

**Edexcel GCSE in
Drama (1699)**
First examination 2003
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This is Issue 2 of this specification and it is valid for examination from summer 2003. Key changes to requirements are sidelined. Centres will be informed of any changes. The latest issue can be found on the Edexcel website www.edexcel.org.uk

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Authorised by Peter Goff

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Introduction

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

The assessment framework recognises three essential activities in drama:

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

The Edexcel GCSE in Drama is a general qualification in drama as a single arts discipline subject.

Key features

- Develops current practice allowing for the use of existing resources.
- 60% teacher-assessed coursework. 40% externally assessed practical examination.
- Flexible approach to drama activities embracing a range of teaching styles.
- Options in devised performance, performance support or scripted performance.
- Teacher-designed programme of activities within a prescribed framework.
- Centre choice of plays and stimulus material to be explored through practical work.
- Contains an appropriate balance of practical and written work.
- Ideal preparation for the Edexcel AS GCE in Drama and Theatre Studies.
- Reflects current practice in the teaching of drama.

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 coursework is concerned with the use of drama to explore ideas and issues in response to stimulus material selected from different times and/or 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 coursework is concerned with the exploration of a complete and substantial 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 are externally marked.</p>

Availability of external assessment

The external assessment for this specification takes the form of a practical examination.

- An external examiner appointed by Edexcel will assess a performance.
- The external examination will take place on an agreed date and time between 1 March and 31 May in the year of entry.
- Examiners will assess a minimum of 40 students in a day (where centres enter 40 or more candidates).

It is important that centres inform Edexcel of their intention to enter students for this specification using the Early Notification of Entry procedure as visiting examinations have to be organised in advance of the official entry date.

Whilst every effort will be made to allocate a visiting examiner, it may be necessary in exceptional circumstances for centres to video record the performance for external assessment purposes.

Prior learning and progression

This specification builds on the knowledge, understanding and skills established by the National Curriculum at Key Stages 1, 2 and 3. It provides a foundation for further study at levels 2 and 3 in the National Qualifications Framework, including Intermediate GNVQ, BTEC First Diploma, AS and Advanced GCEs and VCEs.

There is no prescribed prior knowledge required for this specification. The qualification is available to the range of abilities at Key stage 4 and grades A* to G will be differentiated by the quality of the assessment outcomes.

Forbidden combinations and links with other subjects

Every specification is assigned a national classification code indicating the subject area to which it belongs.

Centres should be aware that students who enter for more than one GCSE qualification with the same classification code will have only one grade (the highest) counted for the purpose of the school and college performance tables.

The classification code for this specification is 5210.

Students entering for this specification may not, in the same series of examinations, enter for any other GCSE specification with the title Drama.

There are no significant overlaps with other qualifications, although there are useful links with the teaching of English. Students may use work created through Drama in the Speaking and Listening component of GCSE English Language and gain another perspective on the study of a play for GCSE English Literature. There are also links with the Creating Work units and Performing Work units in the Foundation and Intermediate GNVQ in Performing Arts. However, within the GNVQ, the work is created and performed within a vocational context.

Specification aims and assessment objectives

National qualifications framework criteria

The specification is based on the common criteria and the GCSE criteria, which are prescribed by the regulatory authorities including QCA and are mandatory for all awarding bodies.

There are no prescribed subject criteria for GCSE Drama, but the subject criteria for Art and Design, English Literature and Music have been used for the purposes of comparability in terms of content and the range of assessment tasks.

Aims

This specification aims to give students the opportunities to develop:

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

Knowledge and understanding

This specification requires students to develop knowledge and understanding of:

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

Skills

This specification requires students to develop the following skills in drama:

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

Assessment objectives

Students will demonstrate their knowledge and understanding of drama through:	
AO1	responding to ideas and issues in different contexts, demonstrating an appropriate use of drama to communicate meaning to others
AO2	developing and exploring ideas using appropriate forms to structure them into a meaningful piece of drama work
AO3	presenting ideas to others using appropriate performing and/or production skills to communicate their intentions
AO4	evaluating the effectiveness of their own drama work and the work of others and recognising the significance of historical, cultural and/or social influences.

Scheme of assessment

Introduction

This GCSE Drama specification is structured in two assessment papers. The full range of grades A* to G will be awarded in this specification, and differentiation will be by the quality of assessment outcomes. Paper 1 (coursework) may be assessed at any time during the course. However, the marks for Paper 1 must be submitted to Edexcel by a date to be notified in May in the year of entry and the external assessment of Paper 2 must take place between 1 March and 31 May in the year of entry.

Entry tiers

There is only one tier for GCSE Drama. The full range of grades A* to G will be awarded in this specification, and differentiation will be by the quality of assessment outcomes.

Relationship of assessment objectives to external assessment

Assessment objectives	Paper 1	Paper 2 Options a, b and c
AO1	20%	–
AO2	20%	–
AO3	–	40%
AO4	20%	–
Totals:	60%	40%

Internal assessment moderation procedures

To assist centres and to provide all the information required within this document, detailed internal assessment moderation procedures are given in *Appendix 2*. If it proves necessary to amend these details in any way in the future, centres will receive separate notification.

Quality of written communication (QoWC)

The quality of written communication will form part of the assessment criteria in the coursework paper (Paper 1).

Students will be assessed on their ability to:

- present relevant information in a form that suits its purpose
- ensure text is legible and that spelling, punctuation and grammar are accurate, so that meaning is clear
- use a suitable structure and style of writing.

Awarding, reporting and equivalence

The grading, awarding and certification of this specification will comply with the requirements of the GCSE Code of Practice for courses starting in September 2002, which is published by QCA. Qualifications will be graded and certificated on an eight-grade scale from A* to G.

GCSEs have broad equivalence to General National Vocational Qualifications in the following terms:

- two GCSEs at grade D to G and two GCSEs at grade A* to C are equivalent to one three-unit GNVQ at Foundation and Intermediate level respectively
- four GCSEs at grades D to G and four GCSEs at grade A* to C are equivalent to one six-unit GNVQ at Foundation and Intermediate level respectively.

Assessment language

Assessment of this specification will be available in English only. Assessment materials will be published in English only and all written and spoken work submitted for examination and moderation must be produced in English. However, it is recognised that performance work in drama may include non-verbal communication and use different languages to communicate dramatic intentions to an audience. Plays written in other languages must be performed in an English language version.

Students with particular requirements

Regulations and guidance relating to students with special requirements are published annually by the Joint Council for General Qualifications and are circulated to examinations officers. Guidance documentation may be obtained from the Joint Council website, www.jcgq.org.uk.

Edexcel will assess whether or not special consideration or concessions can be made for students with particular requirements. Requests should be addressed to:

Special Requirements
Edexcel Foundation
Stewart House
32 Russell Square
London WC1B 5DN

Private candidates

This specification is not available to private candidates.

Specification content

Paper 1: Drama coursework

60% internally assessed and externally moderated

Assessment focus:

Students will demonstrate their knowledge and understanding of drama through:

- AO1 **responding** to ideas and issues in different contexts, demonstrating an appropriate use of drama to communicate meaning to others
- AO2 **developing** and exploring ideas using appropriate forms to structure them into a meaningful piece of drama work
- AO4 **evaluating** the effectiveness of their own drama work and the work of others and recognising the significance of historical, cultural and/or social influences.

Unit 1: Drama exploration I

Study for this unit will include:

- exploring the dramatic potential of a range of ideas and issues
- responding to a range of texts from different times and cultures
- making comparisons and connections between texts
- shaping ideas to communicate meaning through the medium of drama
- selecting appropriate drama forms in the structuring of a piece of drama
- recording ideas for drama in the form of scripts, scenarios and/or story boards
- gaining a practical understanding of a range of drama forms
- evaluating the effectiveness of the individual's drama work and that of others
- developing performing, devising and improvisation skills
- developing and realising ideas within a group
- using the language of drama to communicate ideas to others.

Content

In this coursework unit, the emphasis is on students developing an understanding of ideas and issues through drama and using the medium and elements of drama to structure their responses into a meaningful piece of work. The ideas and responses will arise from different kinds of texts explored during the course. The texts will enable students to make connections and comparisons across different times and/or cultures. Within this unit, the work is intended to have meaning for the participants and is not intended for performance to a theatre audience. The work produced for this unit may, however, be developed and used as the material for the devised performance or performance support options in Paper 2 (Drama Performance).

Part of the process of teaching this unit will include sharing work in progress with others and responding to constructive feedback.

Teachers will provide a programme of study that will:

- enable students to engage in the range of drama activities listed below
- explore a range of texts chosen across different times and cultures
- offer opportunities for students to make connections and comparisons between texts.

Students will be required to call upon their learning acquired during the programme of study in their response to the final assessment tasks.

Programme of study

The programme of study will introduce students to the following:

a Explorative strategies

- **Still image** (one person acts as a sculptor and creates images by positioning individuals in the group in relation to one another to create a still image)
- **Thought-tracking** (stopping individuals during an in-role activity and asking them to reveal their inner thoughts at a particular moment)
- **Narrating** (providing a spoken commentary that accompanies stage action, or a story being related by a character)
- **Hot-seating** (a technique used to deepen an actor's understanding of a role. The individual sits in the 'hot seat' and has questions fired at them that they have to answer from the point of view of the role they are enacting)
- **Role-play** (an individual pretends to be someone else, by putting themselves in a similar position and imagining what that person might say, think and feel)
- **Cross-cutting** (creating a scene or scenes and then reordering the action by 'cutting' forwards and backwards to different moments)
- **Forum-theatre** (a scene is enacted and watched by the rest of the group. At any point in the drama, observers or actors can stop the action to ask for help or refocus the work. Observers can step in and add a role or take over an existing one)
- **Marking the moment** (having created a piece of drama work, individuals identify a significant moment in the piece. This can be done in discussion, marked by freezing the action, using captions, inner thoughts spoken out loud, using lighting to spotlight the moment, etc. The moment will represent significance for the individual in terms of revealing an understanding, an insight or evoking a feeling about the issue or idea being explored).

b The drama medium

- The use of costume, masks and/or makeup
- 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.

c The elements of drama

- **Action/plot/content** (the story, the characters, and/or the theme(s) of the drama)
- **Forms** (the way the story is told, the characters are portrayed and/or the themes are depicted)
- **Climax/anti-climax** (building and/or releasing tension in the drama and/or a sense of expectation)
- **Rhythm/pace/tempo** (the rate at which the action moves along and the extent to which this changes)
- **Contrasts** (for example, stillness vs activity/silence vs noise)
- **Characterisation** (the means used to portray a role using vocal and physical skills)
- **Conventions** (using techniques such as slow motion, freeze-frame, audience asides, soliloquy, establishing one part of the space as one location and a different part of the space as another location)
- **Symbols** (the representational use of props, gestures, expressions, costume, lighting, and/or setting. For example, blue lighting to represent night-time, a white costume to represent the innocence of a character).

d Drama texts

In this unit a ‘drama text’ is defined as any suitable stimulus material to which students will respond and use as the starting point for their own drama work. Students might explore the material through drama in order to gain a deeper understanding of the meaning of the text itself or as a way of making sense of the world.

When selecting material for use in this unit, teachers must ensure that students are introduced to examples taken from across different times and/or cultures. The list below gives a range of different types of stimulus material with an example of each. The examples indicate ways in which differences in time and/or culture might be achieved when selecting material for this unit of coursework. These examples are indicative and are not prescribed.

- **Poetry** (*The Rime of the Ancient Mariner* – Coleridge)
- **Artefacts: photographs, pictures, masks, props, costume, sculpture, object d’art** (an African mask)
- **Music** (South American pan-pipe music)
- **Play scripts** (*Statements* – Athol Fugard)
- **Live theatre performances** (Production of Shakespeare’s *Macbeth*)
- **Television, films and/or videos** (An episode of *The Bill*)
- **Newspaper and/or magazine articles** (A facsimile edition of the front page of a 1939 *Daily Mirror*)
- **Extracts from literary fiction and/or non-fiction** (An extract from *Tom Sawyer* by Mark Twain).

During the programme of study, students will be introduced to:

- **all** of the (a) **explorative strategies** listed above
- **each** of the aspects that make up the (b) **medium of drama**
- **all** of the (c) **elements of drama** listed above
- at least **one** example of **each** of the types of stimulus material listed under the (d) **drama texts** section.

Assessment

For the assessment of this unit, students will be required to:

- select appropriate (a) explorative strategies
- use the (b) medium and (c) elements of drama effectively
- explore at least two different types of (d) drama texts representing different times and/or cultures.

