderator is **on a date in May to be notified in the year of examination**. Centres will be informed of the name and address of their moderator by Edexcel.

Paper 2: Performance, externally examined. Centres will be contacted by the visiting examiner to arrange a mutually convenient date(s). However the examination performance will usually take place between **1 March and 31 May in the year of examination**.

Structuring the course

This specification has been divided into two papers, with Paper 1 sub divided into two units. These papers are units of assessment. However, teachers are encouraged to design a course of study that enables students to have an holistic experience of Drama. The study requirements and the assessment criteria recognise and reflect that drama is both a **process** through which students develop understandings of themes/concepts and issues and a **product** where those understandings are expressed through the drama medium. The specification also recognises that students need to learn about drama and be able to demonstrate their knowledge and understanding of Drama.

The diagram in the next section summarises one way in which you might want to view the course. At the centre is the student, around the student is a summary of the different activities that the student will do during the course and around that is shown where those different activities will be assessed.

So you may decide to take your students as the starting point, their strengths, weaknesses, experience, interests, needs etc. and then plan a programme of study that enables them to learn about and develop skills and understanding in all of the areas identified in the middle segments.

You will then need to map in assessment points.

For example you will need to decide when you will hold the Drama Exploration Workshops for Paper 1.

You will also need to decide the performance date for Paper 2 and the deadline when the students must have completed their portfolios. You may wish to have ‘mock’ exploration workshops and /or a ‘mock’ Paper 2 performance.

Teachers have the freedom to select the stimulus materials and play scripts to be explored, provided that they meet the criteria listed in the study requirements. It is recognised that each individual teacher’s style of teaching will be different and that the needs and interests of student groups will differ. You will need to select stimulus material and play scripts that offer an appropriate level of challenge and provide scope for progress as the course develops. The way that you use these materials with the students should ensure that they are acquiring and developing skills, knowledge and understanding in drama.

In structuring your course you may also wish to consider ways in which different elements of the teaching and learning can relate to one another.

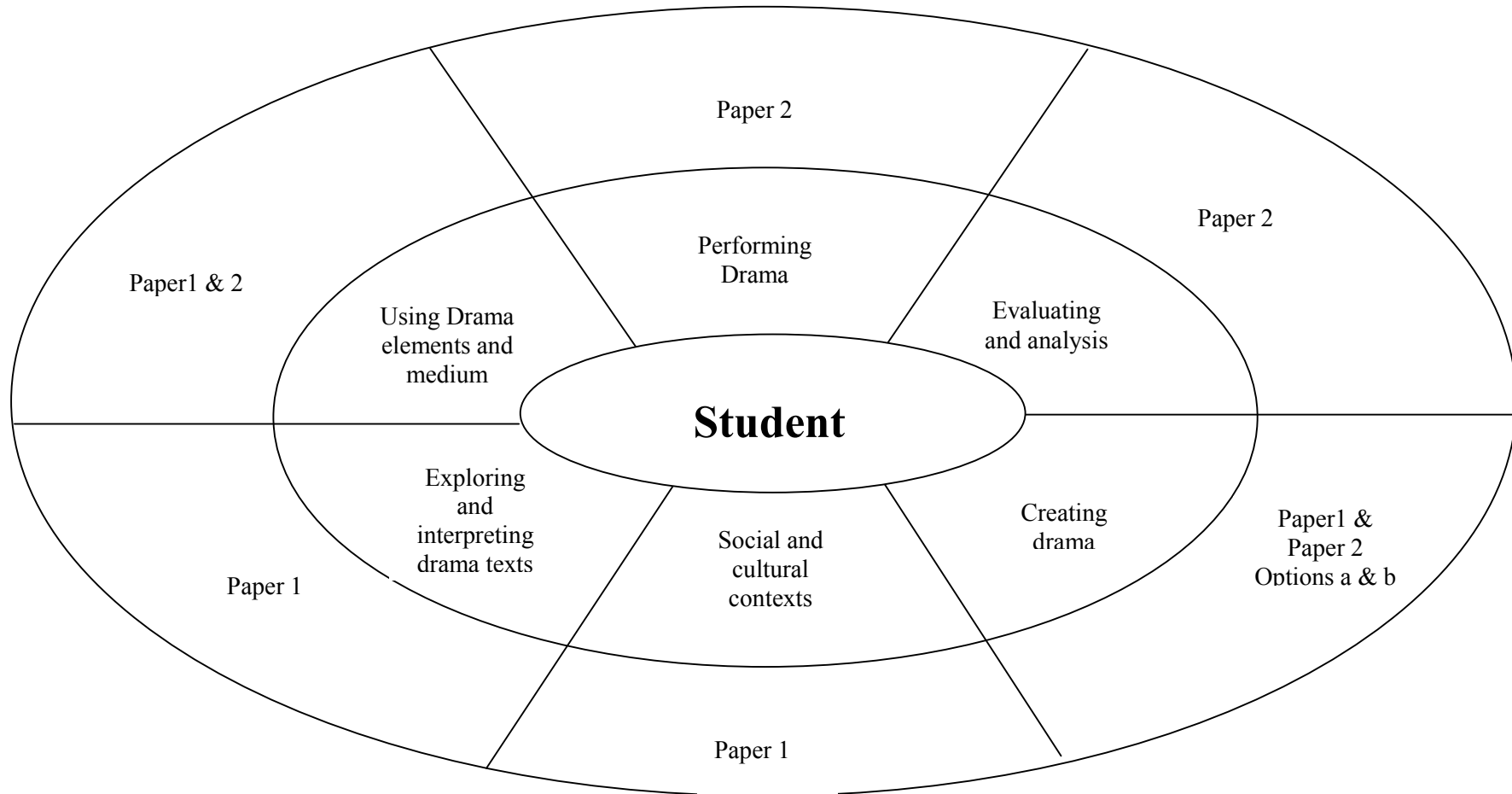
For Example:

- ÷ Play script explored for Paper 1 Unit 2 could be performed for Paper 2
- ÷ Play performed for Paper 2 could be by the same playwright or in the same genre as the play explored for Paper 1 Unit 2
- ÷ A devised performance for Paper 2 could have originally derived from stimulus material explored for Paper 1 Unit 1
- ÷ Play script explored for Paper 1 Unit 2 could contain similar themes to those arising from stimulus material
- ÷ A theatre visit could relate to plays studied for Paper 1 Unit 2 and/or Paper 2 and/or stimulus material explored

Holistic overview

GCSE DRAMA

An Holistic Overview of the Course



Preparing for each component

Paper 1 Unit 1: Drama exploration 1

The students will need to be given the opportunity to explore at least **one** example of each of the types of stimulus material as follows:

- ÷ **Poetry**
- ÷ **Artefacts:** photographs, pictures, masks, props, costume, sculpture, object d'art
- ÷ **Music**
- ÷ **Play scripts**
- ÷ **Live theatre performances**
- ÷ **Television, film and/or videos**
- ÷ **Newspaper and/or magazine articles**
- ÷ **Extracts from literary fiction and/or non-fiction**

In the specification these are described as drama texts. **For the purposes of Unit 1 'drama text' is defined as any suitable stimulus material to which the students respond and use as the starting point for their own drama work.** It is important to note that in this instance 'drama text' is regarded in the widest sense, and is not simply seen as a play script, although a play script or an extract from a play script may feature as one example of drama text.

In selecting stimulus material or drama texts you will need to choose material that reflects different times and cultures. Different cultures are defined as different ethnic, religious and/or social groups.

There are examples further on in this guide and in the specification.

As your students explore and respond to the different stimulus material you will need to create opportunities for them to be introduced to and to learn about

- ÷ the eight **explorative strategies**
- ÷ the eight features of **the drama medium**
- ÷ the eight **elements of drama.**

These are common to both of the Paper 1 units.

It is recognised that you will probably want to introduce the students to more than the eight aspects identified in each of the above categories. These are regarded as the minimum to be covered in a programme of study.

Explorative strategies:

- ÷ **Still image**
- ÷ **Thought tracking**
- ÷ **Narration**
- ÷ **Hot-seating**
- ÷ **Role play**
- ÷ **Cross-cutting**
- ÷ **Forum theatre**
- ÷ **Marking the moment**

The drama medium:

- ÷ **The use of costume/masks and/or make up**
- ÷ **The use of sound and/or music**
- ÷ **The use of lighting**
- ÷ **The use of space and/or levels**
- ÷ **The use of set and/or props**
- ÷ **The use of movement/mime and/or gesture**
- ÷ **The use of voice**
- ÷ **The use of spoken language**

The elements of drama

- ÷ **Action/plot/content**
- ÷ **Forms**
- ÷ **Climax/anti climax**
- ÷ **Rhythm/pace/tempo**
- ÷ **Contrasts**
- ÷ **Characterisation**
- ÷ **Conventions**
- ÷ **Symbols**

In summary, the students will need to be given the opportunity to structure their own drama work through the following activities

- ÷ respond to a minimum of eight different pieces of **stimulus material** reflecting different times and cultures in order to explore their understanding of ideas and issues
- ÷ make connections and comparisons between the texts
- ÷ develop their understanding of themes and issues through a minimum of eight **explorative strategies**
- ÷ gain a practical understanding of drama forms through developing skills in the **elements of drama**
- ÷ shape ideas and understanding to structure a piece of drama and communicate meaning through the **drama medium**
- ÷ evaluate their own work and the work of others
- ÷ record their ideas on paper

Please note that the teaching and assessment focus for this paper is for the work to have meaning for the participants and is not intended for performance to a theatre audience. However, part of the process of teaching this unit will involve the students sharing work in progress with other members of the group.

Paper 1 Unit 2: Drama exploration 2

The study for Unit 2 is similar to that for Unit 1. The key differences being that students will need to study at least **one** complete and substantial play script and **apply the explorative strategies, aspects of the drama medium and the elements of drama to the exploration of a play.**

You will need to choose a play that fulfils the following criteria:

- ÷ a play that is different from any that have been used for Unit 1
- ÷ a published play that has been performed by a professional theatre company
- ÷ a complete play that has a running time of at least one hour
- ÷ a play with at least two characters/roles
- ÷ a play from a different time and culture than the drama texts explored in Unit 1.

It is envisaged that you will lead the students in a practical exploration of the play. When planning how you will teach the play you will need to create opportunities for the students to:

- ÷ interpret the play
- ÷ evaluate the effectiveness of different interpretations
- ÷ develop and realise ideas in response to the play
- ÷ select appropriate elements of drama to interpret the play
- ÷ use the language of drama to communicate ideas to others
- ÷ explore the ways in which playwrights, directors, designers and/or performers communicate meaning
- ÷ recognise the ways in which playwrights record their instructions in a script
- ÷ gain a practical understanding of the medium of drama through the exploration of the play
- ÷ apply drama skills in the performing of extracts from the play
- ÷ develop character/role
- ÷ explore different approaches to staging the play
- ÷ understand the social, cultural and historical context of the play
- ÷ record their ideas on paper

As with Unit 1 the work is intended to have meaning for the students and is not intended to be performed to a theatre audience. However, part of the process of teaching this unit will involve the students sharing work in progress with other members of the group. For the assessment workshop you will need to select appropriate sections of a play to explore.

Paper 2: Drama Performance

Much of the teaching for Paper 2 will have been covered during the study for Paper 1, students will draw on their learning from Paper 1 to inform their performance work.

Students can choose to study one of three options:

Option a: Devised performance

Students devise and perform an original piece of drama.

Option b: Performance support

Students design (costume **or** masks/make up **or** stage design **or** lighting **or** sound) for a scripted **or** devised performance.

Option c: Scripted performance

Students perform in a scripted play

Whichever option you choose you will need to provide opportunities for the students to:

- ÷ take on the role of actor or designer in a performance group
- ÷ work collaboratively as members of a production team
- ÷ interpret a script or devise an original script
- ÷ rehearse and stage a performance
- ÷ develop and hone acting or design skills
- ÷ use drama skills to communicate to an audience

Choosing an option:

Option a or c: Devised or scripted performance?

As you teach Paper 1 you will be able to identify the strengths of your students, which will help you decide on the most appropriate option choice. It will also be helpful to consider the assessment objectives and the assessment guidelines.

For example, if you have a group who are strong performers you may wish to choose scripted performance, as they will only be assessed through Assessment Objective 3 – “*presenting ideas to others using appropriate performing skills to communicate their intentions.*” The full 40% of the total mark is available for performing skills.

Alternatively you may have students who have shown ability in devising and are more comfortable performing roles that they have created and developed themselves, in this case you might want to guide them towards developing a devised piece for performance. For devised performance, students are assessed on the **development** of their role as manifest in the performance of the piece (Assessment Objective 2) and on their use of performing skills, (Assessment Objective 3.) The full 40% of the total mark for this paper is divided equally between the two assessment objectives, with 20% for each one.

On a purely practical level you will also need to consider the numbers of students to be entered for the exam, in terms of group size (permission may be sought for a piece with 2 students where it would cause organisational difficulties. Centres can offer 2 where there is a student offering Option b without permission. **Minimum of 3** and **maximum of 9** students per group), time constraints (15 mins for smaller groups, 45 mins per larger groups) and the facilities and resources in your centre.