Different cultures

For the purposes of this specification, different cultures are defined as different ethnic, religious and/or social groups. When responding to different drama texts, students need to be aware of their historical and cultural significance. Students should be able to recognise the similarities and/or differences between the texts they are responding to and reflect this in their work.

Assessment tasks

Each student must participate in a ‘drama exploration workshop’ lasting a total of approximately six hours **and** produce a ‘portfolio of documentary evidence’ consisting of a maximum of six sheets of A4 paper.

The workshop will:

- be based around at least **two** different types of drama texts selected from section (d) above. The material selected by the teacher must be from different times and cultures
- enable students to use at least **four** of the explorative strategies from section (a) above in their response to the material
- require students to use at least **two** of the skills areas listed above in the drama medium section (b)
- provide opportunities for students to select and use appropriately the elements of drama as identified above in section (c) in their responses to the stimulus material.

The portfolio will consist of the following:

TASK 1: The response phase (AO1)

Students should capture on a maximum of two sheets of A4 paper (ie four sides) or a maximum of 1,000 words, their response to the drama texts presented. This part of the portfolio will focus on the choice of (a) ‘explorative strategies’ and require students to explain how the use of these strategies enhanced their understanding and appreciation of the (d) drama texts being explored. It also requires students to make connections and comparisons between the different drama texts used as stimulus material.

TASK 2: The development phase (AO2)

Students should capture on a maximum of two sheets of A4 paper (ie four sides) or a maximum of 1,000 words, a section of the workshop that has been developed using (b) the drama medium and (c) the elements of drama. This part of the portfolio requires students to present the script for a scene or section of the work that has emerged during the workshop process. The script may be presented in a format appropriate to the context of the drama that has been developed. (For example: (a) dialogue with stage directions; (b) a storyboard of the scene; (c) in-role writing). In this part of the unit, students should be able to demonstrate that they can use the medium and elements of drama effectively.

TASK 3: The evaluative phase (AO4)

Students should provide an evaluation of the workshop on a maximum of two sheets of A4 paper (ie four sides) or a maximum of 1,000 words. The evaluation will be a reflection on the effectiveness of the whole learning process gained through the workshop. Students should evaluate the work of others in the group as well as their own contribution to the workshop. In the evaluation, students should recognise the significance of the social, cultural and/or historical influences on the drama texts and how these have affected their own drama work.

The portfolio should not exceed six sheets of A4 paper, including any sketches, diagrams and drawings used. Students may use both sides of each sheet of A4 paper or replace any sheet of A4 paper with a sheet of A3. Only one side of A3 may be used. Students may use IT in the production of the portfolio, but teacher-assessors must be able to authenticate that it is the student's own and unaided work.

Unit 2: Drama exploration II

Study for this unit will include:

- interpreting a complete and substantial play text
- recognising the ways in which playwrights, directors, designers and/or performers communicate meaning through the medium of drama
- selecting appropriate elements of drama to interpret a complete and substantial play text
- gaining a practical understanding of the medium of drama through the exploration of a complete and substantial play text
- evaluating the effectiveness of different interpretations of a complete and substantial play text
- developing performing skills and rehearsal techniques
- developing and realising ideas in response to a play within a group
- using the language of drama to communicate ideas to others
- recognising the ways in which playwrights record their instructions in a script
- applying drama skills in the realisation of extracts from a complete and substantial play text
- approaches to developing characters and/or roles
- exploring different staging methods
- understanding the social, cultural and historical context of a complete and substantial play text.

Content

In this coursework unit, the emphasis is on students developing an understanding of the ways in which playwrights record their ideas in a script and how performers, directors and designers use drama to interpret and realise these ideas in performance. Within this unit, the work is intended to have meaning for the participants and is not intended for performance to a theatre audience. The work produced for this unit may, however, be developed and used as the material for the performance support (option b) or scripted performance (option c) options in Paper 2 (Drama Performance). Part of the process of teaching this unit will include sharing work in progress with others and responding to constructive feedback.

Teachers will provide a programme of study that will:

- enable students to engage in a range of drama activities and apply these activities to a complete and substantial play text
- explore a complete and substantial play text that will engage the interest of students in terms of subject matter and the treatment of themes.

Students will be required to call upon their learning acquired during the programme of study in their response to the final assessment task.

Programme of study

The programme of study will introduce students to the following within the context of exploring a complete and substantial play text:

a Explorative strategies

- **Still image** (one person acts as a sculptor and creates images by positioning individuals in the group in relation to one another to create a still image)
- **Thought-tracking** (stopping individuals during an in-role activity and asking them to reveal their inner thoughts at a particular moment)
- **Narrating** (providing a spoken commentary that accompanies stage action, or a story being related by a character)
- **Hot-seating** (a technique used to deepen an actor's understanding of a role. The individual sits in the 'hot seat' and has questions fired at them that they have to answer from the point of view of the role they are enacting)
- **Role-play** (an individual pretends to be someone else, by putting themselves in a similar position and imagining what that person might say, think and feel)
- **Cross-cutting** (creating a scene or scenes and then reordering the action by 'cutting' forwards and backwards to different moments)
- **Forum-theatre** (a scene is enacted and watched by the rest of the group. At any point in the drama, observers or actors can stop the action to ask for help or refocus the work. Observers can step in and add a role or take over an existing one)
- **Marking the moment** (having created a piece of drama work, individuals identify a significant moment in the piece. This can be done in discussion, marked by freezing the action, using captions, inner thoughts spoken out loud, using lighting to spotlight the moment, etc. The moment will represent significance for the individual in terms of revealing an understanding, an insight or evoking a feeling about the issue or idea being explored).

b The drama medium

- The use of costume, masks and/or makeup
- 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.

c The elements of drama

- **Action/plot/content** (the story, the characters, and/or the theme(s) of the drama)
- **Forms** (the way the story is told, the characters are portrayed and/or the themes are depicted)
- **Climax/anti-climax** (building and/or releasing tension in the drama and/or a sense of expectation)

- **Rhythm/pace/tempo** (the rate at which the action moves along and the extent to which this changes)
- **Contrasts** (for example, stillness vs activity/silence vs noise)
- **Characterisation** (the means used to portray a role using vocal and physical skills)
- **Conventions** (using techniques such as slow motion, freeze-frame, audience asides, soliloquy, establishing one part of the space as one location and a different part of the space as another location)
- **Symbols** (the representational use of props, gestures, expressions, costume, lighting, and/or setting. For example, blue lighting to represent night-time, a white costume to represent the innocence of a character).

(d) A complete and substantial play text

The play text chosen for this unit of coursework must meet all of the following criteria:

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

A list of 100 play texts is provided in *Appendix 4*. This list is intended to be indicative and is not prescriptive.

During the programme of study, students will be introduced to:

- **all** of the (a) explorative strategies listed above
- **each** of the aspects that make up the (b) medium of drama
- **all** of the (c) elements of drama listed above
- at least **one** complete and substantial play text that meets all of the criteria listed in section (d) above.

Assessment

For the purposes of assessment in Unit 2, students are required to apply the activities listed in the contents section to the context of exploring a play, whereas in Unit 1 the context relates to the structuring of their own drama work. A play can be the starting point for work in Unit 1, but it should be a different play from that explored in Unit 2. Part of the course of study must include either a visit to a live theatre performance or the opportunity to see other students performing a scene from a play in order to give students first-hand experience of theatre practitioners using the elements and the medium of drama.

For the assessment of this unit, students will be required to:

- select appropriate (a) explorative strategies
- use the (b) medium and (c) elements of drama effectively
- explore (d) a complete and substantial play text. (Within the time constraints of the workshop, it may only be possible to use selected scenes from the play chosen, but students must be able to relate the extracts to the play as a whole.)

Assessment tasks

Each student must participate in a ‘drama exploration workshop’ lasting a total of approximately six hours **and** produce a ‘portfolio of documentary evidence’ consisting of a maximum of six sheets of A4 paper.

The workshop will:

- be based around a complete and substantial play text as defined in section (d) above.
- enable students to use at least **four** of the explorative strategies from section (a) above in their response to sections of the play
- require students to use at least **two** of the skills areas listed above in the drama medium section (b)
- provide opportunities for students to select and use appropriately the elements of drama as identified above in section (c) in their responses to the play text being explored.

The portfolio will consist of the following:

TASK 1: The response phase (AO1)

Students should capture on a maximum of two sheets of A4 paper (ie four sides) or a maximum of 1,000 words, their response to the play text being explored. This part of the portfolio will focus on the choice of (a) ‘explorative strategies’ and require students to explain how the use of these strategies enhanced their understanding and appreciation of the play text being explored.

TASK 2: The development phase (AO2)

Students should capture on a maximum of two sheets of A4 paper (ie four sides) or a maximum of 1,000 words, the ways in which a section of the play that has been explored using (b) the drama medium and (c) the elements of drama. This part of the portfolio requires students to demonstrate their understanding and interpretation of a scene or section of the play that has emerged during the workshop process.

The work for this assessment task can be presented as a series of sketches, drawings, textual annotations, written statements and/or diagrams that aptly summarise the student’s ideas for staging a scene or scenes from the play that have emerged during the workshop process.

TASK 3: The evaluative phase (AO4)

Students should provide an evaluation of the work of others based **either** on a play explored under workshop conditions **or** on a live performance of any play. The evaluation should be captured on a maximum of two sheets of A4 paper (ie four sides) or a maximum of 1,000 words. The evaluation will be a reflection on the effectiveness of the interpretation of a play seen under workshop or performance conditions. The work of others being evaluated can be of any play but the evaluation should reflect the students’ understanding and appreciation of how others are using the medium and elements of drama. In the evaluation, students should recognise the significance of the social, cultural and/or historical influences on the play and/or the performance and be able to make connections and comparisons between written and performed texts.

The portfolio for Unit 2 should not exceed six sheets of A4 paper, including any sketches, diagrams and drawings used. Students may use both sides of each sheet of A4 paper or replace any sheet of A4 paper with a sheet of A3. Only one side of A3 may be used. Students may use IT in the production of the portfolio, but teacher-assessors must be able to authenticate that it is the student’s own and unaided work.

Marking and assessment procedures

The teacher will be the assessor for this paper. Teachers will use evidence from the student's practical work during each of the 'drama exploration workshops' and from the documentary evidence presented in the portfolio for each unit to arrive at an overall mark out of 120. Detailed criteria for assessment can be found on pages 20 – 22.

Unit 1 is marked out of 60 and Unit 2 is marked out of 60. The two marks must be added together to give a total mark out of 120. The mark out of 120 is the one submitted on the optically read teacher examiner mark sheet (OPTEMS).

Area standardisation meetings

All teacher-assessors must be standardised to the appropriate national standard applicable to this qualification. A standardisation pack of materials will be available for new centres and to centres that have not met the standard of marking the previous year, on request to Edexcel. This will include material designed for centres to acquaint themselves with the standard of marking required. When centres require standardisation materials application should be made to the drama assessment office.

Internal standardisation

Where more than one teacher is assessing students in a centre, one teacher must take responsibility for internal standardisation of the centre's marking. This must be the teacher who has attended the area standardisation meeting. The sample sent to the moderator should be made up of students from different teaching groups.

Edexcel reserves the right to check that internal standardisation has taken place and/or check the consistency of marking by appointing a moderator to visit a centre or by requesting further examples of assessed work.

Edexcel reserves the right to use anonymously examples of Paper 1 coursework for the purposes of moderator training, teacher-assessor training and in any teacher support materials.

Assessment evidence

Centres are required to submit the following assessment evidence and documentation to a moderator appointed by Edexcel. The date for submission will be notified separately.

No	Document	Description
1	A copy of the record of work for the two 'drama exploration workshops'.	The record of work should include the initial stimulus material (a play for Unit 2) being explored and the activities that the students have taken part in. It should also illustrate how the opportunity for the documentary evidence arose during the sessions.
2	A sample of student portfolios containing the Unit 1 and Unit 2 work. (These MUST be the same students for the two units of coursework.)	The sample must include the student with the lowest mark and the student with the highest mark out of 120. A minimum of 10 portfolios per centre will be required plus one portfolio for every 10 students up to a maximum of 20 portfolios. The portfolio should not exceed six sheets of A4 paper (both sides) or A3 (one side only) for Unit 1 and six sheets of A4 paper (both sides) or A3 (one side only) for Unit 2.
3	A video recording of a complete session of up to 2 hours maximum for Unit 1 and of up to 2 hours maximum for Unit 2.	The video recording of both sessions, which must be on VHS format, 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.	This should provide the moderator with supporting comments for the overall mark given using evidence from the practical sessions and the portfolio of documentary evidence.
5	A copy of the centre details sheet.	This provides details of teaching groups, the mark range and the internal standardisation process.
6	A copy of a completed centre register form.	This lists all candidates in candidate number order and records the total mark.
7	A copy of a video record time sheet.	This details the activities video recorded in the session.
8	A copy of a completed OPTEMS 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.

All forms required for the teacher-examiners are provided in the *Instructions for the Conduct of the Examination* sent to centres in the autumn term, with the exception of the OPTEMS. This will be sent to centres after entries have been made in the spring term.

Additional information

- Each assessment objective is marked out of 20, giving a total mark out of 60 for each of the coursework units. The mark for each unit must be added together to give a total mark out of 120.
- The three assessment objectives in this paper are equally weighted.
- The assessment of this paper may take place at any time during the course.
- Guidance on the choice of plays for Paper 1, Unit 2 is given in *Appendix 3* of this specification.
- For pre-16 students the assessment is not likely to be earlier than the summer term of Year 10.
- Each of the six hours of workshop should be perceived by the centre as a formal assessment period, but it can be organised in a number of ways. For example, it could take the form of six one-hour sessions, four 1½-hour sessions, two three-hour sessions, a one-day six-hour workshop, eight 45-minute sessions or any combination of these.
- The six hours of workshops represents the time for the practical work only. Any research into the exploration of a stimulus, reading of a play, watching a video and/or seeing a live performance can take place outside of this period. The portfolios of documentary evidence can be put together at any time outside of this practical period up until the centre's internal deadline for the handing in of coursework.
- The portfolio of documentary evidence should not exceed six sheets of A4 paper for each of the coursework units, (24 sides of A4 in total). An A3 sheet may replace any sheet of A4, but only one side of each A3 sheet may be used. If the work is word processed the smallest font size used should be equivalent to Times New Roman 11 point.
- Teachers should use the following assessment grids to determine each student's achievement against the three assessment objectives.
- The evidence for each student's achievement should arise from both the practical work and the portfolio of documentary evidence.
- The quality of written communication is embedded within the third descriptor against each of the objectives. The evidence for this will be in the portfolio.

Assessment criteria – Paper 1: Units 1 and 2 – Drama Exploration

AO1: Response (20 marks)

		Candidates will:
Band 1 17 – 20	<ul style="list-style-type: none"> Unit 1: Recognise and articulate a range of connections between texts and compare them in knowledgeable way. Unit 2: Present a thought through interpretation of the play that is fully justified. Clearly focus their ideas and suggestions on aspects of form and structure and they will be shaped with originality. Present their ideas in ways that clearly demonstrate an understanding of form and structure. 	
Band 2 13 – 16	<ul style="list-style-type: none"> Unit 1: Make clear connections between texts and make comparisons with some justification. Unit 2: Interpret the play with knowledge and understanding, giving reasons for the chosen approach. Focus their ideas and suggestions on aspects of form and structure and with some originality in the shaping. Present their ideas in a way that shows they are being shaped with a sense of form and structure. 	
Band 3 8 – 12	<ul style="list-style-type: none"> Unit 1: Recognise a number of similarities and differences between texts. Unit 2: Demonstrate a viable interpretation of the play that is intuitive rather than considered. Focus their ideas and suggestions on form and structure for most of the time with occasional originality in the shaping. Present their ideas in an appropriate form so that there is some sense of shaping. 	
Band 4 4 – 7	<ul style="list-style-type: none"> Unit 1: Attempt to make some connections between different texts. Unit 2: Show that they can interpret some aspects of the play with guidance. Contribute ideas and suggestions that may be somewhat derivative. Present ideas and suggestions that may be somewhat derivative. 	
Band 5 1 – 3	<ul style="list-style-type: none"> Unit 1: Make little or no connection between different texts. Unit 2: Make some basic responses to the play. Occasionally contribute few ideas and suggestions that may sometimes be inappropriate. Present ideas in a basic way. 	

AO2: Development (20 marks)

		Candidates will:
Band 1	17 – 20	<ul style="list-style-type: none"> • Demonstrate their ability to explore issues and ideas in an expressive, analytical, reflective and personal way. • Experiment creatively with forms, genres, materials and approaches as an integral part of the development process. • Use a suitable structure and style of writing that clearly communicates the ways in which the ideas have been shaped.
Band 2	13 – 16	<ul style="list-style-type: none"> • Demonstrate their ability to explore issues and ideas with some thought, imagination and understanding. • Make imaginative use of forms, genres, approaches and materials as part of the development process. • Select a method of presentation that captures and communicates the shaping of ideas with some success.
Band 3	8 – 12	<ul style="list-style-type: none"> • Demonstrate their ability to explore issues and ideas, displaying some insight but with little depth or reflection. • Use a range of forms, approaches and materials with some invention as part of the development process. • Select a style of writing and/or presentation that communicates a sense of how the ideas have been shaped.
Band 4	4 – 7	<ul style="list-style-type: none"> • Demonstrate some development of issues and ideas but with limited means of expression. • Select and use some forms and materials as part of the development process. • Attempt to communicate the way they have shaped ideas despite lapses in spelling, punctuation and grammar.
Band 5	1 – 3	<ul style="list-style-type: none"> • Demonstrate a basic development of issues and ideas but without reflection or understanding of structure. • Take part in the use of forms and materials during the development process with guidance. • Communicate some of their intentions in the portfolio but errors will be difficult to ignore.

AO4: Evaluation (20 marks)

	Candidates will:
Band 1 17 – 20	<ul style="list-style-type: none"> Unit 1: Show a clear and consistent understanding and appreciation of the ways in which others use the elements and medium of drama in their work, making critical judgements that are informed and well justified. Unit 2: Show a clear and consistent understanding and appreciation of the ways in which others use the elements and medium of drama in realising a written text in performance. Making critical judgements that are informed and well justified. Evaluate the effectiveness of the drama constructively and objectively making informed judgements about the ways in which the social, cultural and/or historical influences are communicated. Evaluate the work using an appropriate style of writing that communicates clearly and with almost faultless accuracy.
Band 2 13 – 16	<ul style="list-style-type: none"> Unit 1: Recognise and discuss the way others use the elements and medium of drama in their work, making judgements that are informed and to some extent justified. Unit 2: Recognise and discuss the way others interpret a written text in performance. Making judgements that are informed and to some extent justified. Evaluate the effectiveness of the drama with some insights into the social, cultural and/or historical influences showing an intuitive sense of how and what is communicated. Evaluate the work in a satisfactory way with some attempt at using an appropriate means of expression with considerable technical accuracy.
Band 3 8 – 12	<ul style="list-style-type: none"> Unit 1: Discuss the ways in which others use the elements and medium of drama making some informed judgements. Unit 2: Discuss the ways in which others use the elements and medium of drama recognising connections between written and performed texts. Evaluate the drama by being able to describe its effectiveness with occasional attempts to show how the social, cultural and/or historical influences are communicated. Evaluate their work using the vocabulary of drama with some facility and a reasonably accurate use of spelling, punctuation and grammar.
Band 4 4 – 7	<ul style="list-style-type: none"> Unit 1: Recognise some of the ways in which others are using the elements and medium of drama. Unit 2: Recognise the ways in which a written text is realised in performance. Attempt to evaluate the effectiveness of the drama with passing references to the social, cultural and/or historical influences but criticism 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.
Band 5 1 – 3	<ul style="list-style-type: none"> Unit 1: Describe the work of others in a simple way without reference to the language of drama. Unit 2: Describe the work of others in a simple way without making connections between a written and performed text. Occasionally evaluate the drama in a simple and descriptive manner with little or no recognition of the social, cultural and/or historical influences. Communicate a simple meaning but errors in spelling, punctuation and grammar will impede clarity.

Paper 2: Drama performance

40% externally assessed practical examination

Assessment focus:

Option a: Devised performance

Option b: Performance support

Option c: Scripted performance

Students will demonstrate their knowledge and understanding of drama through:

AO3 **presenting** ideas to others using the appropriate performing and/or production skills to communicate their intentions.

Study for this paper will include:

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

Content

Students will draw on their learning about drama, which has taken place in Paper 1, to inform their performance work.

- In Paper 1, Unit 1, students have used drama form to explore ideas and issues. In Paper 2, students can develop this work to create a piece of devised theatre.
- In Paper 1, Unit 2, students have used drama form to explore a play and interpret it from the point of view of a practitioner of theatre. In Paper 2, students can develop this work by taking part in a production of some or all of the play to an audience and experience the play under performance conditions.

There are three options within this paper that reflect different contexts in which the assessment of performance work in drama can take place.

Option a: Devised performance

- This option enables students to be assessed through the performance of an original piece of drama that they have devised in a group of between **three and nine** students in a performance lasting between approximately 15 minutes for smaller groups and 45 minutes maximum for larger groups.
- This option also enables students to use a script as a starting point but to adapt it, to manipulate the text and to embellish it with their own ideas.
- Students are assessed on the way they have explored a role as manifest in the final performance and on their use of performing skills to communicate their intentions to an audience (assessment objective AO3 – 40%).

Option b: Performance support

- This option enables students to be assessed through their application of a theatre craft (lighting, sound, costume, stage design, masks/makeup) within the performance of a devised or scripted play.
- Students must demonstrate their craft by keeping records of the design process and demonstrating the design in a performance.
- Students taking this option must be part of a performance company.
- Students are required to give a presentation of approximately five minutes to the visiting examiner before the performance to support their documentary evidence and to present their completed artefact(s) under performance conditions (assessment objective AO3 – 40%).

Option c: Scripted performance

- This option enables students to be assessed through the performance of a role or roles within the production of a play or an extract from a play. The performance must take place within a group of between **three and nine** students and last between approximately 15 minutes for smaller groups and 45 minutes maximum for larger groups. The script can be amended and edited for performance, but the students are essentially interpreting existing material.
- Students are assessed on the way in which they use their acting skills to communicate their interpretation of a role to an audience (assessment objective AO3 – 40%).

Assessment tasks

For option a: Devised performance:

- Students will develop a role or roles by responding to any stimulus material and create a piece of original drama.
- Students should be able communicate their role effectively to an audience.
- Devised work should be approximately 15 minutes in length for smaller groups and a maximum of 45 minutes in length for larger groups.
- The group size should be between **three and nine** students.
- Students can work in larger groups than nine if additional students are working with them in a support role as part of option b.

For option b: Performance support:

Students will take on the responsibility of supporting one performance only by providing stage design, costume, lighting, masks/makeup or sound. The examiner must see a demonstration of their theatre craft within the context of a performance.

- In addition students must present their ideas and documentary evidence to the examiner before the performance by giving a presentation lasting no more than five minutes.

For each theatre craft, students should provide the following:

i **Costume**

The student must provide:

- documentary evidence of research and sketches
- 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 for other hired or found costumes used in the performance
- at least **one** constructed costume seen within the context of the performance.

ii **Masks/makeup**

The student must provide:

- documentary evidence of research and sketches
- 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 makeup) and construction methods (for a mask)
- a demonstration of at least **one** mask **or** **two** makeups in performance conditions.

iii **Stage design**

The students must provide:

- documentary evidence of research and sketches
- a 1:25 scale model of the final design to be realised in the performance space
- a justification for the final design decision
- a 1:25 scale ground plan and/or scale drawing of any designed properties
- the design (setting and/or properties) as realised within the context of the performance.

iv **Lighting**

The student must provide:

- documentary evidence of research and sketches
- the final lighting design with grid plan and a lantern schedule

- a lighting plot or cue sheet showing at least **four** different lighting states
- a justification for the final lighting design
- a demonstration of the lighting plot within the context of the performance.

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

v **Sound**

The student must provide:

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

(* any appropriate sound reproduction medium may be used)

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

For option c: scripted performance:

Students will take on a role within a scripted play. This could be a play explored in Paper 1.

- The play chosen should have a balance of roles within it for each student.
- The play performed can be a one-act play, an extract from a play or an adaptation of a play, but for this option the intention is to remain faithful to the text. If the text is radically altered, students should be assessed under option (a) Devised performance.
- The minimum performance time should be approximately 15 minutes for small groups, while larger groups of up to nine students could perform in a play lasting up to 45 minutes maximum.
- Students should be able to communicate their role effectively to an audience.
- Teachers should give guidance on the students' choice of play.
- Further guidance on the selection of plays is given in *Appendix 4*.