Option b: Performance Support

Students can opt to be examined in **one** of the following performance support options:

- ÷ costume
- ÷ masks & make up
- ÷ stage design
- ÷ lighting
- ÷ sound.

The chosen option will need to relate to either a scripted or devised live performance, so that the development of ideas are realised in practice.

Students will demonstrate their chosen craft in three ways:

- ÷ as part of / within a performance.
- ÷ records of the design process
- ÷ a five minute presentation to the visiting examiner, in order to demonstrate the development of their ideas (the presentation can be pre-recorded on video or as an electronic presentation)

Again you will probably want to advise students according to their strengths. If you have students who want to choose to be examined in one of the performance support options, you and they will need to consider the following:

- ÷ Is the student making a positive choice, or are they simply opting for design because they think that they cannot act?
- ÷ Have there been sufficient opportunities throughout the course for the student(s) to develop the necessary skills and apply them in a performance context?
- ÷ Will the scripted or devised piece offer sufficient scope for the student(s) to develop and realise their ideas to fulfil the assessment guidelines?
- ÷ Do you have the necessary sound and lighting resources for your students to fulfil the minimum requirements?

Students opting to be examined in performance support will be assessed through Assessment Objective 2 (the **development** of their ideas within the context of the piece) and on the Assessment Objective 3 (**presentation** of those ideas within the context of the performance). The full 40% of the total mark for this paper is divided equally between the two assessment objectives, with 20% for each one.

Students offering a performance support skill must do so as part of a Paper 2 Performance (either scripted or devised) seen by the visiting examiner.

A maximum of five students may offer Option b as part of any one scripted or devised performance, providing that each student offers a different theatre craft.

The issue of resources is an important consideration, especially for students wishing to offer lighting or sound.

The minimum requirement for students offering lighting is the use of:

- ÷ two different kinds of lantern
- ÷ six controllable circuits
- ÷ two pre-sets

The minimum requirement for students offering sound is the use of:

- ÷ a sound reproduction system
- ÷ a quality master recording/playback machine
- ÷ a microphone
- ÷ pre-recorded sound sources

Students offering costume, stage design, masks/make up and properties should have access to suitable construction materials, bearing in mind that they will need to work within budget constraints.

Guidance for Paper 1: Unit 1

In planning your teaching for this unit you will need to ensure that your students are given the opportunity to explore a range of drama texts as stimulus for their work. As your students respond to the text(s) they will develop skills, knowledge and understanding in drama through the explorative strategies, the features of the drama medium and the elements of drama.

The explorative strategies, features of the drama medium and the elements of drama are presented in the specification as separate lists, however you will need to find ways of integrating them into an holistic programme of study so that your students have a coherent experience of learning **through** drama and learning **about** drama.

One way of approaching this might be to take a thematic approach. You could select different examples of drama texts from different times and cultures, but link them to an overall theme. You could then structure the ways in which your students would explore the theme through the texts, using explorative strategies, and present their ideas and understanding using the drama medium and the elements of drama. You may also want to include opportunities for your students to write about the stimulus material and their responses to it as preparation and practice for producing documentary evidence for the portfolios.

What follows is an example of a scheme of work based on the theme of war, which might form part of a programme of study. These are examples of lessons designed to develop skills and understanding in many of the explorative strategies, elements of drama and aspects of the drama medium, using different drama texts as a stimulus.

The amount of work covered in each lesson is indicative, as the length of a lesson will vary, as will the students' response to the tasks.

The explorative strategies, elements of drama, and aspects of the drama medium used in these lessons have been identified in bold. However, because of the holistic approach and the need to give the work coherence, you will see that there are several occasion where different features overlap.

The references to the portfolio are only suggestions to indicate some of the occasions when you might integrate reflective and recording tasks. There are also suggestions as to how you might focus the note taking to cover each of the three recording tasks.

This scheme is only **one** example of **one** approach to teaching this part of the course. The specification recognises that there are many different approaches and that each teacher will have their own style of teaching.

Example Scheme of Work Based on the Theme of War

Aim : For the pupils to explore different attitudes about war, and the ways in which war can impact on the lives of civilians.

Skills:

- ÷ Creating and building character
- ÷ Use of object as symbol to convey meaning
- ÷ Appreciation of ways in which each action, sound and movement can convey meaning
- ÷ Creating dramatic tension
- ÷ Appropriate use of language

Texts

- ÷ *Dulce et Decorum Est* by Wilfred Owen (fig 1)
- ÷ *Women of Britain say Go* poster (available from the Imperial War Museum)
- ÷ Newspaper story of Admira and Bosko (fig 2)

Explorative strategies

- ÷ Still Image
- ÷ Thought tracking
- ÷ Forum theatre
- ÷ Marking the moment

The drama medium

- ÷ The use of movement mime and / or gesture
- ÷ The use of voice
- ÷ The use of spoken language

The elements of drama

- ÷ Symbols
- ÷ Contrast
- ÷ Characterisation
- ÷ Conventions
- ÷ Forms

Lesson 1

- ÷ Introduce the class to the poem and the poster. Discussion about initial responses to them.
- ÷ The drama will be about exploring views of war through eyes of one family, set in 1915.
The family is made up of the following people
 - a **son** who has volunteered to go to war
 - a **father** who is too old to fight but is living out the war through his son
 - a **mother** who fears that she will never see her son again
 - a **younger son** who is desperate to go to war but is too young to fight
 - a **daughter** who has nursed the sick and dying as they returned from the front
- ÷ Using **still image**, the class create ‘photographs’ of the family as they say goodbye to the eldest son, as if it were a photograph taken by a journalist.
- ÷ Show to the rest of the class, who write **captions** to accompany the ‘photograph’, as might have been printed in the local newspaper. The still images are shown again and the captions read aloud.
- ÷ Class discussion about the attitudes expressed in the ‘photographs’ and the captions and comparison with the attitudes expressed in the poem and the poster. (**Notes for portfolio - Task 1, the response phase**)
- ÷ Class individually write a short report for the newspaper that might have accompanied the ‘photograph’. The headline for the report might be ***How Sweet And Beautiful It Is To Die For Your Country***, or one of the captions. (**Notes for the portfolio - Task 1, the response phase**)

Lesson 2

- ÷ Use **still image** to depict each of the family members, using **one** of the following as a focus:
 - The thing that the youngest son would most like to see himself doing, or the game he plays with his friends
 - The father’s proudest moment
 - The nightmare that the mother has about her eldest son
 - The things that the daughter has seen and heard from her patients but can never tell
- ÷ Use **thought tracking** to begin to develop and establish character. Establish inner thoughts and each character’s hopes and fears.
- ÷ Discussion about each character and their attitudes to this war based on the work thus far. (**Characterisation and notes for portfolio- Task 1**)

- ÷ Each student devises a gesture or action that can be used to help convey their character.
- ÷ Groups develop their still images into a short scene, incorporating the action or gesture they have developed for their character. (The use of **movement or gesture**)
- ÷ In watching the work the class are asked to consider the ways in which meaning is communicated in non verbal ways. (**The use of movement, mime and/or gesture**)

Lesson 3

- ÷ Working individually, decide on an object that each character has that represents the son/brother who is at war. (**Symbols**)
- ÷ Improvisations to show how the characters came to have the object and reveal its significance. The main focus for communication is non-verbal. (**Action / plot**)
- ÷ While watching the work the class reflect on and discuss the significance of the objects, what they stand for, and the ways in which meaning is being communicated. (**Notes for portfolio - Task 2, the development phase**)
- ÷ Working in pairs, either as mother and younger son or as father and daughter, the class individually clarify the key attitudes/feeling that their character has about the son/brother fighting at the front. Show an event that might cause the different feelings to come to the surface, the event must involve the objects that have significance for the characters. (**Characterisation, action/plot, the use of spoken language, use of voice**)

Lesson 4

Introduce the *Letter from Billy*. (fig 3)

- ÷ The class work individually as the character from the previous exercise and use object to show their response to the content of the letter and the characters feelings. (Without reading it aloud). Experiment with **contrasts** as a means of building tension.
- ÷ Whole class reflect on the ways in which tension was created and felt. (**Notes for portfolio - Task 2**)
- ÷ Individually write the letter that the character might send to Billy in reply. (**Portfolio - Task 2**)
- ÷ Perform as a monologue, incorporating contrasts and use of non verbal communication from the previous exercise.(**The use of voice, use of spoken language**)

Lesson 5

- ÷ Introduce the *telegram* (fig 4). Devise improvisations showing what happens within the family after the telegram arrives. The focus is on the reactions of each family member. Students are encouraged to draw on their understanding of character, use of **symbol, voice, spoken language, contrasts and movement/gesture** to communicate meaning.
- ÷ Working individually, the class show each character walking along a street. They see the propaganda poster in a shop window. Although they have walked this way and seen the poster many times before, it is as if they are seeing it for the first time. Show how the character reacts.
- ÷ Whole class discussion reflecting on the characters attitudes; changes and contradictions. (**Notes for portfolio** - Task 1)

Lesson 6

- ÷ Introduce and discuss newspaper article, the story of Admira and Bosko. Working in groups the class show the events as Admira and Bosko walk across No-Man's Land as if it had been filmed by a TV camera person. Select key moments to highlight - freeze - 'cameraperson' narrates what they can see whilst the key moments are frozen. (**marking the moment / narration**)
- ÷ Perform simultaneously and freeze. Narration to give brief background to the Bosnian/Serb war.
- ÷ Brainstorm (or thought shower) all the different people who might have been connected with this event, their attitudes, and what they might have said and thought. (**Action/plot/content**)

Lesson 7

- ÷ Explore the use of sound, whispered voices (of others involved in the event) and silence to convey the danger and heighten tension. Add to the 'film'. (**Contrasts. Use of voice and spoken language**).
- ÷ Exploration of how the two lovers try to persuade their families to help them make the journey, using **forum theatre**.
- ÷ Discussion on the ways in which forum theatre and marking the moment developed understanding of newspaper report. (**Notes for portfolio** - Task 1)
- ÷ Groups devise **still images** as if they were memorials to commemorate the deaths of Billy, Admira and Bosko . The images reflect what the three families might want future generations to understand about war.
- ÷ In watching the still images, class write short inscriptions to accompany the memorials. (**Notes for portfolio** - Task 3, the evaluative phase)

Lesson 8

- ÷ Concluding task. Create short pieces for performance to the rest of the class (2-3 mins) as if they were live exhibits commissioned to be shown in the Imperial War museum. The museum has requested that the 'exhibits' reflect different attitudes about war and give an insight into the impact and effects of war on the lives of civilians. The exhibit areas are not large, but each have one raised area. Many of the visitors to the museum are from overseas and spoken language should be kept to a minimum. (**Notes for portfolio** - Task 2 and/or Task 3)

Dulce et Decorum Est

Bent double, like old beggars under sacks,
Knock-kneed, coughing like hags, we cursed through sludge,
Till on the haunting flares we turned our backs,
And towards our distant rest began to trudge.
Men marched asleep. Many had lost their boots,
But limped on, blood-shod. All went lame, all blind;
Drunk with fatigue; deaf even to the hoots
Of gas-shells dropping softly behind.

Gas! Gas! Quick, boys!-An ecstasy of fumbling,
Fitting the clumsy helmets just in time, 10
But someone still was yelling out and stumbling
And floundering like a man in fire or lime.-
Dim through the misty panes and thick green light,
As under a green sea, I saw him drowning.

In all my dreams before my helpless sight
He plunges at me, guttering, choking, drowning.

If in some smothering dreams, you too could pace
Behind the wagon that we flung him in,
And watch the white eyes writhing in his face,
His hanging face, like a devil's sick of sin; 20
If you could hear, at every jolt, the blood
Come gargling from the froth-corrupted lungs,
Bitter as the cud
Of vile, incurable sores on innocent tongues, -
My friend, you would not tell with such high zest
To children ardent for some desperate glory,
The old Lie: Dulce et decorum est
Pro patria mori

*Wilfred
Owen*

HOW MAD WAR KILLED TWO STAR - CROSS'D LOVERS

Admira and Bosko died in a final embrace. Broken promises and a sniper ended their lives. Croatian writer Slavenka Drakulic tells the story of Sarajevo's Romeo and Juliet.

What's in a name? That which we call a rose.

By any other name would smell as sweet. (Romeo and Juliet)

I have seen their picture in newspapers. It was obviously taken from a distance: two bodies on the ground, two sports bags next to them. Admira's dark skirt covers the soft curves of her body. Bosko is in jeans - what else- and they both wear sneakers. But one can tell, even from that blurred photo, that Admira is embracing Bosko, as they lie there, dead.

This is how it happened: on Wednesday 19th May, at around 4pm, they walked along Miljacka river in no man's land, visible to both the Serb and Bosnian sides. Their escape from Sarajevo to the Serbian side was arranged: both sides had agreed to let them pass. They had to walk about 500yards, but some 30 yards before they would reach safety, just before the Vrbana bridge, they fell to the ground, hit by a sudden burst of a sniper's fire.