Marking and assessment procedures

A visiting examiner appointed by Edexcel will externally assess each student's contribution to a performance. The examination will take place between 1 March and 31 May, in the year of student entry, on a date mutually agreed between the centre and the visiting examiner. Whilst every effort will be made to provide an examiner on the date and time requested by centres, this is subject to the availability of visiting examiners. In exceptional circumstances, centres may be required to video record the performance for external assessment purposes.

All forms required by the examiner are provided in the *Introduction for Conduct of the Examination* booklet sent to centres in the autumn term. These forms must be sent to the visiting examiner at least 10 working days before the date of the examination. Centres may also be requested to send copies of scripts in situations where the examiner may not be familiar with the play being performed. Candidates can only be examined in one performance group designated by the centre in advance of the examination day.

Paper 2 is the externally assessed component of the qualification and examiners are therefore not at liberty to discuss the marking of the student's work with centres. Examiners will award marks strictly on the evidence as presented on the day. Teachers are **not** required to give marks for this paper.

Enquiries after results (EARs)

Centres should note that, because of the ephemeral nature of this paper, a report or an enquiry after results is available only if each examination performance is recorded on standard video and the tape is sent to the examiner within three working days.

All centres are required to video record the performances. Each student must be shown clearly at the start of each group performance and clearly announce their name/candidate number and role(s) to camera. This is to enable examiners to easily identify students in the event of an enquiry after results.

Centres are advised to keep a copy of the video performances.

Edexcel reserves the right to use samples of examination videos in the training of examiners and in teacher support materials.

Managing the performance support options

Students choosing the performance support options will need careful guidance. This option should **not** be a choice simply because students cannot act. Teachers will need to ensure themselves that students have developed the necessary theatre craft skills during the course so that they can be applied successfully within the context of a performance. Students undertaking a performance support role will need as structured an approach during the rehearsal period as that of the actors. Teachers will need to meet with students offering this option on a regular basis to review their progress and to ensure that they have the support that is required in terms of resources. The process of arriving at the final product is as important in this option as the end product. For this reason, students should be encouraged to keep a working sketch book or note book to record their ideas. Centres need not expend a vast amount of resources in order to create an effective design outcome. Particular care should be taken with stage design, which does not necessarily require complex sets to be built. Simple but effective is the key to performance support work at this level. The plans may show the student's expansive and expensive ideas but the final outcome must recognise the constraints of time, resources and budget. One further constraint for all performance support students will be the requirement to change any set, costumes, lighting, and/or props within the changeover period.

Teachers will also need to guide students in their choice of skill area and ensure that performance support students are assigned to a suitable performance group. If students are working on a devised piece, performance support students should be able to influence the development of the work to ensure that there is scope to use their particular skill. For example, if a group decides to perform roles wearing black jeans and white 'T' shirts, there will be little scope for a costume design student. Similarly, a student offering lighting and sound would have to ensure that there is scope for the use of lighting and sound within the devised piece.

With scripted performance, teachers will need to ensure that the play or extract from a play gives performance support students adequate scope to present their skill. For example, a play that requires only one lighting state will not be suitable for a student offering lighting as a skill.

Arrangements for the practical examination

The practical examination requires a certain amount of organising on the part of centres. The larger the number of candidates being entered for this specification, the more complex the arrangements become.

Where centres have 40 or more candidates the examiner will expect to mark at least 40 candidates in a day. Examiners will not make more than one visit for centres entering fewer than 40 candidates. Most centres have only **one** performance space, so time has to be allowed for the changeover between different performing groups. It is also important to make sure that each group has responsibility for setting and striking their own set, props and costumes. It is essential to have some sort of storage area designated for each performing group's materials in order to prevent students from blocking fire exits and gangways.

Centres must provide the examiner with a table and light in order to make notes. The examiner must not be overlooked by audience members.

Centres must also provide a quiet, separate room for examiners to use to complete their marking between performances.

Although the maximum group size is nine, most students find it easier to work in smaller groups of between four and seven students.

The assessment window for Paper 2 drama performance is over a period of 14 – 15 weeks. Centres entering more than 40 candidates may therefore wish to stagger the dates of the examination over this period and have separate dates for each group of 40 candidates. For example, centres with 120 candidates could have three different examination dates spread out across March, April and May.

Centres should note that the examination can take place outside normal school working hours when there are likely to be fewer disturbances from extraneous noise.

Additional information

- Students are required to work collaboratively in a group where the minimum number of students is **three** and the maximum number of students is **nine**.
- Students are required to perform work that would communicate itself to an audience where English is the target language.
- The performance may have an identified audience. For example, a performance for junior schools or a performance for a retirement association.
- The approximate length for a **performance** is between **15 minutes** for small groups and **45 minutes** for larger groups.
- Examiners will mark Paper 2 out of 40, using the guideline assessment criteria that follow.

- Where the performance piece is jointly devised and/or directed by the students, the teacher's task will be to guide and advise the class and to make available to the class as wide a range as possible of appropriate materials and resources. Decisions as to how these materials and resources are to be used are the responsibility of the students.
- Where the teacher directs the performance, the task is to give a sense of direction and to ensure that all students have the opportunity for the ownership of roles.
- Students who choose option b: performance support, should offer only **one** of the following skills:
 - a **costume**
 - b **masks/makeup**
 - c **stage design**
 - d **lighting**
 - e **sound.**
- Option b: performance support must be part of Paper 2, Drama Performance seen by the visiting examiner. The maximum group number of **nine** students does **not** include students being examined in this option.
- Up to **five** students taking option b can be assessed as part of an option a or c performance group as long as each is offering a different theatre craft.
- Students choosing option b are required to make a presentation of their documentary evidence to the examiner before the performance to support their ideas and design decisions. The examiner will **not** interview them.
- Each student offering option b performance support will be assessed via his or her contribution to the performance, their presentation and the documentary evidence.

Resources

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

- Lighting students need access to at least two different kinds of lantern, six controllable circuits and two pre-sets.
- Students offering sound need access to a sound reproduction system, a quality master recording/playback machine, a microphone and pre-recorded sound sources.
- Students offering costume, stage design, masks/makeup and properties need to work within budget constraints, but should have access to suitable construction materials.

Copyright note

It must be understood that the performance and the recording of the performance are for examination purposes only. Centres undertaking any performances or recordings of performances outside the context of the examination must seek copyright permission for works in copyright. The copyright act allows exemptions only where work is performed and recorded for the purposes of assessment in an educational context.

Assessment criteria for the external assessment of Paper 2: Drama Performance. Option a: Devised performance

Students will:

Marks	1 – 8	9 – 16	17 – 24	25 – 32	33 – 40
AO3 Presenting	<ul style="list-style-type: none"> use vocal and movement skills in a basic way with little regard to character and/or style. 	<ul style="list-style-type: none"> use vocal and movement skills with some attempt at characterisation and style. 	<ul style="list-style-type: none"> use appropriate vocal and movement skills in terms of characterisation and style. 	<ul style="list-style-type: none"> use vocal and movement skills with a good degree of control in terms of characterisation and style. 	<ul style="list-style-type: none"> use vocal and movement skills with an excellent degree of control in terms of characterisation and style.
	<ul style="list-style-type: none"> create a role or roles with basic commitment and imagination. 	<ul style="list-style-type: none"> create a role or roles which show some commitment and imagination. 	<ul style="list-style-type: none"> create a role or roles with appropriate commitment and imagination. 	<ul style="list-style-type: none"> create a role or roles with good levels of commitment and imagination. 	<ul style="list-style-type: none"> create a role or roles that show excellent levels of commitment and imagination.
	<ul style="list-style-type: none"> connect with other performers in a basic way and sporadically communicate the intention of the piece to the audience. 	<ul style="list-style-type: none"> connect effectively with other performers some of the time and communicate the intentions of the piece to the audience. 	<ul style="list-style-type: none"> connect with other performers most of the time and communicate the intentions of the piece to the audience with some success. 	<ul style="list-style-type: none"> have a good rapport with other performers and communicate the intentions of the piece to the audience with clarity. 	<ul style="list-style-type: none"> have an excellent rapport with other performers and communicate the intentions of the piece to the audience inventively and with consistent control and clarity.
	<ul style="list-style-type: none"> show basic control over, and appreciation of, the chosen style and form. show basic understanding of the content or purpose of the piece. 	<ul style="list-style-type: none"> show some effective control over, and appreciation of, the chosen style and form. show some effective understanding of the content and purpose of the piece. 	<ul style="list-style-type: none"> show an appropriate control over, and appreciation of, the chosen style and form. show appropriate understanding of the content and purpose of the piece. 	<ul style="list-style-type: none"> demonstrate a good control over, and appreciation of, the chosen style and form. show good understanding of the content and purpose of the piece. 	<ul style="list-style-type: none"> demonstrate excellent control over, and appreciation of, the chosen style and form. show excellent understanding of the content and purpose of the piece.

Assessment criteria for the external assessment of Paper 2: Drama Performance.

Option b: Performance support

Students will:

Marks	1 – 8	9 – 16	17 – 24	25 – 32	33 – 40
A03 Presenting	<ul style="list-style-type: none"> show that they have made use of some basic techniques and/or materials in a limited way. 	<ul style="list-style-type: none"> show they have used some appropriate techniques and materials in a limited way. 	<ul style="list-style-type: none"> show that they have used the appropriate techniques and materials to realise a design that is functional. 	<ul style="list-style-type: none"> show that they have used the appropriate techniques and materials to realise a design that has some invention and works well in performance. 	<ul style="list-style-type: none"> show that they have used the appropriate techniques and materials to realise a design that has flair and works with noticeable success.
	<ul style="list-style-type: none"> use design and technical elements in the performance in an awkward way that may inhibit the performance. 	<ul style="list-style-type: none"> use design and technical elements in the performance in an obvious, but effective, way. 	<ul style="list-style-type: none"> use design and technical elements so that they work in the performance with some success. 	<ul style="list-style-type: none"> use design and technical elements so that they are successfully incorporated into the performance. 	<ul style="list-style-type: none"> use design and technical elements very successfully so that they are fully integrated into the performance.
	<ul style="list-style-type: none"> communicate to the audience some basic intentions through the use of a theatre craft. 	<ul style="list-style-type: none"> communicate effectively to the audience some limited intentions through the use of a theatre craft. 	<ul style="list-style-type: none"> communicate to the audience their intentions through competent use of a theatre craft. 	<ul style="list-style-type: none"> communicate to an audience an effective interpretation of the piece using a theatre craft with control and some imagination and invention. 	<ul style="list-style-type: none"> communicate to the audience an imaginative interpretation of the piece using a theatre craft inventively and with consistent control.
	<ul style="list-style-type: none"> show, through the application of the theatre craft, a basic control over, and appreciation of, the chosen style and form. 	<ul style="list-style-type: none"> show, through the application of the theatre craft, some effective control over, and appreciation of, the chosen style and form. 	<ul style="list-style-type: none"> show, through the application of the theatre craft, satisfactory control over, and appreciation of, the chosen style and form. 	<ul style="list-style-type: none"> demonstrate, through the application of the theatre craft, good control over, and appreciation of, the chosen style and form. 	<ul style="list-style-type: none"> demonstrate, through the application of the theatre craft, excellent control over and appreciation of, the chosen style and form.
	<ul style="list-style-type: none"> produce rudimentary documentation that gives only basic information about the application of the theatre craft. 	<ul style="list-style-type: none"> produce a limited range of documentation that gives some appropriate information about the application of the theatre craft. 	<ul style="list-style-type: none"> produce clear documentation that gives appropriate information about the application of the theatre craft. 	<ul style="list-style-type: none"> produce good documentation that gives detailed explanations about the application of the theatre craft. 	<ul style="list-style-type: none"> produce excellent documentation that gives very detailed explanations about the application of the theatre craft.