I can almost hear that distinctive, short yelping sound in the hot, still afternoon air, followed by distant artillery from a nearby mountain, as some kind of echo. Bosko died immediately, Admira lived long enough to crawl to him and embrace him. There they laid for six days, rotting in the sun, exceptionally strong this May, the odour of their decaying bodies mixing with that of young grass.

It is not known who killed them. There are people on both sides who saw them walking, then falling. Some say that the fire came from the Serb lines, others claim the fatal bullets came from the Bosnian side.

The two sides continued to fight over their bodies for five days. The Serbs claimed their bodies because Bosko was a

Serb and they were heading for Serbia; the Bosnians said Admira was a Muslim and because both had lived all of their life in Sarajevo, the right thing would be to bury them there.

On the sixth night, Serb soldiers resolved the dispute by snatching the bodies. Bosko's mother, who had left Sarajevo a year before and now lived in Belgrade, had given her permission for her son to be buried in Sarajevo. Admira's parents said they would prefer to have them buried in Sarajevo in order to attend to their grave, but also said that the place was of no importance as long as they were buried together.

And finally it happened: the Muslim girl and the Serb boy who had loved each other for nine years, were put into the same coffin and buried in the Serbian military graveyard south of Sarajevo.

Fig 3 Letter

Dear All,

Hope you are all well, I am fine. The sergeant says that I am to be commended after yesterday's battle.

I shot several of the enemy. They say that its a tremendous thing to shoot a man if he is the enemy, and I didn't know whether I would have the courage to do it.

With any luck I should be home on leave soon.

Till then, take care

Love
Billy

Fig 4 - telegram

The War Office
Whitehall
London

24th January 1916

Dear Sir/Madam

This is to inform you that your son has been shot for cowardice, for deserting his post in the face of the enemy.

Yours faithfully

D. Brown

Clerk to The War Office

Examples Of Possible Texts Reflecting A Range Of Times And Cultures:

Theme: War

Poetry :	Dulce et Decorum Est, Wilfred Owen (WW1)
Artefacts :	WW1 Propaganda Poster A gas mask (WW2) The Third of May (Goya 1808, painting depicting the execution of rebels during Napoleon's invasion of Spain) Guernica (painting depicting Picasso's response to Fascist bombing of Guernica in 1937)
Play scripts :	Oh What A Lovely War, Charles Cilton and the Theatre Workshop (about WW1 but devised and written in 1963) Mother Courage, Brecht (written in 1939 but set during the Thirty Years War) Mirad A Boy From Bosnia, Ad De Bont, 1993. Kindertransport, Diane Samuels (written in 1995 about the evacuation of Jewish children in the 1930's)
Live Theatre Performances :	Productions of any of the plays listed above
Television, films and/or videos	Blackadder (WW1)
Newspaper and/or magazine articles:	The story of Admira and Bosko (Bosnian/Serb war)
Music :	Star Spangled Banner - Jimi Hendrix
Extracts from literary fiction and/or non fiction :	Zlata's Diary by Zlata Filipovic published BCA 1994 (Bosnian/Serb war) Diary of Ann Frank The Siege of Troy (Greek myth)

Paper 1, Unit 1: Drama exploration 1: Assessment

Paper 1, Unit 1 is assessed by the teacher and the marks are moderated by Edexcel. In order to assess your students you will need to plan and teach a six hour **drama exploration workshop** and provide opportunities for them to complete a **portfolio of written work** relating to the work done in the workshop.

Drama exploration workshop

When you feel that your students have had sufficient opportunity to develop the necessary skills to be assessed for Paper 1 Unit 1, you will need to plan and teach an assessment workshop lasting approximately six hours. The six hours does not need to be continuous, and could be spread over a number of weeks. For example if you were teaching the War scheme outlined in section 6 of the guide, you might decide to identify certain lessons as assessment lessons. In this case the work would comprise a mixture of taught and assessed sessions.

When should I organise the workshop?

When you organise the workshop is your decision. For example you may decide to complete the programme of study for Unit 1 in the Summer term of Year 10 and organise the assessment workshop then. Alternatively you may decide that it is more appropriate for your students to be assessed in Year 11. For a one year post 16 course, you may want to spread the assessments across the three terms available to you. Whatever you decide you will need to bear the following points in mind:

- ÷ You will need to organise a second workshop to assess Unit 2 (However Unit 2 could be assessed before Unit 1)
- ÷ Students will need time to complete the written portfolios once the workshop is finished
- ÷ The deadline for sending marks to the moderator for Paper 1, Units 1 and 2 is a date to be notified in May in the year of examination
- ÷ The Paper 2 performance will be examined on a date between 1 March and 31 May in the year of examination

How should I organise the workshop?

The way in which you organise the workshop is also your decision, and will probably be dependent on timetable arrangements to fit in with lesson times. For example, it could take the form of a whole day six hour workshop, two three hour sessions, six one hour sessions or eight 45 minute sessions, or any combination of these. In planning the organisation of the workshop sessions you may wish to consider the following points:

- ÷ The workshop session(s) should be regarded by the centre as a formal assessment period
- ÷ The time period of six hours should be regarded as the time spent engaged in practical drama activities. Any time spent undertaking research, watching a video, note taking for the portfolio, watching a live performance can take place outside of this period.

What should the workshop involve?

Again the content of the workshop is your decision as long as the students are given the opportunity to engage in the minimum requirements prescribed in the specification. These requirements are:

- ÷ a minimum of **two different types of drama texts** from different times and cultures, to be the stimulus for the work and the basis of the exploration
- ÷ a minimum of **four explorative strategies** to enable the students to investigate the material (e.g. still image, forum theatre, hot seating, thought tracking)
- ÷ a minimum of **two skill areas** as listed in the 'drama medium' section
- ÷ opportunities for the students to use the **elements of drama**, as appropriate

What are the requirements for the portfolio?

Each student needs to complete a portfolio of evidence relating to the practical work undertaken in the workshop session(s).

The portfolio should consist of three sections

- (i) relating to their **response the material** and refer to the **explorative strategies** used in the workshop
- (ii) relating to the ways in which the aspects of the **Drama Medium and the Elements of Drama** were used to **develop the material** illustrated by a script for a scene or section of the practical work
- (iii) providing an **evaluation** of the whole workshop reflecting on the effectiveness of the whole learning process, their own work and the work of others.

Further guidance on compiling portfolios for Paper 1 can be found on page 61-62 of this guide.

What assessment evidence do I need to send to the moderator?

Assessment evidence

Centres are required to submit to a moderator appointed by Edexcel by the published date in May of the year of entry, the following assessment evidence and documentation:		
No:	Document:	Description:
1	A copy of the teacher's plan for the 2 "Drama Exploration Workshops".	<p>Pro formas (DRAM 1 & 3) are provided on pages 97 & 101</p> <p>The plan should show the initial stimulus (a play for Unit 2) being explored and the minimum of 4 activities that the students have taken part in. It should also illustrate how the opportunity for the documentary evidence arose during the sessions.</p>
2	A sample of student portfolios containing the Unit 1 & Unit 2 work. (These MUST be the same students for the 2 units of course work)	<p>A front cover sheets (DRAM 2 & 4) are provided on pages 99 & 103.</p> <p>The sample must include the student with the lowest mark and the student with the highest mark. A minimum of 10 portfolios per centre will be required plus 1 portfolio for every 10 students up to a maximum of 20 portfolios.</p> <p>The portfolio should not exceed 12 sides of A4 paper for Unit 1 and 12 sides of A4 paper for Unit 2.</p>
3	A video recording of: - a 15-20 minute Unit 1 session & - a 15-20 minute Unit 2 session	The recording, which must be on VHS format, should be made about half way through each of the 6 hours assessment periods. The video should be in long shot/wide angle and show students working on an activity or task in the lesson. The moderator will use the video recording to assess the general standard of work of the centre.
4	A teacher comment sheet for the sample students	<p>This is part of the cover sheets (DRAM 2 & 4)</p> <p>This should provide the moderator with a justification for the overall mark given using evidence from the practical sessions and the portfolio of documentary evidence.</p>
5	A copy of a completed OPTEMS mark sheet for all students	This is the Optically read Teacher Examiner Mark Sheet. The top copy is sent to Edexcel for processing, one copy is sent to the moderator and the centre retains a copy.

Illustration of an Assessment workshop for Paper 1 Unit 1

What follows is one example of an assessment workshop for Paper 1, Unit 1. For the purpose of this example each session lasts one and a half hours. This would be divided up as approximately one hour for practical drama activities and half an hour for discussion, reflection and note taking for the portfolio. Note taking for the portfolio is not included in the six hours specified for the workshop.

This workshop is only **one example of one way** of structuring the work. It is envisaged that for this workshop example, the students would have undertaken background, explorative work and research on the lives and times of Emily Davison and Rosa Parks, prior to this six hour assessment period

Explorative strategies:

- ÷ Still image
- ÷ Thought tracking
- ÷ Narrating
- ÷ Hot seating
- ÷ Role play
- ÷ Marking the Moment

(These are highlighted in bold in the example workshop)

The drama medium:

- ÷ The use of movement, mime and/or gesture
- ÷ The use of voice

The elements of drama:

These are being used throughout the workshop sessions. However occasions when they might be assessed have been indicated in bold.

Example of an Assessment workshop for Paper 1 Unit1

Theme: Protest

Texts: *Sister Rosa*, song/rap from Yellow Moon album by The Neville Brothers (Music) (Fig 5)
First Hand Accounts of Emily Davison’s Protest In June 1913 (Extracts from non fiction) (Fig 6)

Session	Description of activities
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1/2

- Introduction of *Sister Rosa* (Fig 5). Discussion around the events that Rosa Parks might have seen and/or experienced that led her to take action.
 - Create **still images** of one event that might have led Rosa to be the ‘spark’ that started the freedom movement.
 - **Thought track** each of the people involved to reveal attitudes.
 - Discussion (notes for **portfolio**)
 - Enact the event on the bus (**elements of drama**)
 - **Hot seat** each of the characters
 - Notes on characterisation (**portfolio**)
 - Identify key moments in the scene, and **mark the moment(s)** by freezing the action and speaking each character’s thoughts out loud
 - Reflection and evaluation (**notes for portfolio**)
-

3/4

- Introduce Emily Davison stimulus material (Fig 6). Discussion about Emmeline Pankhurst’s reference to ‘intolerable torture of women’.
- Depict one event as a **still image** that might have been the ‘spark’ that triggered Emily Davison to throw herself under the King’s horse. **Thought track** the people involved.
- Watch the still images **in role** and comment in role on what you see, either as someone who supports the Suffragette movement or as someone who is opposed to it.
- Write Emily Davison’s diary entry the night before the Derby. (**portfolio**)
- Show the events of her protest as three still images, link in slow motion, add voices/sound so that there are **contrasts** between sound and silence/movement and stillness.
- Add **narration** using comments from previous exercise and the diary entries.
- Brainstorm other courses of action that Emily Davison and Rosa Parks could have taken to protest.
- Improvise scene(s) and include one object and/or action to **symbolise** their protest (**elements of drama**).

5/6

- Devise a short piece to be performed to the rest of the class, entitled *Protest*. The piece should draw on the work done in sessions 1-4, and show connections between Rosa Parks and Emily Davison. It should involve the use of **spoken language, movement, mime and/or gesture**.
- Show to the group and evaluate.

Sister Rosa
a song/rap from the *Yellow Moon* album
by The Neville Brothers
A&M Records 1989

December 1st 1955 our freedom movement came alive
And because of Sister Rose
We don't ride on the back of the bus no more
Sister Rose she was tired one day
After a hard day on her job
When all she wanted was a well deserved rest
Not a scene from an angry mob
A bus driver say, 'Lady you got to get up
'cos a white person wants that seat'
But Miss Rosa she say, 'No not no more
I'm gonna stay and rest my feet'

Thank you Miss Rosa, you are the spark
That started our freedom movement
Thank you Sister Rosa Parks
Thank you Sister Rosa Parks

The police came. Without fail,
and took Sister Rosa off to jail
and fourteen dollars was her fine.
Brother Martin Luther King knew it was our time
The people of Montgomery sat down to talk
It was decided all god's children should walk
The senators were brought to their knees
and we are claiming freedom and equality

Thank you Miss Rosa, you are the spark
That started our freedom movement
Thank you Sister Rosa Parks
Thank you Sister Rosa Parks

First Hand Accounts of Emily Davison's Protest In June 1913

Emily Davison clung to her conviction that one great tragedy, the deliberate throwing into the breach of a human life, would put an end to the intolerable torture of women. And so she threw herself at the King's horse, in full view of the King and Queen and a great multitude of their majesties subjects.

Emmeline Pankhurst in her autobiography *My Own Story*

A minute before the race started she raised a paper or some kind of card before her eyes. I was watching her hand. It did not shake. Even when I heard the pounding of the horses hoofs moving closer I saw she was still smiling. And suddenly she slipped under the rail and ran out into the middle of the racecourse. It was all over so quickly.

From *Laugh A Defiance* by Mary Richardson, who was with Emily Davison at the Derby in 1913.

Anmer struck the woman with his chest, and she was knocked over screaming. Blood rushed from her nose and mouth. The king's horse turned a complete somersault, and the jockey, Herbert Jones, was knocked off and seriously injured. An immense crowd at once invaded the course. The woman was picked up and placed in a motor car and taken in an ambulance to Epsom Cottage Hospital.