Assessment criteria for the external assessment of Paper 2: Drama Performance. Option c: Scripted performance

Students will:

Marks:	1 – 8	9 – 16	17 – 24	25 – 32	33 – 40
AO3 Presenting	<ul style="list-style-type: none"> use vocal and movement skills in a basic way with little regard to character and/or style. 	<ul style="list-style-type: none"> use vocal and movement skills with some attempt at characterisation and style. 	<ul style="list-style-type: none"> use appropriate vocal and movement skills in terms of characterisation and style. 	<ul style="list-style-type: none"> use vocal and movement skills with a good degree of control in terms of characterisation and style. 	<ul style="list-style-type: none"> use vocal and movement skills with an excellent degree of control in terms of characterisation and style.
	<ul style="list-style-type: none"> interpret a role or roles with a basic commitment and imagination 	<ul style="list-style-type: none"> interpret a role or roles, which shows some commitment and imagination. 	<ul style="list-style-type: none"> interpret a role or roles with appropriate commitment and imagination. 	<ul style="list-style-type: none"> interpret a role or roles with good levels of commitment and imagination. 	<ul style="list-style-type: none"> interpret a role or roles that show excellent levels of commitment and imagination.
	<ul style="list-style-type: none"> connect with other performers in a basic way and communicate some of the intentions of the piece to the audience. 	<ul style="list-style-type: none"> connect effectively with other performers some of the time and communicate the intentions of the piece to the audience. 	<ul style="list-style-type: none"> connect with other performers most of the time and communicate the intentions of the piece to the audience with some success. 	<ul style="list-style-type: none"> have a good rapport with other performers and communicate the intentions of the piece to the audience with clarity. 	<ul style="list-style-type: none"> have an excellent rapport with other performers and communicate the intentions of the piece to the audience inventively and with consistent control and clarity.
	<ul style="list-style-type: none"> show basic control over, and appreciation of, the chosen style and form. 	<ul style="list-style-type: none"> show some effective control over, and appreciation of, the chosen style and form. 	<ul style="list-style-type: none"> show an appropriate control over, and appreciation of, the chosen style and form. 	<ul style="list-style-type: none"> demonstrate a good control over, and appreciation of, the chosen style and form. 	<ul style="list-style-type: none"> demonstrate excellent control over, and appreciation of, the chosen style and form.
	<ul style="list-style-type: none"> show basic understanding of the content or purpose of the piece. 	<ul style="list-style-type: none"> show some effective understanding of the content and purpose of the piece. 	<ul style="list-style-type: none"> show an appropriate understanding of the content and purpose of the piece. 	<ul style="list-style-type: none"> show good understanding of the content and purpose of the piece. 	<ul style="list-style-type: none"> show excellent understanding of the content and purpose of the piece.

Grade descriptions

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

GRADE A	<p>The student works creatively and subtly using a wide range of drama forms.</p> <p>Skills are demonstrated which result in an imaginative and highly effective performance, which has the power to enthral the audience.</p> <p>The skills in shaping a piece of drama from within are very highly developed.</p> <p>There is an excellent ability to evaluate their own work and that of others both in written and oral form within the framework of a wide understanding of drama.</p>
GRADE C	<p>The student works creatively using a range of drama forms.</p> <p>Skills are formed which result in an effective performance, which has the ability to interest the audience.</p> <p>The skills in shaping a piece of drama are competent.</p> <p>There is a sound ability to evaluate their own work and that of others both in written and oral form within the context of an understanding of drama.</p>
GRADE F	<p>The student contributes to drama using a limited range of skills which, together with their group, results in an acceptable performance.</p> <p>The skills in shaping a piece of drama are present at a basic level.</p> <p>There is some ability to evaluate their own work and that of others, though this is within a superficial understanding of drama.</p>

The wider curriculum

Key skills

This specification will provide opportunities, as appropriate, to develop the key skills of application of number, communication, information technology, improving own learning and performance, problem solving and working with others at both levels 1 and 2.

Examples of opportunities at level 2 are signposted within this specification. It is important that these opportunities fall naturally into a programme of study, and it may be that not all the examples are appropriate for all programmes. The examples offered might be adapted to suit particular situations, and it will be possible to devise many alternative opportunities and approaches. The development of key skills can enhance teaching and learning strategies and can be a stimulus to new approaches, and increase levels of student involvement.

Key skills opportunities are detailed more fully in *Appendix 1*.

Spiritual, moral, ethical, social and cultural issues

This specification contributes to an understanding of:

- **spiritual issues**, in that any play explored by students or work created by students might involve an examination of spiritual issues. Indeed, one of the purposes of a piece of drama work might be to examine the spiritual nature of human existence and/or to communicate with and to the spiritual sense within an audience. The ritual origins and development of drama as an art form could be said to be spiritual and might be an area of exploration within a drama course
- **moral and ethical issues**, in that these could be the basis for the development of any work within this specification. In exploring and developing roles within an improvisation, students may have to examine the moral and ethical decisions a character has to make in any given situation. In the exploration and interpretation of a play such as Ibsen's *An Enemy of the People*, students would have to consider the moral and ethical issues as one of the contexts of the play
- **social issues**, in that the very nature of drama is social. Within group work, mutual respect for one another is paramount in building a positive and supportive environment in which to develop and respond to creative ideas. The social conditions in which characters are portrayed within a piece of drama are an important contextual consideration
- **cultural issues**, in that drama in itself is a cultural phenomenon. Since most drama will reflect the cultural conditions in which it was created and performed, students will need to be aware of these influences.

Education for citizenship

This specification makes a contribution towards coverage of the Key Stage 4 programme of study for citizenship, in particular.

There are opportunities for dealing with citizenship issues in the specification, both within role and out of role. The teaching of this specification encourages reflection and exploration of citizenship. It helps to give pupils the knowledge, skills and understanding to play an effective role in society.

The teaching of this GCSE Drama specification can enable students to become informed, thoughtful and responsive citizens who are aware of their duties and their rights. It can encourage students to play a helpful part in the life of their schools, colleges, neighbourhoods, communities and the wider world. Having respect for other people and their values is central to the teaching of drama. In teaching this specification, teachers can encourage their students to become aware of the rich diversity of people, in a regional, national and international context. Through the teaching of this GCSE Drama specification, students can learn about awareness, fairness, social justice and respect for democracy.

Teachers may provide a programme of study in drama that can focus on:

- human rights
- responsibility
- diversity of national, regional, religious and ethnic identities
- mutual respect and understanding
- the importance of playing an active part in the democratic process
- the opportunities for individuals to bring about social change
- the importance of a free press and the media's role in society.

A course of study that leads to this qualification can teach students to:

- consider other people's perspectives and be able to think about, express, explain and critically evaluate views that are not their own
- negotiate and make decisions, both in role and as themselves
- reflect upon the process of participating.

Information and communication technology

When producing work for their GCSE Drama examination students will have numerous opportunities to use information communications technology (ICT). It is important that the drama teacher be aware of these opportunities and at the same time conscious of when to use ICT and when not. ICT can add benefits to work in the drama classroom, but it can equally be something of a distraction. The internet and other data sources can be used to uncover useful information when researching aspects for performance. Documents can be produced using relevant software and images, which may be incorporated into these documents. Early drafts of documents may even be e-mailed for initial comments and feedback. It should be remembered that ICT is not just IT. It includes 'communications'. In the drama session this might mean use of lighting, sound and/or video.

Drama teachers will be familiar with encouraging the exploration of lighting and sound to discover in what way this has an impact on a performance. Students might also consider how a data projector, video playback or overhead projector could enhance the performance through the addition of a parallel visual commentary. Students might also use appropriate software to design lighting, create ground plans and scale drawings for settings or to edit and manipulate sound effects and music.

Information technology may be used in a variety of ways. Students might be encouraged to word process essays and present these in several versions. They might also produce illustrative material for their productions. These could include posters, playbills, cast lists and production notes. They might generate any props or artefacts necessary to the drama. They might use a word processor to produce stimuli used in the lesson. For example, they might word process a letter in the role of a council official giving notice to a tenant to quit and use the letter as part of the drama.

The internet can be used to research information that might help to support any production being attempted. This might be factual information or information gained by conversation with others across the world.

The following is taken from the new National Curriculum (1999) and is written about ICT, but drama teachers will immediately recognise the overlap with what is encouraged in all drama classrooms.

Information and communication technology (ICT) prepares pupils to participate in a rapidly changing world in which work and other activities are increasingly transformed by access to varied and developing technology. Pupils use ICT tools to find, explore, analyse, exchange and present information responsibly, creatively and with discrimination. They learn how to employ ICT to enable rapid access to ideas and experiences from a wide range of people, communities and cultures. Increased capability in the use of ICT promotes initiative and independent learning, with pupils being able to make informed judgements about when and where to use ICT to best effect, and to consider its implications for home and work both now and in the future.

(The National Curriculum: Handbook for secondary teachers in England Key stages 3 and 4, HMSO, London 1999, p.143)

Opportunities for the teaching of ICT are shown in *Appendix 2*.

Environmental education, health and safety education and the European and global dimension

This specification aims to offer opportunities to support environmental education, the European dimension in education, and health and safety issues in connection with the report *Environmental Responsibility, an agenda for further and higher education* (HMSO, 1993) and the Resolutions of the Council of Ministers (EC, 1988) in so far as it is applicable. The following table indicates where these opportunities exist across the specification.

GCSE in Drama	Environmental education	European dimension	Health and safety
Paper 1 Unit 1: Drama Exploration I	Issues explored through drama in this paper could relate to the environment. For example, students might develop an improvisation based around a local area of woodland that is going to be cut down to make way for a new housing development.	Drama explored in this paper could have a European context. Students might create characters that have different cultural backgrounds from within the EU and might use European languages in the drama.	Issues related to health and safety could be part of the subject matter within a piece of drama. An incident that has occurred due to negligence might be enacted and the relevant health and safety issues explored to gain an understanding of their importance.
Paper 1 Unit 2: Drama Exploration II	The play chosen for exploration in this paper could have as its main theme an issue that is related to the environment. For example: <i>Whale</i> by David Holman	The play chosen for exploration in this paper could have a European setting or be by a writer from a member state. For example: Brecht's <i>Caucasian Chalk Circle</i>	A play explored in this paper may be looked at in terms of setting, lighting, sound and masks. Students will need to be aware of the health and safety issues connected to the use of certain materials and equipment.

GCSE in Drama	Environmental education	European dimension	Health and safety
	<i>Drink the Mercury</i> by Coventry TIE.	Aristophanes' <i>The Birds</i> Louise Page's <i>Solonika</i> .	For example, the use of glue, tools, cutting-out knives; making sure that scenery does not obstruct gangways and fire exits; the use of gloves when focusing lanterns; the safe use of electrical equipment.
Paper 2 Drama performance	Students could devise a play for performance in this paper based on environmental issues or perform a play that uses environmental issues as a principal theme.	Plays devised or performed in this paper could have a European dimension. Plays such as Ibsen's <i>A Doll's House</i> , Anouilh's <i>Antigone</i> or Frisch's <i>The Fire Raisers</i> might be useful starting points for original work or extracts from them could be performed.	An awareness of health and safety issues must be an underpinning consideration in the teaching of this paper. Performers must know how to prepare themselves effectively in order to prevent physical injury and they must be vigilant at all times about the potential hazards surrounding them on stage. Technicians must be aware of the need to fireproof scenery, avoid trailing leads, keep exits and gangways clear and use access and electrical equipment and tools safely.

Textbooks and other teaching resources

- Barlow Steve and Skidmore Steve – *Dramaform* (Hodder & Stoughton, 1994)
- Gould Mike – *The Complete GCSE Drama Course* (Folens, 2000)
- Kempe Andy – *The GCSE Drama Coursebook* (Stanley Thornes, 1997)
- Kempe Andy and Ashwell Marigold – *Progression in Secondary Drama* (Heinemann, 2000)
- Kempe Andy and Warner Lionel – *Starting with Scripts* (Stanley Thornes, 1997)
- Leeder Jos and Taylor Ken – *GCSE Drama* (Hodder & Stoughton, 2001)
- McGuire Brian – *The Student Handbook for Drama* (Pearson Publishing, 1998)
- Neelands Jonathan – *Making Sense of Drama* (Heinemann, 1984)
- Neelands Jonathan – *Structuring Drama Work* – 2nd Ed (Cambridge University Press, 2000)
- O’Toole John and Haseman Brad – *Dramawise: An Introduction to GCSE Drama* (Heinemann, 1988)
- Scher Anna and Verall Charles – *100+ Ideas for Drama & Another 100+ Ideas for Drama* (Heinemann, 1975)
- Taylor Ken (ed) – *Drama Strategies: New Ideas from London Drama* (Heinemann, 1991)
- Theodorou Michael – *Ideas That Work in Drama* (Stanley Thornes, 1989)
- Cambridge University Press: 01223 325588 or directcustserve@cup.cam.ac.uk
- Folens: 01582 472575 or www.folens.com
- Heinemann Educational: 01865 888080 or www.heinemann.co.uk
- Hodder & Stoughton: 020 7873 6000 or www.hodder-educational.co.uk
- Pearson Publishing: 01223 350555 or www.pearson.co.uk
- Stanley Thornes Publishers: 01242 267276 or www.thorneseducation.com

Useful websites

- Shakespeare’s Globe Theatre – www.shakespeares-globe.org
- The Royal Shakespeare Company – www.rsc.org.uk
- The Drama Teacher’s Resource Room – www3.sk.sympatico.ca/erachi
- The Drama Guide – www.expage.com/page/dramaguide
- The Royal National Theatre – www.nationaltheatre.org.uk
- Ken Taylor’s Drama in Education Website – www.kentaylor.co.uk
- Drama UK Group – www.egroups.com/group/drama.uk

Support and training

Training

A programme of INSET courses covering various aspects of the specifications and assessment will be arranged by Edexcel each year on a regional basis. Full details may be obtained from:

Professional Development and Training
Edexcel Foundation
Stewart House
32 Russell Square
London WC1B 5DN
Tel: 0870 240 9800
Fax: 020 7758 5951
E-mail: trainingenquiries@edexcel.org.uk

Website

www.edexcel.org.uk

Please visit the Edexcel website, where further information about training and support for all qualifications, including this GCSE, can be found.

The website is regularly updated, and an increasing amount of support material and information will become available through it.

Edexcel publications

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

Edexcel Publications
Adamsway
Mansfield
Notts NG18 4FN
Tel: 01623 467467
Fax: 01623 450481
E-mail: publications@linneydirect.com

The following support materials are available:

- specification guide.

Regional offices and Customer Services

Further advice and guidance is available through a national network of regional offices. For general enquiries and for details of your nearest office please call Edexcel Customer Services on 0870 240 9800.

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Appendix 1 – Key skills

The GCSE in Drama offers a range of opportunities for students to:

- develop their key skills
- generate assessed evidence for their portfolio.

In particular, the following key skills can be developed and assessed through this specification at levels 1 and 2:

- application of number
- communication
- information technology
- improving own learning and performance
- problem solving
- working with others.

Students requiring application of number may be able to develop this skill through other parts of their GCSE course or through stand-alone sessions.

Copies of the key skills specifications can be ordered from Edexcel Publications.

The individual key skills units are divided into three parts:

- Part A: what you need to know – this identifies the underpinning knowledge and skills required of the student
- Part B: what you must do – this identifies the evidence that students must produce for their portfolio
- Part C: guidance – this gives examples of possible activities and types of evidence that may be generated.

This GCSE specification signposts development and internal assessment opportunities which are based on Part B of the level 2 key skills units, but these can also be used as guidance for the development of internal assessment opportunities at level 1.

The evidence generated through this GCSE will be internally assessed and will contribute to the student's key skills portfolio. In addition, in order to achieve The Key Skills Qualification, students will need to take the additional external tests associated with communication, information technology and application of number. Centres should check the current position on proxy qualifications, as some students may be exempt from part or all of the assessment of a specific key skill.

Each paper within the GCSE in Drama will provide opportunities for the development of all six of the key skills. This appendix identifies the key skills evidence requirements and also provides a mapping of those opportunities. Students will need to have opportunities to develop their skills over time before they are ready for assessment. This appendix contains illustrative activities for each key skill that will aid development and facilitate the generation of appropriate portfolio evidence. To assist in the recording of key skills evidence Edexcel has produced recording documentation which can be ordered from Edexcel Publications.

Mapping of key skills: summary table

Key skills (level 2)	Paper 1	Paper 2
Application of number		
N2.1	✓	✓
N2.2	✓	✓
N2.3	✓	✓
Communication		
C2.1a	✓	✓
C2.1b	✓	✓
C2.2	✓	✓
C2.3	✓	✓
Information technology		
IT2.1	✓	✓
IT2.2	✓	✓
IT2.3	✓	✓
Working with others		
WO2.1	✓	✓
WO2.2	✓	✓
WO2.3	✓	✓

Key skills (level 2)	Paper 1	Paper 2
Improving own learning and performance		
LP2.1	✓	✓
LP2.2	✓	✓
LP2.3	✓	✓
Problem solving		
PS2.1	✓	✓
PS2.2	✓	✓
PS2.3	✓	✓

Application of number level 2

The GCSE in Drama provides opportunities for students to both develop the key skill of application of number and to generate evidence for their portfolio. As well as undertaking tasks related to the three areas of evidence required, students are required to undertake a substantial activity that includes straightforward tasks. This will involve students obtaining and interpreting information, using this information when carrying out calculations, and interpreting and presenting the results of the calculations.

Key skill portfolio evidence requirement	GCSE papers	Opportunities for development or internal assessment
N2.1 Interpret information from two different sources, including material containing a graph	1 and 2	Students are required to obtain and use the information required; selecting appropriate methods to get the results required. For example, in Paper 1 or 2 you might explore an issue that requires an examination of statistics and graphs. A piece of work based on ‘eating disorders’ might involve looking at the number of reported cases over a 10-year period in terms of gender, age group and demographics.
N2.2 Carry out calculations to do with: <ul style="list-style-type: none"> amounts and sizes scales and proportion handling statistics using formulae 	1 and 2	Students must carry out their calculations, which could relate to volumes, ratios, averages, formulae, etc, and show their methods of working. They must show how they have checked results and corrected their work as necessary. For example, in Paper 2 you might build a set model to present your staging ideas for a play. This would include working to scale. You might be required to paint some scenery and will need to know how much paint to purchase and what proportion of the overall budget would be used. Or you might be required to make a triangular support for a piece of scenery and you would need to use Pythagoras Theorem and trigonometry to work out the size and angle of the support. In Paper 1 or 2 you might explore an issue to do with ‘population growth’. This would require you to look at statistics and to present them in a meaningful way within the drama.
N2.3 Interpret the results of your calculations and present your findings. You must use at least one graph, one chart and one diagram	1 and 2	Based on their findings, students must select effective methods of presentation, using as appropriate charts, diagrams, and tables. Students should explain how the results of their calculations meet the purpose of the activity undertaken. For example, as part of your devising work you might carry out a survey to find out people’s views on the issue that you are exploring. You could then select the most appropriate means to present your findings. In making a costume you might need to present each section of material in a diagram with measurements. You might be required to make a prop for a scene set in a sales office. You would need to work out and design a realistic wall chart showing monthly sales figures.

Evidence

Student evidence for application of number could include:

- description of the substantial activity
- records of calculations showing methods used
- copies of source materials
- descriptions of findings.

Communication level 2

For the communication key skill, students are required to hold discussions and give presentations, read and summarise information, and write documents. Students will be able to develop all of these skills through an appropriate teaching and learning programme based on this GCSE specification.

Key skill portfolio evidence requirement		GCSE Papers	Opportunities for development or internal assessment
C2.1a	Contribute to a discussion about a straightforward subject	1 and 2	<p>Many of the topics in this specification are suitable as the basis of a group discussion. The discussion should be about a straightforward subject. This may be a subject students meet often in their studies, etc and the vocabulary will be familiar. During the discussion students should make clear and relevant contributions, listen and respond to others, helping to move the discussion forward.</p> <p>For example, they might take part in a discussion around the issue being explained through drama. Or take part in a discussion related to the theme subject matter and/or characteristics of the play being explored. Or, during the rehearsal process of the scripted or devised part, take part in a discussion regarding the interpretation of a role or the appropriateness of an idea.</p>
C2.1b	Give a short talk about a straightforward subject, using an image	1 and 2	<p>Following a period of research students could be given the opportunity to give a short talk to the rest of their group. During the talk students should speak clearly in a way that suits the subject and situation. They should keep to the subject. The structure of the talk should help listeners follow points made. The talk should include an image to illustrate main points clearly. Images could include charts and diagrams, pictures, models, maps, etc.</p> <p>For example, students might present to the rest of the group the results of their research into an issue being explored in the drama. The research should include an image. They should present their ideas for the interpretation of a role within the play to the rest of the group. They should use a picture that suggests something about the character's appearance to illustrate their talk. As a technical support student you are required to present your ideas to the visiting examiner in a five-minute presentation. You should illustrate your talk using your sketches, drawings and/or photographs.</p>

Key skill portfolio evidence requirement		GCSE Papers	Opportunities for development or internal assessment
C2.2	Read and summarise information from two extended documents about a straightforward subject One of the documents should include at least one image	1 and 2	Students will have a number of opportunities to read and synthesise information from two extended documents. For example, as part of their preparation for the discussion and talk, or as preparation for a piece of written work for their GCSE. Extended documents may include textbooks and reports and articles of more than three pages. At least one of these documents should contain an image from which students can draw appropriate and relevant information. Students will need to select and read relevant material. From this information they will need to identify accurately the lines of reasoning and main points from the text and images. Students will then need to summarise this information in a form that suits the purpose – for example for a talk, discussion or essay. For example, in your Paper 1 exploration work you can read and summarise a document related to the issue being explored. So if you were looking at ‘homelessness’ you could look at literature produced by Shelter, the housing charity, and summarise the content. For Paper 2 you might read a review or programme note about the play you are exploring and summarise its content. This might include your response to a photograph of the production under review. In preparing for your role in Paper 2, you might read a document related to the theme or content of the play you are devising or performing. This could be summarised in order to share your understanding with the rest of the cast.
C2.3	Write two different types of documents about straightforward subjects One piece of writing should be an extended document and include at least one image	1 and 2	Students are required to produce two different types of document. At least one of these should be an extended document, for example a report or an essay of more than three pages. The document should present relevant information in an appropriate form. At least one of the documents should include an appropriate image that contains and effectively conveys relevant information. The information in the document should be clearly structured, for example through the use of headings, paragraphs, etc. Students should ensure that the text is legible and that spelling, punctuation and grammar are accurate. For example, in Paper 1 you could write a script based on the ideas you have developed through improvisation. You could write a letter in the role of a character you are developing. In Paper 2 you could write a review of a production of a play you have been to see or a piece of in-role writing that could include an image of yourself playing the role.

Evidence

Student evidence for communication could include:

- tutor observation records
- notes based on documents read
- preparatory notes
- essays
- audio/video tapes.

Information technology level 2

When producing work for their GCSE in Drama students will have numerous opportunities to use information technology. The internet, CD ROM, etc could be used to collect information. Documents can be produced using relevant software and images may be incorporated in those documents. Early drafts of documents could be e-mailed to tutors for initial comments and feedback.

If students undertaking coursework as part of their GCSE in Drama use information technology, they will have opportunities to generate evidence for all three sections identified in Part B of the key skills specification.

In addition, students will be able to use information technology to generate evidence for the communication key skill. For example, the extended document with images, required for C2.3, could be generated using appropriate software.

As part of their GCSE Drama programme students may not be able to generate sufficient evidence required for this unit, for example working with numbers through the use of a spreadsheet application, or some aspects of database use. In this situation, students may use stand-alone IT sessions for development and evidence generation and/or other parts of their GCSE course.

Key skill portfolio evidence requirement		GCSE Papers	Opportunities for development or internal assessment
IT2.1	Search for and select information for two different purposes	1 and 2	Students will need to identify suitable sources of information and effectively search for information using multiple criteria. Information selected should be interpreted and students should decide what is relevant for their purpose. For example, in Papers 1 and 2 you might explore the theme of 'teenage pregnancy'. You could use the internet to find out about advice groups and different views on the subject. In Paper 2 you might be working on <i>A Midsummer Night's Dream</i> . You could use a website such as 'shakespeare.com' to find out further information about the play and the individual characters.
IT2.2	Explore and develop information, and derive new information, for two different purposes	1 and 2	Students are required to bring together information in formats, such as tables, that help development. The information should be explored by, for example, changing information in a spreadsheet model. Information should also be developed and new information derived as appropriate, for example through the use of headings, tables, charts and graphs. New information should be derived from, for example, comparing information from different sources, using formulae to calculate totals or averages. For example, in Papers 1 and 2 you might want to use a word processor to present the ideas for your devised work. You could use a table to map out a storyboard. You could write different versions of the dialogue for a scene by cutting and pasting lines and words, and try out different versions with your group. You could use the thesaurus to find alternative words to the ones being used. You could try out different lengths of sentences.