The Daily Mirror 5th June 1913

Guidance for Paper 1, Unit 2

The programme of study for Unit 2 will be similar to that for Unit 1, in that students will develop their skills, knowledge and understanding in drama through the explorative strategies, elements of drama and aspects of the drama medium. The key difference with Unit 2 is that a complete play text is the stimulus for the work.

The specification requires students to study one play, however you may wish to explore more than one.

Which play(s) should I choose?

In selecting play(s) for Unit 2 you may wish to consider the following points:

- ÷ will students find it accessible?
- ÷ does it offer a suitable level of challenge?
- ÷ does it offer opportunities for exploring the playwrights use of the drama medium and elements of drama?
- ÷ could it link with a play being studied for GCSE English literature?
- ÷ do you like the play?
- ÷ will students enjoy the play?
- ÷ will students find the play relevant?
- ÷ is there scope for students to develop their own interpretation?
- ÷ will there be a live performance that can be seen?
- ÷ is the play from a different time and culture to any texts studied for Unit 1?
- ÷ do I want to link this play with the one to be performed for Paper 2 ?
- ÷ do I want to make a thematic link with work from Unit 1?

How Should I Organise the Teaching and Assessment?

As with Unit 1 there are many ways of organising the teaching and assessment of this unit. The way that you decide to do it will depend on how this unit fits in with the course as a whole, timetabling of sessions, staffing, the needs of your students, and numbers of students involved.

The minimum that you are required to do is :

- ÷ teach one complete and published play
- ÷ enable students to use all of the explorative strategies, the elements of drama and aspects of the drama medium in the exploration of the play.
- ÷ provide opportunities to evaluate live performance work
- ÷ provide opportunities for the students to record their understanding and interpretation of the play

- ÷ assess students through practical drama sessions and a portfolio of documentary evidence. As with Unit 1 the practical assessment should take place over a period of six hours and enable students to use the explorative strategies, the drama medium and select and apply the elements of drama as appropriate.

The six hour assessment period can be organised in many different ways to suit your teaching style, the students and the organisation of the course. As with Unit 1 you can organise the six hours in any way you wish; a whole day six hour workshop, or two, three hour sessions, or six, one hour sessions etc.

For example, you could:

- ÷ Teach the play over a number of weeks/sessions, and plan six hours of assessment at the end.
- ÷ Teach the play over a number of weeks/sessions and identify assessment sessions within that period. In this model you would be teaching in some sessions, and assessing in others.

Note: The time period of six hours should be regarded as the time spent engaged in practical drama activities. Any time spent undertaking research, watching a video, watching a live performance, note taking for the portfolio should not be counted as part of the six hours.

Introducing the Play

Many students are comfortable and used to reading plays at this level and will be able to build on their appreciation of plays studied in Year 9. However there are also students who find written texts intimidating and off putting. It is important to note that the study of a play for this examination will be predominately practical as it is being explored within the context of a Drama examination. Plays are conceived as pieces for live performance, not as pieces of reading matter. It is important to make this distinction to differentiate between the approaches taken between English and Drama teaching. Therefore you may want to consider a range of approaches to introducing your students to the play.

The following suggestions are designed to draw students into the play, before they are presented with a copy of the full script. Some will be more applicable than others, depending on the play you have chosen.

- ÷ Give the class a verbal outline of one scene from the play. (E.g. the opening scene)
In groups enact the action of the scene based on the outline. Add key lines of dialogue from the text.
- ÷ Tell the plot of the play up to a particular scene where the tension(s) are unresolved. Give students the next scene to read.
- ÷ Give the play to the class in a series of extracts over a number of sessions. You fill in the plot between the extracts so that there is coherence.
- ÷ Use explorative elements to explore the themes of the play, before introducing the text. Ask the students to make connections between the themes and the characters they have created and their own lives.
- ÷ Cross cut extracts from the text with improvised extracts.
- ÷ Give the students a central dilemma facing two or more of the characters. Ask them to practically explore whether the dilemma is resolved, and if so how. This is then compared with the resolution in the text.

- ÷ Give each student a profile of the central characters and situations they might find themselves in that are not in the script. Ask them to use the explorative strategies to investigate character relationships.
- ÷ Give the students one or more scenes/ extracts and ask them to practically explore them and place them in a sequential order.
- ÷ Give students one scene or extract that has been cut into a number of sections. Through practical exploration they decide on the order of the dialogue.
- ÷ Explore the style of the play, before introducing themes and characters.

Illustration of One Approach To Teaching And Assessing Unit 2

What follows is a suggestion of one way of approaching the teaching and assessment of a scripted play. As with the other examples in this guide, the ideas listed below only serve as illustrations and are not to be regarded as prescriptive. The only constraints that apply to the teaching and assessing of this unit are those listed under the *How Should I Organise the Teaching and Assessment* section above.

In the example given below, the play is explored over a number of weeks, with certain sessions identified as assessment sessions.

The explorative strategies, aspects of the drama medium and the elements of drama that are taught and assessed are highlighted in bold. However, it is recognised that many of these will be used in all or most of the sessions, for example use of voice, movement etc. The highlighting is to indicate where each aspect might be the main focus for teaching or assessment.

The work is based on a practical exploration of *Animal Farm*, adapted by Peter Hall from the novel by George Orwell. In the teaching of a play such as this, it might be useful to see a production of another play using physical theatre or a play with similar themes.

Assessed activities

(a) Explorative Strategies

- ÷ Marking the moment
- ÷ Narrating
- ÷ Hot seating
- ÷ Role play
- ÷ Cross cutting

(b) The Drama Medium

- ÷ Use of set and/or props
- ÷ Use of movement and gesture
- ÷ Use of voice
- ÷ Use of costume

(c) The Elements of Drama

- ÷ Symbols
- ÷ Pace
- ÷ Sound and silence
- ÷ Climax

Starting Points

Session	Activities
<p>Taught</p>	<p>Exploration of themes - ‘off the text’, using one or more of the following :</p> <ul style="list-style-type: none"> - <i>Everyone is equal, but some are more equal than others</i> - <i>It’s not who you are, it’s who you know</i> - <i>Money speaks louder than words</i> - <i>Power corrupts. Absolute power corrupts absolutely</i> - <i>Knowledge is Power</i> - <i>Betrayal</i> - <i>The Abuse of Power</i> - <i>False Leadership</i> - <i>For the Good of Everyone</i>
<p>Taught</p>	<p>Physical theatre - an exploration of acting style to convey essential physical characteristics of each animal. Research key animal movements - either live or from video. Giving ‘human’ character traits to each animal. E.g. a motherly horse, a vain selfish horse. A ruthless power mad pig, a lying scheming pig. Identify human equivalents from real life, news, film, fiction etc.</p> <p>Finding an animal ‘voice’, and add human dialogue.</p> <p>The exploration involves using the following.</p> <p>(a) explorative strategies Still image, role play, forum theatre;</p> <p>(b) aspects of the drama medium The use of movement and gesture, the use of voice, the use of spoken language</p> <p>(c) elements of drama Action/plot/content, conventions The use of movement and gesture, the use of voice (b). Characterisation (c)</p>
<p>Taught</p>	<p>Research background to the Russian Revolution. Handout read for homework.</p> <p>Key moments presented as a series of still images (a) linked by narration (a) and/or captions (a).</p>
<p>Taught</p>	<p>Exploration of other fables/allegories, using explorative strategies.</p>

Development

Session	Text Extract	Description of Activities
Taught	<p>Old Major’s ‘rebellion’ speech</p>	<p>Students perform all or part of the speech, exploring the use of voice and gesture and the physical relationship between the ‘speaker’ and ‘audience’. Research ways in which current politicians deliver speeches. Thematic link with texts explored for Unit 1. For example, all or part of Martin Luther King’s <i>I Have A Dream</i> explored for Unit 1 might serve as a useful comparison to Old Major’s speech.</p> <p>The exploration involves using the following.</p> <p>(a) explorative strategies Still image, role play, forum theatre;</p> <p>(b) aspects of the drama medium The use of movement and gesture, the use of voice, the use of spoken language</p> <p>(c) elements of drama Action/plot/content, conventions The use of movement and gesture, the use of voice (b). Characterisation (c) Cross cutting between the two speeches (a). Use of voice, movement and gesture. Use of space and /or levels (b). Contrasts (c)</p>
Taught	<p>Opening of the play up to - Mr Jones : <i>Qu-i-et</i></p>	<p>Remove the sung elements. Exploration of ways of performing this extract with the aim of grabbing the audience’s interest and attention. Add action, and/or sound/music in place of the sung sections to convey meaning and heighten atmosphere.</p> <p>The exploration involves using the following.</p> <p>(a) explorative strategies Still image, role play, forum theatre;</p> <p>(b) aspects of the drama medium The use of movement and gesture, the use of voice, the use of spoken language</p> <p>(c) elements of drama Action/plot/content, conventions The use of movement and gesture, the use of voice (b). Characterisation (c) The use of sound and/or music, use of space and /or levels, use of movement/mime/gesture (b)</p>

<p>Taught</p>	<p>The first section of the play up to the rebellion.</p>	<p>Identify reasons why the animals decide to rebel. Create still images depicting moments, not shown in the text that led the animals to say “I’ve had enough”. Thought track with reference to Squealer’s lines “<i>Ribbons are the badge of slavery</i>” and “<i>Ribbons are the marks of human beings</i>”. Identify one object that each character has that is a symbol of their enslavement. Add to the still images, bring to life showing the symbols in action.</p> <p>The exploration involves using the following.</p> <p>(a) explorative strategies</p> <p>Still image, role play, forum theatre;</p> <p>(b) aspects of the drama medium</p> <p>The use of movement and gesture, the use of voice, the use of spoken language</p> <p>(c) elements of drama</p> <p>Action/plot/content, conventions</p> <p>The use of movement and gesture, the use of voice (b).</p> <p>Characterisation (c)</p> <p>Still image, thought tracking, (a)</p> <p>Symbols (c)</p>
<p>Assessed</p>	<p>The rebellion From - Boy: <i>And so they went on waiting..</i> to - All: <i>Hooray!</i> <i>Hooray!</i></p>	<p>This section is given to students without the stage directions.</p> <p>Exploration of ways to stage the rebellion using the symbols to heighten meaning and explore ways of marking the moment for each of the key characters.</p> <p>The exploration involves using the following.</p> <p>(a) explorative strategies</p> <p>Still image, role play, forum theatre;</p> <p>(b) aspects of the drama medium</p> <p>The use of movement and gesture, the use of voice, the use of spoken language</p> <p>(c) elements of drama</p> <p>Action/plot/content, conventions</p> <p>The use of movement and gesture, the use of voice (b).</p> <p>Characterisation (c)</p> <p>Marking the moment (a)</p> <p>Use of set and/or props, use of movement and gesture, use of voice (b)</p> <p>Symbols (c)</p> <p>Notes for portfolio Task 2</p>

Assessed	<p>From - BOY: <i>And now Snowball revealed some thing wonderful to Squealer: ...it is natural that we pigs should direct the work and give the orders.</i></p>	<p>Exploration of text and sub text. Perform the section adding to Boy's narration to reveal to the 'audience' what the animals cannot see. The focus is on the contradiction between <i>All animals are equal</i> and the actions of Napoleon and Squealer. The exploration involves using the following. (a) explorative strategies Still image, role play, forum theatre; (b) aspects of the drama medium The use of movement and gesture, the use of voice, the use of spoken language (c) elements of drama Action/plot/content, conventions The use of movement and gesture, the use of voice (b). Characterisation (c) Narrating Notes for portfolio Task 1</p>
Assessed	<p>From - Boy: <i>By custom it was now expected that the pigs....</i> To - end of Act 1</p>	<p>Exploration of character, with reference to all of Act 1. Focus on Napoleon, Snowball and Boxer. Use hot seating to explore motivation in this section. Questioners could be in role either as one of the animals or as hard hitting news reporters. Consideration of costume for the three characters - using gloves and shoes on hands to indicate 'animalness' and character. Exploration of the relationship between Snowball and Napoleon, their struggle for power, and the way they 'work' the animals. Exploration of status at different moments in the extract. Refer back to work done on Old Major's rebellion speech. Perform the extract, experimenting with pace, sound and silence to heighten tension and build to the climax of the scene. The exploration involves using the following. (a) explorative strategies Still image, role play, forum theatre; (b) aspects of the drama medium The use of movement and gesture, the use of voice, the use of spoken language (c) elements of drama Action/plot/content, conventions The use of movement and gesture, the use of voice (b). Characterisation (c) Hot seating, role play (a) Costume (b) Pace, sound and silence, climax (c) Notes for portfolio, Tasks 1 & 2</p>

<p>Taught</p>	<p>From - Start of Act 2 to - Napoleon:<i>The hens should welcome this sacrifice as their own special contribution towards the building of the windmill</i></p>	<p>Exploration of what the windmill stands for. Experimentation of ways to stage the building of the windmill e.g. the actors as animals are the windmill. Thought tracking to reveal the ‘cost’ of the windmill to the animals.</p> <p>The exploration involves using the following.</p> <p>(a) explorative strategies</p> <p>Still image, role play, forum theatre;</p> <p>(b) aspects of the drama medium</p> <p>The use of movement and gesture, the use of voice, the use of spoken language</p> <p>(c) elements of drama</p> <p>Action/plot/content, conventions</p> <p>The use of movement and gesture, the use of voice (b).</p> <p>Characterisation (c)</p> <p>Thought tracking (a)</p> <p>Use of movement (b)</p>
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<p>Assessed</p>	<p>The rest of Act 2.</p>	<p>Identify the moments when Animalism commandments are broken. Perform cross cutting with dialogue and action from Act 1 to show the pigs treachery. The exploration involves using the following. (a) explorative strategies Still image, role play, forum theatre; (b) aspects of the drama medium The use of movement and gesture, the use of voice, the use of spoken language (c) elements of drama Action/plot/content, conventions The use of movement and gesture, the use of voice (b). Characterisation (c) Cross cutting (a) Use of voice, movement and gesture (b) Notes for portfolio Tasks 1&2</p>
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Compiling portfolios for Paper 1 - Units 1 and 2

Each student needs to compile two portfolios of work, (one for each of the two units) as an integral part of the assessment evidence for Paper 1. The practical work covered during the six hour assessment workshop will form the other body of evidence used to award marks.

The portfolios provide an opportunity for students to record their reflections and evaluation of the practical work covered in the six hour assessment workshops or related to the work. Although the portfolios relate to the work covered in the assessment workshops, they can be completed outside of that time, to a deadline set by the centre. However the deadline for sending marks and assessment evidence to the moderator is on a date to be notified in May of the year of the examination.

What are the requirements for the portfolios?

The requirements for the Unit 1 portfolio

The portfolio should consist of three sections. In the specification they are described as tasks.

Task 1: The response phase.

In this section students need to record their **responses to the texts** (the stimulus material) and refer to the **explorative strategies** used in the workshop. Students need to explain how their understanding and appreciation of the texts explored was enhanced and developed through the use of the explorative strategies.

Task 2: The development phase.

In this section students need to record the ways in which the aspects of the **Drama Medium and the Elements of Drama** were used to **develop the material**. This section should include a script for a scene or section of the practical work. This could be presented in a number of ways, e.g. a storyboard, dialogue with stage directions, in role writing. The format of this section will depend on the way in which the work has been developed. However, the student should demonstrate that they can use the drama medium and the elements of drama effectively.

Task 3: The evaluative phase.

In this section students need to provide an **evaluation** of the whole workshop reflecting on the effectiveness of the whole learning process, their own work and the work of others. Reference should be made to the social, cultural and/or historical contexts of the texts explored and their impact on the student's work.

The requirements for the Unit 2 portfolio

The portfolio should consist of three sections. In the specification they are described as tasks.

Task 1: The response phase.

In this section students need to record their **responses to the play** being explored, and refer to the **explorative strategies** used in the workshop. Students need to explain how their understanding and appreciation of the play was enhanced and developed through the use of the explorative strategies.

Task 2: The development phase

In this section students need to record the ways in which a scene or extract from the play has been explored using the **drama medium and the elements of drama**. Students need to demonstrate their understanding and interpretation of the scene or extract that has been developed through the workshop. This section could be presented in a number of ways, e.g. sketches, drawings, diagrams annotated extract(s) of the script, written statements. . The format of this section will depend on the way in which the work has been developed. The focus is an apt summary of each student's ideas for staging a scene or extract from the play, as it has emerged through the workshop.

Task 3: The evaluative phase

In this section students need to provide an **evaluation** of a live performance of a play. The performance can be any performance provided that it is live. It could be a performance of an extract of the play being studied for Unit 2, within the six hour assessment workshop. Ideally it is an opportunity to take students to see a live performance. The focus is on an evaluation of the work of others, and should reflect each student's understanding and appreciation of the ways in which others are using the elements of drama and the drama medium to communicate. In the evaluation, students need to refer to the significance of the social, cultural, and/or historical influences on the play and/or on the performance. Students should also be able to demonstrate that they can make connections and comparisons between written and performed texts.

Requirements common to both portfolios

- ÷ The portfolios must be each student's own unaided work
- ÷ Each of the 2 portfolios should not exceed six sheets of A4 paper, two sheets for each of the three sections. (12 sides in total) One sheet of A3 paper can replace two sides of A4.
- ÷ Diagrams, sketches and drawings can be included in place of written text
- ÷ Although, a word length of between 500 and 1000 is suggested for each of the three sections, this is only given as an equivalence rating. The important aspect of the portfolio is to record responses in appropriate format. A diagram or drawing paints a thousand words.

Preparing the students

The only portfolios used for assessment purposes are those compiled in relation to the two six hour practical assessment workshops. However you will probably want to give your students the opportunity to practice recording their ideas, responses and evaluations prior to the assessment period. Many drama students can record their thoughts and ideas with ease, and can justify decisions made through clear evaluation. However this is not the case with all students. What follows are some suggestions of ways in which you might help your students to record their reflections.

- ÷ encourage the students to incorporate sketches, diagrams, flow charts, drawings (as appropriate) with written notes. A sketch or diagram can often communicate ideas more effectively than lengthy written descriptions.
- ÷ give the students headings under which they make notes using bullet points.
- ÷ embed the recording/ writing into the practical work. This is illustrated in the *War and Protest* schemes outlined in section 6 of this guide. For example the 'letter to Billy' in the war scheme might form the basis for a 'practice' Task 2 for Unit 1. The student might also annotate the letter indicating how they performed it. (See Fig 8 for an illustration). Another example from the *War* scheme might derive from the still image work - creating 'photographs' of the family saying goodbye to Billy and writing captions. The still images, captions, and class discussion, (reflecting on the comparison between the attitudes expressed in the poem and the poster and the 'photographs'), could form the basis for a 'practice' Task 1 for Unit 1. (See Fig 7 for an illustration)
- ÷ encourage students to share their responses through discussion, whole class note making, (for example on large sheets of paper stuck on the wall). You might want to introduce a class portfolio; students individually write words and phrases in response to given questions or headings. These are then displayed for everyone to read and respond to.

- ÷ encourage students to draft and re-draft their work.
- ÷ set more than one recording task for each section of the portfolio, so that students can choose to include the one that is likely to gain the highest marks you might wish to devote a part of some lessons to the recording and evaluation of work, so that it is not all done as homework.
- ÷ encourage students to use ICT in the recording of their work. This could include the use of digital images with captions for example.

Students will need to be familiar with drama terms and terminology. As a minimum they will need to be able to use the terms referred to in the specification under the explorative strategies, elements of drama and the drama medium. Students should be able to apply and relate these terms to their practical work and refer to them in the portfolio. To help students understand the terms you may wish to devise a drama dictionary with the class.

Although it is not a requirement of the specification that students see live performances by professional companies, most teachers regard this as highly desirable. Not only is it likely to enhance the students' evaluation for tasks three of the Unit 2 portfolio, it will also inform that understanding and appreciation of drama throughout the course.

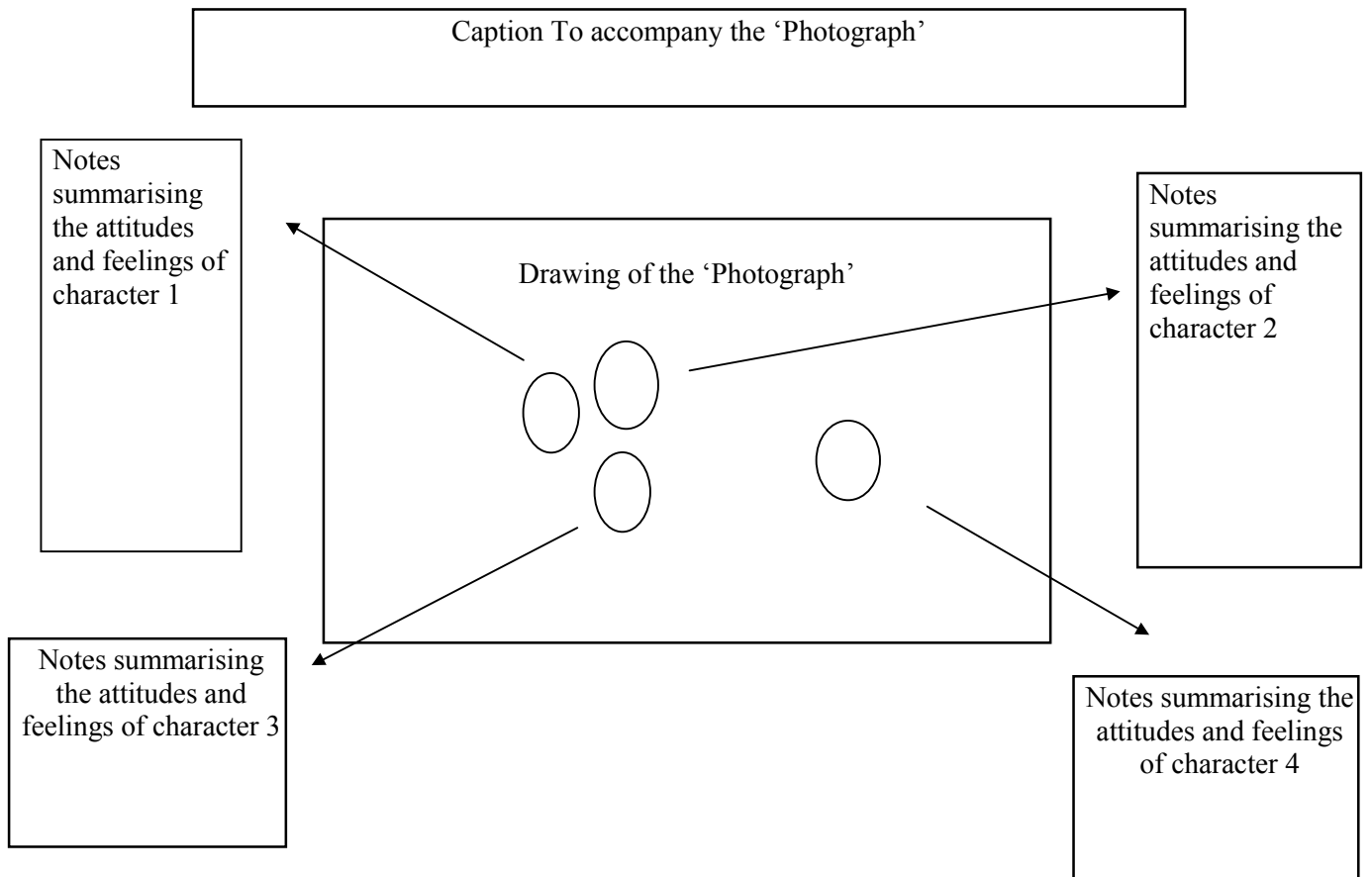
Illustrations

What follows are two examples of ways in which students might record their responses to practical work for a Unit 1 portfolio.

Fig 7 refers to Task 1, and Fig 8 refers to Task 2 for the portfolio.

- ÷ **It is important to stress that these are examples and suggestions. They are not prescriptive.** It is also important to note that if these formats were used, the student would probably choose to use A3 size paper. The amount of space allocated in the 'notes boxes' in both examples given here would be too small.

Fig 7



Summary indicating a comparison between the different attitudes and feelings expressed in the 'photograph' and those expressed in the poem and the poster.

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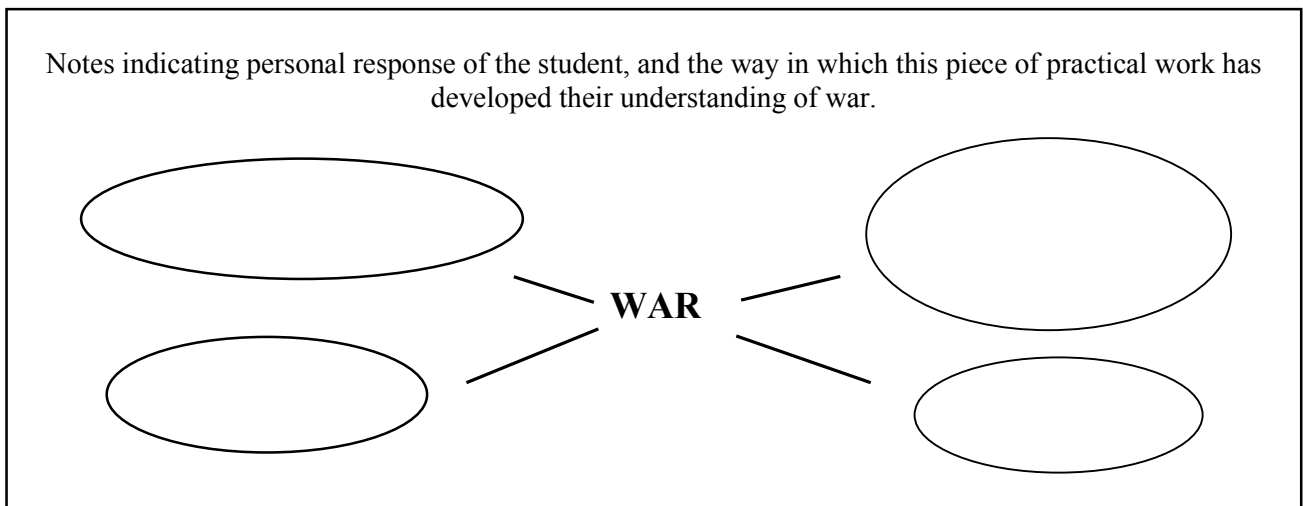


Fig 8 – Letter to Billy

Notes indicating tone of voice and changes of tone between the start and end of the performance. Notes on language of the letter

Notes indicating the setting of the scene

1 Front Street
Homeside
N.Yorks

Dear Billy,

The letter written by the student in role.