Key skill portfolio evidence requirement			GCE Papers	Opportunities for development or internal assessment
IT2.3	Present combined information for two different purposes Your work must include at least one example of text, one example of images and one example of numbers	1 and 2	<p>In presenting combined information students will need to select and use appropriate layouts in a consistent way through, for example, the use of margins, headings, borders, font size, etc. Layouts, etc should be refined to suit both the purpose and the needs of the audience (early drafts should be kept as portfolio evidence).</p> <p>The final piece of work should be suitable for its purpose and audience, eg GCSE coursework, OHTs/handouts for a presentation, etc. The document should have accurate spelling (use of spellchecker) and have been proofread.</p> <p>For example, as part of your Paper 2 presentation you might produce a programme for the audience. This could involve imparting a graphic or picture file and cropping the image to fit the space; providing a cast list that might be created in a two-column table, column 1 justified left and column 2 justified right. As part of the background to the piece you could present the audience with some facts and figures in the form of a graph or spreadsheet that could be input into the programme document.</p>	

Evidence

Student evidence for information technology could include:

- tutor observation records
- notes of sources used
- printouts with annotations
- draft documents.

Improving own learning and performance level 2

Within GCSE Drama programmes, students will have opportunities to develop and generate evidence that meets part of the evidence requirement of this key skill.

To achieve this key skill, students will need to provide at least two examples of meeting the standard required. Students are also required to improve their performance through studying a straightforward subject and through learning through a straightforward practical activity. This GCSE in Drama will provide opportunities for students to study a straightforward subject. Evidence for learning through a practical activity may come from other GCSEs in the students' programme or from enrichment activities.

Activities that generate evidence for this skill should take place over a few weeks. Over the period of the activity there will be times when the students should work without close supervision. However, students should seek and receive feedback, from tutors and others, on their target setting and performance.

Any project work (including coursework) is a suitable learning activity and may be used to generate evidence for this key skill.

Key skill portfolio evidence requirement			GCSE Papers	Opportunities for development or internal assessment
LP2.1	Help set short-term targets with an appropriate person and plan how these will be met	1 and 2	Students plan how they are to meet short-term targets with an appropriate person, eg agreeing a project with their tutor. This will include setting realistic targets and action points. Review dates with, for example, their tutor should be built into the plan. For example, when learning a part in a play you need to set targets. You can agree with a director or fellow actor that you will have learned the lines for a scene by the next rehearsal.	
LP2.2	Take responsibility for some decisions about your learning, using your plan and support from others to help meet targets Improve your performance by: <ul style="list-style-type: none"> studying a straightforward subject learning through a straightforward practical activity 	1 and 2	The plan should be implemented with performance reviews and should include working for short periods without close supervision. For example, you might have decided to make the masks for a Paper 3 performance. You must decide with your teacher's help what techniques you are going to investigate and the timescale that you have to try them out.	

Key skill portfolio evidence requirement			GCSE Papers	Opportunities for development or internal assessment
LP2.3	Review progress with an appropriate person and provide evidence of your achievements, including how you have used learning from one task to meet the demands of a new task	1 and 2	Students should review their own progress with the help, for example, of their tutor. They should identify, with evidence, what and how they have learned and provide information on what has gone well and what has gone less well. They should identify with, for example, their tutor, action for improving their performance. For example, you might have taken part in an exploration workshop for Papers 1 and 2. You can review what you have learned, what went well and went less well, and identify how you might improve your performance in Paper 2.	

Evidence

Student evidence for improving own learning and performance could include:

- tutor records
- annotated action plans
- records of discussions
- learning log
- work produced.

Problem solving level 2

To achieve this key skill, students will need to provide at least two examples of meeting the standard required. They need to show that they can identify problems, plan and try out options and check whether the problem has been solved.

Key skill portfolio evidence requirement		GCSE Papers	Opportunities for development or internal assessment
PS2.1	Identify a problem and come up with two options for solving it	1 and 2	<p>Students will need to identify the problem and describe its main features and how to show it has been solved. They need to identify different ways of tackling the problem and ways of identifying success. They should use the help of others, for example their tutor, as appropriate.</p> <p>For example, often in a piece of drama work you will come across a problem where something isn't working. For example, a scene lasting two minutes using a table and three chairs isn't working because it takes too long to set up and strike. This interrupts the flow between the scene before and the scene that follows. You have to consider some options to solve the problem, such as:</p> <ul style="list-style-type: none"> • can we do without the table and just use the chairs? • could we use a composite setting and just cut to the table scene with lighting? • could we use a picnic-type table with integral benches? • could the rostrum used in the previous scene be slightly higher and become the table?
PS2.2	Plan and try out at least one option for solving the problem, obtaining support and making changes to your plan when needed	1 and 2	<p>Students should confirm with their tutor, for example, their chosen option and how they will implement it. Upon implementation relevant tasks should be organised and changes made as necessary. Support should be obtained when needed.</p> <p>For example, having identified the problem and some possible solutions, these need to be tried out. You could select option 2 from above. You would need to plan how you could organise the space and arrange to hang, focus and operate the stage lights.</p>

Key skill portfolio evidence requirement		GCSE Papers	Opportunities for development or internal assessment									
PS2.3	Check if the problem has been solved by applying given methods, describe results and explain your approach to problem solving	1 and 2	<p>Students should check whether the problem has been solved using agreed methods, for example by test, observation, inspection, etc. The results of this should be described with an explanation of decisions taken.</p> <p>Students should identify the strengths and weaknesses of their approach and how they would do things differently if they met a similar problem.</p> <p>For example, having tried out the above solution to the problem, you will need to check out its effectiveness. You will need to determine the strengths and weaknesses of the solution. You should present this as a table:</p> <table border="1"> <thead> <tr> <th>Strengths</th> <th>Weaknesses</th> </tr> </thead> <tbody> <tr> <td>Scene change takes one second</td> <td>Reduces the acting area for the other scenes</td> </tr> <tr> <td>Once set up, doesn't require any stage crew</td> <td>A number of lanterns and lighting channels have to be dedicated to this scene</td> </tr> <tr> <td>The table and chairs are always in the right place</td> <td>Cannot use a centre-stage position</td> </tr> </tbody> </table>		Strengths	Weaknesses	Scene change takes one second	Reduces the acting area for the other scenes	Once set up, doesn't require any stage crew	A number of lanterns and lighting channels have to be dedicated to this scene	The table and chairs are always in the right place	Cannot use a centre-stage position
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The table and chairs are always in the right place	Cannot use a centre-stage position											

Evidence

Student evidence for problem solving could include:

- description of the problem
- tutor records and agreement of standards and approaches
- annotated action plans
- records of discussions
- descriptions of options
- records of reviews.

Working with others level 2

To achieve this key skill, students are required to carry out at least two activities. One example must show that they can work in one-to-one situations and one example must show that they can work in group situations. Students will plan their work with others and confirm working arrangements, work cooperatively towards achieving identified objectives, and exchange information on progress.

Key skill portfolio evidence requirement	GCSE Papers	Opportunities for development or internal assessment
<p>WO2.1 Plan straightforward work with others, identifying objectives and clarifying responsibilities, and confirm working arrangements</p>	<p>1 and 2</p>	<p>Students should identify the objectives of working together and the tasks, resources and timescales required to meet these objectives. Information should be exchanged to clarify responsibilities. For example suggesting ways help can be given, asking what others can do, checking their own and others' responsibilities. The group needs to confirm responsibilities and working arrangements.</p> <p>For example, in devising work for Paper 1 or 2, you will need to plan your work within a group. You will need to plan what you hope to achieve in each rehearsal and assign tasks to each other.</p>
<p>WO2.2 Work cooperatively with others towards achieving identified objectives, your organising tasks to meet your responsibilities</p>	<p>1 and 2</p>	<p>Students will need to organise tasks so that responsibilities can be met. For example obtaining resources, completing tasks on time, etc. Tasks should be completed accurately and safely. Cooperative ways of working should be supported through, for example, anticipating the needs of others, avoiding actions that offend, etc. Advice from others, including group members, tutor, etc should be sought when needed.</p> <p>For example, working on a Paper 2 performance you will have a clear objective to produce a play for a specific date. Within your group you will need to work cooperatively to make the play happen. If the play requires props, for example, you must agree that one person could take responsibility for supplying cutlery and crockery. You will need to coordinate each part of the process in order to ensure a successful performance.</p>

Key skill portfolio evidence requirement		GCSE Papers	Opportunities for development or internal assessment
WO2.3	Exchange information on progress and agree ways of improving work with others to help achieve objectives	1 and 2	<p>Once an exercise or workshop is completed the full group needs to review outcomes against the agreed objectives. In doing this they should identify what has gone well and what has gone less well. Students should listen and respond to progress reports from others and agree ways of improving work with others to help achieve objectives.</p> <p>For example, as part of the rehearsal process for a performance you will be constantly reviewing what is working and what is not working. You will need to listen to the helpful suggestions made by others and contribute suggestions of your own. For instance, if you are shouting throughout a scene to show anger and someone suggests that it might be more threatening to try suddenly whispering, you could try it and see what effect it has. You could then agree to adopt this idea or to try something else.</p>

Evidence

Student evidence for working with others could include:

- tutor observation records
- preparatory notes
- records of process and progress made.

Appendix 2 – Opportunities for developing ICT capability

ICT application/development	Internal assessment or classwork that supports evidence of achievement
<p>Finding things out</p> <p>how to analyse the requirements of tasks, taking into account the information they need and the ways they will use it</p> <p>to be discriminating in their use of information sources and ICT tools</p>	<p>Using the internet to research factual information for the final presentation. Making decisions about what information to use and how. Exploring the effect of coloured lighting on a scene.</p> <p>Comparing internet search engines and deciding which one offers the best results. Choosing between a word processor and page layout program to produce publicity for a production.</p>
<p>Developing ideas and making things happen</p> <p>use ICT to enhance their learning and the quality of their work</p> <p>use ICT effectively to explore, develop and interpret information and solve problems in a variety of subjects and contexts</p> <p>apply, as appropriate, the concepts and techniques of using ICT to measure, record, respond to, control and automate events</p>	<p>Using a word processor to draft and redraft written work.</p> <p>Using a page layout program to create posters, playbills and cast lists to advertise each production.</p> <p>Use e-mail to contact other 'experts' to gain information.</p> <p>Using a word processor to draft and redraft written work. Using a video camera to record rehearsals for later evaluation.</p>
<p>Exchanging and sharing information</p> <p>use information sources and ICT tools effectively to share, exchange and present information in a variety of subjects and contexts</p> <p>consider how the information found and developed using ICT should be interpreted and presented in forms that are sensitive to the needs of particular audiences, fit for purpose and suit the information content</p>	<p>Using e-mail and the internet to ask questions of other experts within the drama in education domain. Using CD ROMs or a theatre company's website to explore a production.</p> <p>For example with a Brechtian piece students might need to consider whether projection of slogans has any advantage over written banners.</p>

ICT application/development	Internal assessment or classwork that supports evidence of achievement
<p>Reviewing, modifying and evaluating work as it progresses</p> <p>evaluate the effectiveness of their own and others' uses of information sources and ICT tools, using the results to improve the quality of their work and to inform future judgements</p>	<p>Using a word processor to draft and redraft written work. Using a video camera to record rehearsals for later evaluation.</p>
<p>use their initiative to find out about and exploit the potential of more advanced or new ICT tools and information sources (for example, new sites on the internet, new or upgraded application software).</p>	<p>Responding to live performances that exploit new technologies. Utilising some of this technology, where appropriate, in their own work.</p>

Appendix 3 – Guide to selecting plays for Paper 1

Selecting plays for Paper 1

The following is a guide to selecting a play for exploration in Paper 1, Unit 2. This information is intended for guidance and is not prescriptive.

For Paper 1, Unit 2 the exploration of a complete and substantial play is required.

Criteria for selecting a play:

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

The following table of 100 plays is intended as an indicative guide to choosing a suitable play for exploration at this level in Paper 1, Unit 2.