Lots of love

Notes on the use of object as symbol to communicate inner thoughts and feelings.

Notes on use of movement and gesture. Non verbal communication.

Guidance for Paper 2: Drama Performance

This paper is the terminal examination of the specification. It provides the opportunity for students to bring together their learning from the course and to demonstrate their skills and understanding to an external examiner.

Students will do this either as a performer in a scripted or devised piece, or as a technician offering performance support as part of a scripted or devised piece.

Study for this paper will include:

- ÷ taking on the role of actor or designer within a live performance
- ÷ working collaboratively as part of a group
- ÷ interpreting a script or devising an original script
- ÷ rehearsing and staging a performance
- ÷ using acting or theatre craft skills
- ÷ using drama skills to communicate to an audience

In preparing the students for this examination, you may want to bear the following points in mind :

- ÷ **The work covered in the rest of the course.** Students will draw on their learning throughout the course to inform their work for Paper 2 performance. Students will have developed skills in exploring and interpreting a range of material, and communicating ideas through the elements of drama and the drama medium. However you may also want to consider whether your students would benefit from developing further some of the material they explored for Paper 1. For example, the performance of all or part of a play studied for Unit 2, or the extension of some work covered for Unit 1.
- ÷ **The size of the class.** Candidates are examined in groups of between three and nine. However, some students find the dynamic of large groups difficult, and you may have problems ensuring that they are all suitably involved in the performance. This can often be the case with student devised work. The group size can exceed nine if there are students offering a performance support craft (option b). In exceptional circumstances, students may find it easier to work in pairs – this can only apply to acting/devising. A design candidate needs to work with a minimum of 2 performers/devisors.
- ÷ **The length of the performance.** Each performance should last between fifteen minutes for smaller groups and up to a maximum of forty five minutes for groups of nine. However, a larger group of candidates might produce a performance of high quality lasting, for example, twenty five minutes. In which case additional time allocation would be unnecessary.
- ÷ **Involvement of the teacher.** Students will need to be taught while preparing for Paper 2, as with any other curriculum area. You will need to help your students shape and refine their work and guide them in demonstrating their performing or design and technical skills, so that they are able to realise their potential.
- ÷ **Performance support.** If you have students who opt to be examined in one of the theatre craft areas you will need to provide them with the minimum requirements in terms of equipment and materials. For example, a student being examined in lighting will need

access to a two pre - set manual board or a computerised lighting desk and sufficient lanterns to create four different lighting states, as a minimum. If you have no students being examined in performance support then it is not a requirement that the performance includes technical elements. However, students may find that the inclusion of some technical support helps to create atmosphere and enhances the performance.

Option a : Devised Performance

This option gives students the opportunity to be assessed through the performance of an original piece of drama that they have devised as part of a group. The starting point for the devised work could be one of the following:

- ÷ A piece of stimulus material
- ÷ A piece of work explored and developed as part of the Paper 1 Unit 1 programme of study. (For example, if the 'War' scheme of work, outlined in section 6 of this guide, had been used as part of the programme of study for Paper 1 Unit 1, the students could use the short performance pieces devised for the Imperial War Museum as the starting point for Paper 2 devised work. Similarly the concluding pieces devised for the 'Protest' assessment could also be used).
- ÷ A script, which should be adapted, amended and embellished.
- ÷ A combination of any of the above.
(For example, if the students were using their exploration of war from Paper 1 Unit 1 as their starting point, they might want to include one or more short extracts from 'Oh What A Lovely War'. One possibility might be the juxtaposition of the No Man's Land scene from the play with the 'No Man's Land' briefly inhabited by Admira and Bosko).

You may wish to give your students a free choice as to the subject matter for devised work. However, students often find it more helpful if the starting point is given by the teacher. If the devised work is to be derived from a new stimulus (i.e. material not already explored for Unit 1), you may decide to lead a series of workshops to explore the dramatic potential, in terms of both form and content, with the class as a whole. Students would then use this as their starting point for smaller group work. It is important that you work closely with students in setting the aim and objectives of the piece(s), so that most of their preparation time is spent deciding **how** to communicate meaning through drama, rather than **what** is to be communicated. Although each group will need to refine a specific aim for their piece, arising from the stimulus. Once the class have begun working in groups, you will need to ensure that students are working effectively by supporting the development of ideas, setting targets, offering advice and constructive criticism.

Shaping the Drama Towards Performance

Most of the skills, knowledge and understanding needed to devise an original piece of drama will have been learned through the study for Paper 1. However students are having to take on the role of playwright, director and performer and work collaboratively with others. Faced with this some students can often become bogged down, make decisions for the wrong reasons and lose sight of their intentions. You may wish to consider some of the following as a means of keeping your students focused and maximising on the quality of work:

- ÷ Set deadlines by which different phases of devising should be completed
- ÷ Some groups might find it helpful to keep a record of their work as they are devising. For example either as a script, or key moments/lines of dialogue, or story board, or audio/video tape/photographs.

(This is **not** a requirement for the examination. However, if you have one or more students being examined in performance support, it is likely that they will need a written record of the piece)

- ÷ Ask groups to clarify their aim and intended experience for an audience as the anchor for their piece.
- ÷ Encourage them to try ideas out practically as they go along, and not to spend too much time talking about what they are going to do. As Brecht said *Don't tell me show me*.
- ÷ Plan in frequent opportunities for showing work to the rest of the class, so that groups have to focus on something to show, no matter how small. The 'audience' can offer constructive feedback on clarity of communication and meaning, possibly suggesting ideas for elements to be added or removed from the work.
- ÷ Encourage experimentation with non verbal means of communication, e.g. action, movement, sound, gesture, technical means.
- ÷ Encourage them to consider the function of each of the characters and the ways in which each character is helping to communicate the aim,
- ÷ Ask them to consider whether everything that they are doing and saying in the performance has meaning and purpose in communicating meaning.

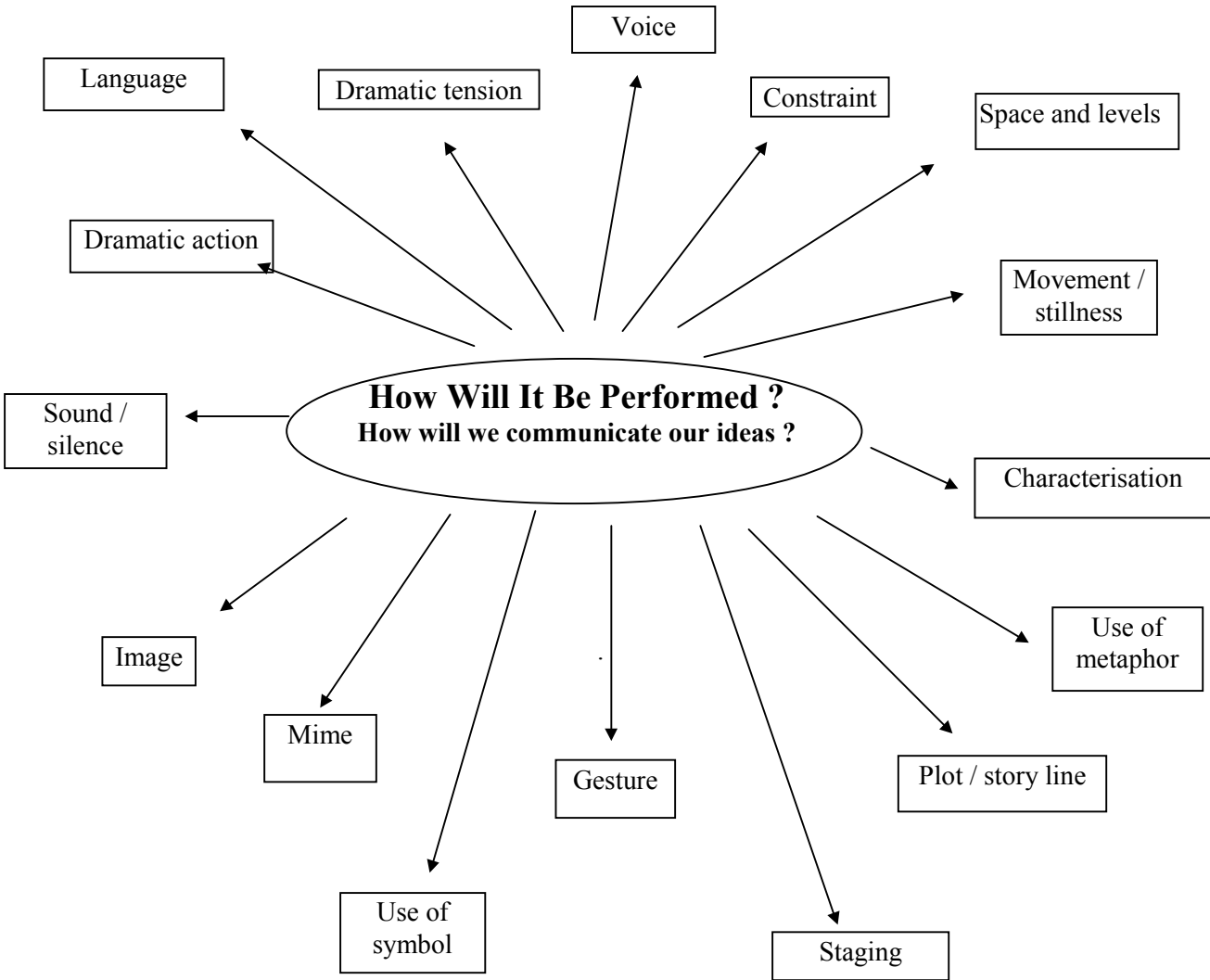
As the groups work with the material, shaping it for performance they will draw on their understanding of and skills in *The Elements of Drama* and *The Drama Medium*, that they developed in their study for Paper 1. Some groups might also find it useful to refer to the following framework:

What Will Our Play Be About?

Aim: What is the intended experience for the audience?
What do you want to communicate?

Context: Who are the characters, where are they and when what is the rationale for these people being in this place at this time?
What are their concerns?
What does each character want to achieve in each scene / the play as a whole.
What is their stance or attitude?

How Will It Be Performed ?
How will we communicate our ideas ?



Examples of starting points for devised work

- ÷ Poem(s) (e.g. *Saw It In The Papers*, by Adrian Mitchell, see Fig 9)
- ÷ Newspaper stories/headlines/photographs
- ÷ The start of a narrative e.g. from a novel (e.g. The opening to *Requiem To A Woman's Soul* by Omar Rivabella, see Fig 10)
- ÷ Paintings (e.g. *Isabella and the Pot of Basil*)
- ÷ Photograph(s)
- ÷ Children's stories (e.g. *The Iron Man*, Ted Hughes)
- ÷ Fairy stories, myths /legends
- ÷ An object or collection of objects (e.g. a broken crucifix, an old key, a torn photograph)
- ÷ A handbag containing objects that are inconsistent, or out of context.
- ÷ An historical event or character. (e.g. Mary Seacole)
- ÷ Letters
- ÷ Diaries
- ÷ A theme, e.g. *Homelessness, Captivity, Crime and Punishment.*
- ÷ Music / song lyrics

Adrian Mitchell

Saw it in the Papers

Her baby was two years old.
She left him, strapped in his pram, in the kitchen.
She went out.
She stayed with friends.
She went out drinking.

The baby was hungry.
Nobody came.
The baby cried.
Nobody came.
The baby tore at the upholstery of his pram.
Nobody came.

She told the police:
'I thought the neighbours would hear him crying
and report to someone who would come
and take him away.'

Nobody came.

The baby died of hunger.

She said she'd arranged for a girl,
whose name she couldn't remember.
To come and look after the baby
while she stayed with her friends.
Nobody saw the girl.
Nobody came.

Her lawyer said there was no evidence
of mental instability.
But the man who promised to marry her
went off with another woman.

And when he went off, this mother changed
from a mother who cared for her two year old baby
into a mother who did not seem to care at all.
There was no evidence of mental instability

The Welfare department spokesman said:
'I do not know of any plans for an enquiry.
We never became deeply involved.'
Nobody came.
There was no evidence of mental instability.
When she was given love
she gave love freely to her baby.
When love was torn away from her
she locked her love away.
It seemed that on one cared for her.
She seemed to stop caring.

Nobody came.
There was no evidence of mental instability.

Only love can unlock locked-up-love.

Manslaughter: She pleaded Guilty.
She was sentenced to be locked up
in prison for four years.

Is there any love in prisons?

She must have been in great pain.

There is love in prisons,
There is great love in prisons.
A man in Gloucester Prison told me:
'Some of us care for each other.
Some of us don't.
Some of us are gentle.
Some of us are brutal
All kinds.'

I said: 'Just the same as people outside.'
He nodded twice
And stared me in the eyes.

What she did to him was terrible.
There was no evidence of mental instability.
What she did to him was terrible
There is no evidence of mental instability

Millions of children starve, but not in England.
What we do not do for them is terrible.

Is England's love locked up in England?
There is no evidence of mental instability.

Only love can unlock locked up love.

Unlock all of your love.
You have enough for this woman.
Unlock all of your love.
You have enough to feed all those millions of children.

Cry if you like.
Do something if you can. You can.

It was at the 7:00A.M. mass that I saw her. She sat alone in the last row of pews, hugging a large cardboard box, that partially hid her face, on her lap.

During the mass I was obsessed with the woman and her cardboard box. Several times while praying I gazed furtively at her, searching for some clue to her identity. It had been six months since I had taken charge of this parish in this small town of less than one thousand inhabitants, and by now I had gotten to know almost everyone in town. But I had never seen this woman before - in church or on the street. I now had sudden premonition that something secret and strange could erupt that morning.

From: *Requiem to A Woman's Soul* Omar Rivabella.

Option b : Performance Support

This option gives students the opportunity to be assessed through the development and realisation of a theatre craft as part of a performance of a devised or scripted performance. Students can choose to be examined in **one** of the following:

- ÷ **Costume**
- ÷ **masks/make up**
- ÷ **stage design**
- ÷ **lighting**
- ÷ **sound**

Regardless of the craft being examined, all performance support students need to fulfil the following requirements:

- ÷ Provide a portfolio of evidence that records their work in progress and development of ideas.
- ÷ Demonstrate their chosen craft as part of a live performance.
- ÷ Give a five minute presentation to the examiner after the performance, using their portfolio, to explain the development of their ideas.

Preparing Students for a Performance Support Craft

- ÷ This should be a positive choice for students, and not just regarded as an option for non performers.
- ÷ Students will need to have had opportunities to learn the necessary skills in the chosen craft during their study for Paper 1.
- ÷ Students will need to be as involved as the performance students in any introductory exploration work you may lead with the class. This applicable to both scripted and devised performance.
- ÷ In developing their ideas student(s) will need to be integrated as part of a performance group so that they can influence the development of the work. Again this applies to both devised and scripted performance. There may be times when student(s) need to work alone, but this could be regarded as the same as performing students developing character or learning lines.
- ÷ There will need to be sufficient scope within the performance for the chosen skill(s) to be demonstrated. For example if the performance requires an empty stage, there will be little scope for a stage design student, but might it might offer ample opportunities for mask or costume.
- ÷ Conversely, the design skill should not dominate the performance. This option is called performance **support**, and the skill should be fully integrated.
- ÷ There will need to be sufficient resources in your centre for students to fulfil the necessary requirements. However, vast resources are not necessary, and ideas need not be

complicated. Simple but effective is the key to performance support work at this level. If a student has expensive and sophisticated ideas that cannot practically be realised in performance, these can be recorded in the sketches / notes. However, the final product must recognise the constraints of time, budget and resources.

Demonstration of theatre craft

Students will demonstrate their chosen craft within the context of a performance, where it will be marked by the examiner.

For each theatre craft, students should provide the following for the performance:

(i) Costume

÷ one constructed costume

(ii) Masks/make up

÷ at least **one** mask or **two** makeups

(iii) Stage design

÷ the design (setting, properties) as realised in the performance

(iv) Lighting

÷ a demonstration of the lighting design within the context of the performance

(v) Sound

÷ a demonstration of the sound within the context of the performance

Working Process

Students might want to consider the following list of questions to help focus their thinking as they develop their ideas and record their work in progress:

- ÷ How do my ideas reflect the interpretation of the piece as a whole?
- ÷ How will the theme(s) will be reflected through my chosen craft?
- ÷ How will my ideas contribute to the mood and atmosphere of the piece?
- ÷ How do my ideas reflect the style of the performance / the period when it is set?
- ÷ What is the intended impact / experience for the audience?
- ÷ How practical are my ideas in terms of cost, health and safety, use by actors, the performance space available and the staging of the performance?
- ÷ How are my ideas evolving / changing / taking shape? Evaluation how and why changes are made?
- ÷ Did changes/alterations have to be made once ideas were put into practice?
- ÷ How are the performers responding to my ideas?
- ÷ Practical considerations when applied to the performance, e.g. will the actor be able to move in this costume?
- ÷ Can I justify my ideas and the decisions taken?

Portfolio and presentation to the examiner

Students opting to be examined in performance support will need to keep a record of their process, in the form of a portfolio, as they work with their group. This, along with the realisation of their ideas as seen in the performance, will be used to give a five minute presentation to the examiner. Ideally the documentary evidence should not be seen as something to be done purely as an examination requirement, but as an aid to promote self discussion, questioning and experimentation. It is likely to be of most use to the student if it is a record of work in progress.

The portfolio

Irrespective of the theatre craft chosen, every student opting to be examined in performance support will need to include a record of the development of their ideas in the portfolio. The following is a list of suggestions of ways in which their ideas might be recorded:

- ÷ drawings/sketches of ideas, showing the development from initial ideas to final product
- ÷ swatches of fabric/materials, indicating ideas for colour, texture etc
- ÷ photographs/ cuttings gathered as part of any research undertaken, indicating how it has influenced the final ideas
- ÷ spider diagrams/ flow charts etc showing relationship between theme(s) / interpretation and the craft
- ÷ written notes
- ÷ annotated script extract (s)

Not all of these will be applicable to all students, the way that the evidence is documented will depend on the chosen craft and the nature of the performance.

For each theatre craft the student must also provide the following in the portfolio:

Costume

- ÷ the final design of one constructed costume
- ÷ drawings for at least **two** other characters in the play
- ÷ a costume plot or list of costumes/accessories worn by each actor
- ÷ a justification of other hired or found costumes used in the performance

(ii) Masks / Make up

- ÷ the final design for **one** mask or **two** makeups
- ÷ drawings for at least **two** other characters in the play
- ÷ a justification of the choice of materials, application methods (for make up) and construction methods (for mask)

(iii) Stage design

- ÷ a 1:25 scale model of the final design
- ÷ a justification for the final design decision
- ÷ a 1:25 scale ground plan and/or scale drawing of any designed properties

(iv) Lighting

- ÷ 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

(v) Sound

- ÷ notes listing the sound requirements of the performance
 - ÷ 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 that the student has created and recorded live and three further sound cues
- (* any appropriate sound reproduction medium may be used)

Presentation to the examiner

After the performance each performance support student will need to give a five minute presentation to the examiner. The presentation to the examiner can be pre-recorded on video or as a digital presentation. The student must be responsible for playing back the recording to the examiner. They will not be interviewed by the examiner so you will need to give guidance as to how students might make best use of the time available. Students might want to consider how they will communicate the following to the examiner:

- ÷ The way(s) in which the interpretation of the theme(s) influenced their ideas
- ÷ The way(s) in which the ideas were developed
- ÷ Problems / set backs that they encountered and how they were overcome
- ÷ Factors that influenced the work, e.g. work of other practitioners / artists, live theatre performances, practicalities.
- ÷ What they wanted to communicate
- ÷ The way they have used and applied materials (as appropriate) to achieve the desired effect
- ÷ An explanation and justification of their final decisions

÷ The way(s) their chosen craft was integrated into the performance

Students will also need to decide how they will use their portfolio and the performance that the examiner has just seen to illustrate the above points.

The centre will need to provide a space separate from the performance area, where the presentations can take place.

Option c: Scripted performance

Choosing a Play for scripted performance:

In selecting the text you might want to consider the following questions:

- ÷ will there be opportunities for all the students to achieve their potential?
- ÷ will there be opportunities for all the students to develop and interpret their role within the context of the play as a whole?
- ÷ will the students have sufficient opportunities to communicate their role through vocal and movement skills?
- ÷ is the language suitable for this level of performance?
- ÷ will the students be able to extend and build on work covered earlier in the course?
- ÷ will the students be able to relate to the lives of the characters?
- ÷ are there opportunities for ensemble working?

It is important to remember that students choosing to be examined in this option are only assessed through Assessment Objective 3 - **Presenting** ideas to others using the appropriate performing skills to communicate their intentions. It is important to recognise that this option is essentially about the assessment of acting skills.

There are some suggestions of plays for Paper 2 on page 78 of the specification.

An approach to teaching a Paper 2 text

Antigone by Jean Anouilh

What follows is one example of one approach you might wish to use to introduce and ‘teach’ the text to the whole class, before they subdivide into smaller groups to rehearse extracts ready for performance. In the adaptation to be performed, the play focuses on the struggle between Antigone, Creon and the chorus. The scenes with the guards are also included. Antigone and Creon’s speeches are heavily cut, but retain the essence of their meaning. The chorus are on stage all of the time, but are not seen by any other characters. Members of the chorus are interpreted as the souls of young people who have died for their beliefs. The chorus lines are spoken by individuals. In addition to the dialogue the chorus communicate through movement sections, which further serves to highlight and comment on the meaning of the play. The extracts given here are only those used in the initial exploration of the play, additional extracts would form part of the performance.

Aims:

- ÷ To develop an ensemble approach
- ÷ To develop an understanding of themes
- ÷ To enable the students to have ownership of the text
- ÷ To develop an understanding of characters - Antigone and Creon
- ÷ To explore the relevance of the play to performers and an audience of today.
- ÷ To explore possibilities in interpretation

Exploration of themes 1	Physical resistance exercises, e.g. those devised by Veronica Sherbourne. Many of these exercises focus on two bodies pulling and pushing as opposing forces resist one another.
Exploration of themes 2 Relevance of <i>Antigone</i> to performers / audience in 2001	<p>Focus on a recent event that has parallels with the play. For example Euan Blair's drunken, post GCSE episode. (See Fig 11+12). Exploration of this incident from two points of view :</p> <p>a. Tony Blair b. Young people</p> <p>a. In role as Tony Blair's advisers. Decide what advice you would give him as to what he should do about his son Euan. There is much concern amongst sections of the public about the drunken behaviour of young people, and Blair has only recently advocated that the police should impose an 'on the spot' £100 fine on anyone arrested for being drunk and disorderly. Tony Blair is losing support in the country as a result of the governments stance on crime, asylum seekers and the Euro and a general election is not far away. Do you advise him to stick to the rule of law as he would wish it applied to others or make an exception in this case because it is his son?</p> <p>b Young people</p> <p>÷ Read the newspaper cuttings about the imposition of youth curfews.</p> <p>÷ In role as a group of young people who live in Yardly. You enjoy spending time together. There is nowhere for you to meet apart from the pavement outside the corner shop, which stays open late, and the park. None of you are allowed to bring friends home.</p> <p>÷ Will you obey or defy the law?</p> <p>Both groups show the likely outcome / effect of their decisions(s).</p>
Exploration of themes 3	Students list important principles by which they lead their lives, and reflect on what they would you be prepared to sacrifice to uphold these principles. Consideration of whether, and at what point, they would they be prepared to sacrifice their lives and/or the life of another.
	Read a synopsis of the play.
Exploration of themes 4	<p>Create still images of the picture that might be on a poster advertising a performance of '<i>Antigone</i>'. The picture needs to indicate the themes of the play.</p> <p>In looking at the still images individually consider the themes you wish to highlight, and write down under the following heading - <i>I want the audience to be aware of / consider / question / realise / understand</i></p> <p>.....</p>

Exploration of the Chorus	Consideration and practical exploration of extract 1 as the opening of the play, establishing the chorus, including movement. The chorus represents the souls of all young people who have died for their beliefs - how does this affect the way the scene is performed?
Exploration of character - motivation	Read extracts 2 & 3. Identify all the things the Antigone and Creon say about themselves, and all the things they say about each other. Sculpt the public 'face' of Creon and then his private 'face'. Add one sentence to each, <i>I simply want...</i> As above, with Antigone, how she sees herself and how Creon sees her. Add sentences, <i>All I want...</i>
Exploration of character relationship	Using Veronica Sherbourne 'resistance' exercises (pushing and pulling with the whole body), adding lines of dialogue from extract, explore the relationship between Antigone and Creon.
Exploration of relationship between the Chorus and Creon	Using extract 4, explore the interaction between Creon and the Chorus. The focus is on the interpretation of this extract, e.g. can Creon hear the chorus, is he aware of their presence, is he responding to his own doubts, are they voices in his head? The physical relationship is developed, using exercises as above and movement devised for extract 1.

ANTIGONE

by Jean Anouilh

After Oedipus' death, his sons Eteocles and Polynices, ruled Thebes. There was an arrangement that they should share power, each to reign in alternate years. Eteocles ruled for the first year and when the time came for Polynices to take over, he refused. Civil war resulted and both brothers were killed.

Creon became King of Thebes on their death. He had taken Eteocles' side, and ordered that he should have a state funeral, while Polynices was to be left to rot, unburied. Anyone attempting to bury Polynices would be put to death.

Antigone and Ismene are sisters to Eteocles and Polynices. Antigone believes that Polynices should be buried and is prepared to die for her beliefs. She makes two attempts to bury her brother and is caught on the second occasion.

Creon, as head of state and Antigone's uncle, cannot bring himself to put Antigone to death. He tries to persuade her to forget about burying her brother, believing that he can prevent the people of Thebes from finding out what she has done. Antigone however, is adamant, and in the end Creon has to administer his law and put Antigone to death. She is taken to a cave and the mouth walled up. Once in the cave Antigone hangs herself.

Antigone had been engaged to Haemon, Creon's son. He is found in the cave with Antigone and, distraught at her death, kills himself.

The play, originally written by Sophocles, was first performed in France in 1942 during the German occupation. The French people saw their own resistance through Antigone's rebellion.

See Fig 13 for an adaptation of the text.

How Euan fell foul of the law

As heaving bars prepared to turf out groups of tipsy teenagers, the police officer patrolling Leicester Square came across a familiar scene.

A teenage boy lay sprawled on the pavement. He had been vomiting, and was barely conscious. The police officer called an ambulance, and when the paramedics arrived, the boy mumbled that he had been out drinking with friends. The teenagers, it later emerged had been out celebrating the end of their GCSE exams. None of the bars in the area admitted to serving under age drinkers.

The teenager was arrested and taken to Charing Cross police station. Although at first, the boy gave a false address, it later emerged that he was Euan Blair, the son of the Prime Minister, Tony Blair.

Tony Blair is in the middle of his rockiest patch since taking office. He has just made a speech suggesting draconian penalties for drunken louts. This incident with his son will, no doubt, make him pause for thought.

Fig 12

“ITS STREETS ARE RULLED BY GANGS, ITS SHOPS ARE BOARDED UP, ITS PENSIONERS BARRICADE THEMSELVES AWAY. THAT’S WHY JACK STRAW WILL IMPOSE LABOUR’S FIRST CURFEW IN YARDLEY.” (Yardley is a suburb of Birmingham)

Labour plans to impose nighttime curfews on all children as part of its attempt to show it has ‘zero tolerance’ of anti-social behaviour.

Jack Straw (a Labour politician), said that local authorities and the police would be given the power to force children and teenagers off the streets.

Mr Straw said he was still drawing up precise details of how curfews would work in Britain. But they would be enforced by allowing the police to pick up youngsters and take them home, he said. If parents repeatedly failed to keep them indoors, they would be summonsed to appear in court and face possible fines and imprisonment.

The scheme is already in operation in parts of the U.S.A. In New Orleans all under 17 year olds have to be off the streets by 8pm on a winter school night, by 9pm in summer. At the weekend teenagers not indoors by 11pm are taken to a central curfew centre where their family must pick them up.

Extract 1

ANTIGONE

CHORUS.

Well, here we are.
These people are about to act out for you the story of Antigone.
That thin little creature sitting by herself, staring straight ahead, seeing nothing, is Antigone.
She is thinking.
She is thinking that the instant I finish telling you who's who and what's what in this play, she will burst forth as the tense, willful girl whose family would never take her seriously and who is about to rise up alone against Creon, her uncle, the King.
Another thing that she is thinking is this: she is going to die.
Antigone is young/ she would much rather live than die.
But there is no help for it.
When your name is Antigone, there is only one part you can play; and she will have to play hers through to the end.
From the moment the curtain went up, she began to feel that inhuman forces were whirling her out of this world snatching her away from all of us who sit or stand here, looking at her, not in the least upset ourselves – for we are not doomed to die tonight.

That grey-haired, powerfully built man sitting lost in thought, with his little page at his side, is Creon, the King.
His face is lined.
He is tired.
He practises the difficult art of a leader of men.
When he was younger, when Oedipus was King and Creon was no more than the King's brother-in-law, he was different.
He loved music, bought rare manuscripts, was a kind of art patron.
He would while away whole afternoons in the antique shops of this city of Thebes.
But Oedipus died.
Oedipus' sons died.
Creon had to roll up his sleeves and take over the kingdom.
Now and then, when he goes to bed weary with the day's work, he wonders whether this business of being a leader of men is worth the trouble.
But when he wakes up, the problems are there to be solved; and like a conscientious workman, he does his job.

As for those three red-faced card players – they are the guards.
One smells of garlic, another of beer; but they're not a bad lot.
They have wives they are afraid of, kids who are afraid of them; they're bothered by the little day-to-day worries that beset us all.
At the same time - they are policemen: eternally innocent, no matter what crimes are committed; eternally indifferent, for nothing that happens can matter to them.
They are quite prepared to arrest anybody at all, including Creon himself, should the order be given by a new leader.

That's the lot.
Now for the play
Oedipus, who was the father of Antigone, had also two sons, Eteocles and Polynices.
After Oedipus died, it was agreed that the two sons should share his throne, each to reign over Thebes in alternate years.
But when Eteocles, the elder son, had reigned a full year, and time had come for him to step down, he refused to yield up the throne to his younger brother.
There was civil war.
Polynices was defeated.
The two brothers fought, and they killed one another in single combat just outside the city walls.
Now Creon is King.

Creon has issued a solemn edict the Eteocles, with whom he had sided, is to be buried with pomp and honours, and that Polynices is to be left to rot.
The vultures and the dogs are to bloat themselves on his carcass.
Nobody is to go into mourning for him.
No gravestone is to be set up in his memory.
And above all, any person who attempts to give him religious burial will himself be put to death.

Extract 2

CREON

I shall save you yet.
God knows, I have things enough to do today without wasting my time on an insect like you. There's plenty to do, I assure you, when you've put down a revolution. But urgent things can wait.
Look here. I may not be soft, but I'm fastidious. I like things clean, ship-shape, well scrubbed. Don't think that I am not just as offended as you are by the thought of that meat rotting in the sun. But the people of Thebes have got to have their noses rubbed into it a little longer. My God! If it was up to me, I should have had them bury your brother long ago as a mere matter of public hygiene. I admit that what I am doing is childish. But if the featherheaded rabble I govern are to understand what's what, that stench has got to fill the town for a month!

ANTIGONE

(turns to him)

You are a loathsome man!

CREON

I agree. My trade forces me to be. We could argue whether I ought or ought not to follow my trade; but once I take on the job, I must do it properly.

ANTIGONE

Why do you do it at all?

CREON

My dear, I woke up one morning and found myself King of Thebes. God knows, there were other things I loved in life more than power.

ANTIGONE

Then you should have said no.

CREON

Yes, I could have done that. Only, I felt that it would have been cowardly. I should have been like a workman who turns down a job that to be done. So I said yes.

ANTIGONE

So much the worse for you, then. I didn't say yes. I can say no to anything I think vile, and I don't have to count the cost. But because you said yes, all that you can do, for all your crown and your trappings, and your guards – all that you can do is to have me killed.

CREON

Listen to me.

ANTIGONE

Oh, no, I don't. I frighten you. That is why you talk about saving me. Everything would be so much easier if you had a docile, tongue-tied little Antigone living in the palace. But you are going to have to put me to death today, and you know it. And that's what frightens you. God! Is there anything uglier than a frightened man!

CREON

Very well. I am afraid, then. Does that satisfy you? I am afraid that if you insist upon it, I shall have to have you killed. And I don't want to.

ANTIGONE

I don't have to do things that I think are wrong. If it comes to that, you didn't really want to leave my brother's body unburied, did you? Say it! Admit that you didn't.

CREON

I have said it already.

ANTIGONE

But you did it just the same. And now, though you don't want to do it, you are going to have me killed. And you call that being king!

CREON

Yes, I call that being king.

ANTIGONE

Poor Creon! My nails are broken, my fingers are bleeding, my arms are covered with the welts left by the paws of your guards – but I am a queen!

CREON

Then why not have pity on me, and live?

ANTIGONE

No, Creon! You said yes, and made yourself king. Now you will never stop paying.

CREON

By God in Heaven! Won't you try to understand me! I'm trying hard enough to understand you! There had to be one man who said yes. It is easy to say no. To say yes, you have to sweat and roll up your sleeves and plunge both hands into life up to the elbows. It is easy to say no, even if saying no means death. All you have to do is to sit still and wait. Wait to go on living; wait to be killed. That is the coward's part. No is one of your man-made words. Can you imagine a world in which beasts say no to hunger or to propagation? Animals are good, simple, tough.

ANTIGONE

Animals, eh, Creon! What a king you could be if only men were animals!

CREON

You despise me, don't you?

Extract 3

CREON

Be quiet, I tell you!

ANTIGONE

Why do you want me to be quiet? Because you know that I am right? Do you think I can't see in your face that what I am saying is true? You can't admit it, of course; you have to go on growling and defending the bone you call happiness.

CREON

It is your happiness, too, you little fool!

ANTIGONE

I spit on your happiness! I spit on your idea of life – that life that must go on, come what may. You are all like dogs that lick everything they smell. You with your promise of a humdrum happiness – provided a person doesn't ask too much of life. I want everything of life, I do; and I want it now! I want it total, complete: otherwise I reject it! I will not be moderate. I will not be satisfied with the bit of cake you offer me if I promise to be a good little girl. I want to be sure of everything this very day; sure that everything will be as beautiful as when I was a little girl. If not, I want to die!

Extract 4

ANTIGONE

What are you waiting for? Call in your guards! Come on, Creon! Show a little courage! It only hurts for a minute! Come on, cook!

CREON

Guard!

ANTIGONE

(in a great cry of relief). At last, Creon!

CREON

(to the GUARDS). Take her away!

CHORUS

You are out of your mind, Creon. What have you done?

CREON

She had to die.

CHORUS

You must not let Antigone die. We shall carry the scar of her death for centuries.

CREON

She insisted. No man on earth was strong enough to dissuade her. Death was her purpose, whether she knew it or not. She was bent upon only one thing: to reject life and to die.

CHORUS

She is a mere child, Creon.

CREON

What do you want me to do for her? Condemn her to live?
It's too late. Antigone has spoken. The story is all over Thebes. I cannot save her now.

CHORUS

Creon, you must find a way. Lock her up. Say that she has gone out of her mind.

CREON

Everybody will know it isn't so. The nation will say that I am making an exception of her because she is my niece.

CHORUS

You can still gain time, and get her out of Thebes.

Textbooks and other resources

- “Drama strategies: new ideas from London Drama” edited by Ken Taylor. Heinemann.
- “The GCSE Drama Coursebook” by Andy Kempe. Stanley Thornes.
- “The Complete GCSE Drama Course” by Mike Gould. Folens.
- “Starting with Scripts” by Andy Kempe & Lionel Warner. Stanley Thornes.
- “Drama 14-16: a book of projects and resources” by Pauline Marson et.al.. Stanley Thornes.
- “Dramawise: an introduction to GCSE Drama” by John O’Toole & Brad Haseman. Heinemann
- “Ideas that work in drama” by Michael Theodorou. Stanley Thornes.
- “100+ Ideas for Drama” & “Another 100+ Ideas for Drama” by Anna Scher & Charles Verall. Heinemann.
- “Making sense of drama” by Jonathan Neelands. Heinemann.
- “Progression in Secondary Drama” by Andy Kempe and Marigold Ashwell. Heinemann.
- “Dramaform” by Steve Barlow and Steve Skidmore. Hodder and Stoughton
- “Structuring Drama Work” by Jonathan Neelands. Cambridge University Press
- “Short Plays Plus for KS4 : Here and there : Comparing cultures” by Steve Lewis. Harper Collins (2002)

Cambridge University Press: 01223 325588 or directcustserve@cup.cam.ac.uk

Stanley Thornes Publishers: 01242 267276 or www.thorneseducation.com

Harper Collins Publishers: 020 8741 7070 or www.harpercollins.co.uk

Heinemann Educational: 01865 888080 or www.heinemann.co.uk

Hodder and Stoughton: 020 7873 6000 or www.hodder-educational.co.uk

Folens: 01582 472575 or www.folens.com

Useful websites

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

Shakespeare’s Globe Theatre – www.shakespeares-globe.org

Appendices

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GCSE Drama Paper 1 – Workshop pro forma

Centre Name:		Centre No:		
Description of theme/issue/stimulus:				
Start Date:		Completion Date:		
Session No:	Description of activities:	Opportunity for portfolio evidence:	Length of session:	Indicate the session on video:
Tutor:	Signed:	Date:		

GCSE Drama Paper 2 – Workshop pro forma

Centre Name:		Centre No:		
Title of play explored:			Playwright:	
Start Date:		Completion Date:		
Session No:	Description of activities:	Opportunity for portfolio evidence:	Length of session:	Indicate the session on video:
Tutor:	Signed:		Date:	

GCSE Drama Paper 2 – Front sheet & Teacher mark sheet

Centre Name:		Centre No:	
Candidate Name:	Title of play:		
“I declare that the attached portfolio is my own unaided work and that any sources that have been used are acknowledged.”			
Candidate’s signature:			Date:
Teacher’s comment on the practical and written work:			
AO1 MARK /20	AO2 MARK /20	AO4 MARK /20	TOTAL MARK /60
Tutor:			Date:

Centres should make copies of this form as required.

A copy of this sheet should be attached to each of the samples sent to the moderator.

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