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

No.	Play	Playwright	Subject matter	Culture	Year
12	All for Love	John Dryden	Restoration version of Antony and Cleopatra's story. See: Antony and Cleopatra, also The Libertine, Madness of King George for treatments of history	British	1677
13	The Rover	Aphra Behn	Comedy – battle of the sexes, where the women appear to come out on top. See: The Libertine	British	1677
14	The Recruiting Officer	George Farquhar	Romantic comedy – girl falls in love with the title character against her father's will, so dresses as a man and becomes 'recruited' by him. See: Our Country's Good	British	1706
15	A Servant of Two Masters	Carolo Goldoni	Comedy – a servant keeps two masters ignorant of each other but one is actually a woman disguised as a man	Italian	1746
16	She Stoops to Conquer	Oliver Goldsmith	Comedy – two young men think the house they are staying in is an inn and treat it as such with comic results	British	1773
17	The School for Scandal	Richard Brinsley Sheridan	Comedy – gossips and scandalmongers among the gentry cause havoc but meet their match	British	1777
18	The Family Legend	Joanna Bailie	Family drama (melodrama)	Scottish	1810
19	Smiles and Tears or The Widow's Stratagem	Marie Therese De Comp	Family drama (melodrama) – woman struggles against adversity and survives through clever strategy	British	1815
20	An Italian Straw Hat	Eugene Labiche	Farce – a woman's hat is destroyed in an accident and comedy ensues in trying to replace it	French	1851
21	A Month In The Country	Ivan Turgenev	Drama – set in a country house estate with romance and unrequited love. See: The Three Sisters	Russian	1872
22	Engaged	Sir William S Gilbert	Romantic farce by the Gilbert without Sullivan	British	1877
23	An Enemy of the People	Henrik Ibsen	Drama – in trying to help his town a man isolates himself and his family. See: The Children's Hour for ostracism	Norway	1881
24	The Second Mrs Tanqueray	Arthur Pinero	Drama – wealthy widower marries a beautiful young woman with a 'reputation', with tragic consequences.	British	1893

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

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

No.	Play	Playwright	Subject matter	Culture	Year
45	An Inspector Calls	J B Priestley	Drama – an arrogant, successful family are interrogated over the suicide of an innocent young girl. See: Waste	Britain	1946
46	Death of a Salesman	Arthur Miller	Drama – Willy believes in The American Dream but seeking it has isolated him from his wife and sons. See: Fences	USA	1949
47	The Crucible	Arthur Miller	Drama – deals with the Salem Witch Trials and how rumour and jealousy can escalate. See: Byrthrite	USA	1953
48	Tea and Sympathy	Robert Anderson	Drama – a boy who doubts his sexuality because he is teased is befriended by a teacher’s unhappy wife. See: Beautiful Thing	British	1953
49	Under Milk Wood	Dylan Thomas	Comic-drama – lyrical voice-play of a day in the life of a Welsh village. See: Our Town	Welsh	1954
50	Waiting For Godot	Samuel Beckett	Comic-drama – two tramps are waiting for someone – visitors pass through but not Godot	Irish	1955
51	My Fair Lady	Lerner and Lowe	Musical version of Pygmalion. See: Pygmalion	USA	1956
52	Look Back in Anger	John Osborne	Drama – young couple are torn apart by his anger against ‘the system’	British	1956
53	Moon in a Rainbow Shawl	Errol John	Drama – a black man deals with life in Britain and tries to escape his responsibilities by going ‘home’	British	1956
54	West Side Story	Bernstein/Sondheim	Drama-musical – racial tension and romance in Harlem. See: Romeo and Juliet	USA	1957
55	The Fire Raisers	Max Frisch	Drama – a group of arsonists move into a factory owner’s home and trick him into helping them	Swiss	1958
56	A Man for All Seasons	Robert Bolt	Historical drama – Sir Thomas More stands against Henry VIII and dies for what he believes in	British	1960

No.	Play	Playwright	Subject matter	Culture	Year
57	The Knack	Anne Jellicoe	Comedy – three men share a flat – one offers to teach the others his ‘knack’ with women – but it backfires	British	1961
58	Chips With Everything	Arnold Wesker	Drama – based on the author’s own unhappy National Service experiences. See: Journey’s End, Flare Path	British	1962
59	The Amen Corner	James Baldwin	A religious leader in Harlem is torn when her husband returns to die and her son turns from his religion. See: Tartuffe, Fences and Moon in a Rainbow Shawl	USA	1965
60	A Day in the Life of Joe Egg	Peter Nichols	Comedy – a couple deal with a severely handicapped daughter and how it affects their life together	British	1967
61	Les Belies Soeurs (The Guid Sisters)	Michel Tremblay	Drama – a woman wins a million supermarket sweep stamps and gathers her friends together to help stick them in books. Greed and true feelings erupt (translated by Bill Findlay and Martin Bowman)	Canadian Scottish	1968 1989
62	The Shadow Box	Michael Cristofer	Drama – three families deal with a member of the family dying while staying in a hospice. See: On Tidy Endings	USA	1977
63	Once a Catholic	Mary O’Malley	Comedy – a group of Catholic schoolgirls and their boyfriends face their future with Catholicism firmly within them	British	1977
64	Whose Life is it Anyway?	Brian Clark	Drama – an artist is paralysed from the neck down and fights for his right to die.	British	1977
65	Stags and Hens	Willy Russell	Comedy – the hen party and the stag party of a young couple meet up. See: Bouncers and Shakers	British	1978
66	The Accrington Pals	Peter Whelan	Drama – set during WWI it examines the effect on the women of Accrington as their sons and husbands are sent to the trenches	British	1981

No.	Play	Playwright	Subject matter	Culture	Year
67	Translations	Brian Friel	Drama – the British Army arrives in a Gaelic community to change the place names to English ones on the maps. See: The Clearing, Our Country's Good, Rat in the Skull	Irish	1981
68	Master Harold and the Boys	Athol Fugard	Drama – a young white boy's friendship with the family servants is tested.	South African	1982
69	Top Girls	Caryl Churchill	Comedy-drama – an examination of modern woman's life and can she have it all. See: The Heidi Chronicles	British	1982
70	A Kind of Alaska	Harold Pinter	Drama – a middle-aged woman wakes up after falling ill with sleeping sickness at the age of 16	British	1982
71	Quiet in the Land	Anne Chislett	Drama – a group of Mennonites deal with the war and encroaching modern world	Canadian	1982
72	Brighton Beach Memoirs	Neil Simon	Comedy – memories of growing up in New York during the war. See: When I Was a Girl I Used to Scream and Shout	USA	1983
73	When I was a Girl I Used to Scream and Shout	Sharman MacDonald	Comedy-drama – a woman's memories of growing up in Scotland, friendship and first love. See: Brighton Beach Memoirs	Scottish	1984
74	Rat in the Skull	Ron Hutchinson	Drama – a suspected IRA terrorist is interrogated. See: Translations, The Clearing, Our Country's Good	British (Irish)	1984
75	Fences	August Wilson	Drama – black family deal with dead-end jobs and relationships. See: Death of a Salesman	USA	1985
76	Before the Dawn Rises	Joanna Chan	Drama – exploring the division of families and priorities between Hong Kong and the mainland	Chinese	1985
77	Bouncers and Shakers (with Jane Thornton)	John Godber	Comedy – views of a club from the two perspectives. See: Stags and Hens, Two	British	1985/86

No.	Play	Playwright	Subject matter	Culture	Year
78	Les Liaisons Dangereuses	Christopher Hampton	Drama – adaptation of the novel, jealousy and mischief create tragedy. See: Mill on the Floss	British	1986
79	Byrthrite	Sarah Daniels	Drama – explores the time when midwifery was banned because it was seen as witchcraft. See: The Crucible	British	1987
80	My Mother Said I Never Should	Charlotte Keatley	Drama – flashing back and forward we see the unfolding events that shape the lives of four generations of women in one family	British	1987
81	On Tidy Endings	Harvey Fierstein	Comic-drama – a woman ties up the flat of her ex-husband who has died of AIDS along with his surviving male partner	USA	1987
82	Tomorrow	Vaclav Havel	Drama – view of modern-day Czech Republic and the problems of re-building	Czech	1988
83	The Heidi Chronicles	Wendy Wasserstein	Comic-drama – following the life of Heidi and her loves and friendships through the 70s and 80s trying to be everything the media says a modern woman can be. See: Top Girls	USA	1988
84	Our Country's Good	Timberlake Wertenbaker	Comic-drama – a group of prisoners and their guards transported to Australia put on The Recruiting Officer. See: The Recruiting Officer	British	1988
85	Two	Jim Cartwright	Drama – two actors tell the story of a publican and his wife and their customers on one night. See: Stones in his Pocket	British	1989
86	The Madness of King George III	Alan Bennett	Comic-drama – an examination of the illness that affected King George and the effects on his family. See: The Libertine, Antony and Cleopatra, All for Love for treatments of history	British	1991
87	Beautiful Thing	Jonathan Harvey	Comedy-drama – on an English council estate two young boys question their sexuality. See: Tea and Sympathy	British	1993

No.	Play	Playwright	Subject matter	Culture	Year
88	Kinderttransport	Diane Samuels	Drama – the story of a young girl sent to England to escape Nazi Germany, told in flashbacks, and how it affects her adult life. See Broken Glass for treatments of the Holocaust	British	1993
89	Broken Glass	Arthur Miller	Drama – a Jewish family is deeply affected by the newspaper stories of the Holocaust. See: Kinderttransport (for treatments of the Holocaust)	USA	1994
90	Brothers of Thunder	Ann Marie De Mambro	Drama – a young man dying of AIDS moves into the Church House and is befriended by the priest. See: On Tidy Endings	Scottish	1994
91	The Clearing	Helen Edmondson	Drama – Cromwell decides to make Ireland English. See: Translations, Rat in the Skull, Our Country's Good	British	1994
92	The Libertine	Stephen Jeffreys	Comedy-drama – the fictionalised story of how Etheridge came to write The Man of Mode. See: The Man of Mode, The Madness of King George, Antony and Cleopatra, All for Love, for treatments of history	British	1994
93	Mill on the Floss	Helen Edmondson	Drama – dramatisation of the George Eliot classic with three actresses playing the three different sides of Maggie. See: Les Liaisons Dangereuses (for adaptations)	British	1994
94	Valley Song	Athol Fugard	Drama – an Afrikan farmer tries to keep his granddaughter with him but she wants to see the world. See: The Glass Menagerie	South African	1996
95	Art	Yasmina Reza (Translated by Christopher Hampton)	Comic-drama – three friends must re-evaluate their friendship when two argue over the buying of a piece of modern art – a seemingly white canvas. Explores male friendship and 'what is art?'	French	1996

No.	Play	Playwright	Subject matter	Culture	Year
96	East is East	Ayub Khan-Din	Drama – family of Anglo-Asians try to deal with being both races and keeping everyone happy. See: Moon in a Rainbow Shawl	British	1996
97	Widows	Arial Dorfman (with Tony Kushner)	Drama – a group of wives of disappeared men rebel against the system when bodies start surfacing	Chili/USA	1997
98	The Weir	Conor McPherson	Drama – a group of locals try to scare a young woman with their stories but she also has a story	Irish	1997
99	Blue/Orange	Joe Penhall	Drama – a young man in a mental institution is up for assessment and so is his assessor	British	2000
100	Stones in his Pocket	Marie Jones	Comedy-drama – two actors tell the story of the making of a Hollywood film in Ireland playing all the characters. See: Two	Irish	2000

Appendix 4 – Guide to selecting plays for Paper 2

Selecting plays for Paper 2

The following is a guide to selecting a play for performance in Paper 2. This information is intended for guidance and is not prescriptive.

For Paper 2 a one-act play, an extract or series of extracts from a full-length play lasting between 15 minutes (for three students) and 45 minutes (for nine students) will be rehearsed and performed.

Criteria for selecting a play:

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

Some suggestions of plays for Paper 2

The following suggestions are of plays that have been found to work as Paper 2 texts.

Play	Description	Cast	Timing
Sparkleshark by Philip Ridley published by Faber	Deals with the theme of bullying through the telling of magical stories	Six male and three female	approximately 60 mins
Burglars by David Rudkin published by Hutchinson (in Prompt Two: five short plays edited by Alan Durband)	Six children play out the nightmare of burgling the house where a murderer lives	Six male or female or mixed	approximately 30 mins
Love is a Many Splendoured Thing by Alan Bleasdale published by Hutchinson (in Act I edited by David Self and Ray Speakman)	A girl and boy are given a school assignment to find out what love is all about	Three male and three female plus extras or doubling	approximately 30 mins
The Thing by Howard Brenton published by Edward Arnold (in Play Nine edited by Robin Rook)	A science-fiction thriller like an episode of the 'X-Files'	Three male and three female but flexible gender balance	20 mins
Caucasian Chalk Circle by Bertolt Brecht published by Methuen (scene two is a useful performance extract)	During a time of political upheaval, a young servant girl is left to care for the young heir to the throne	One male and one female plus at least six others	20 mins
The Chrysalids adapted by David Harrower from the novel by John Wyndham published by Faber in 'Connections'	Seven young people have powers of telepathy in a world where you are an outcast if you are found to be different	Five male and five female (with doubling)	60 mins
A Taste of Honey by Shelagh Delany published by Methuen	Teenage Jo is pregnant and her mother and flat-mate battle for supremacy	Two female and one male (Act II Scene ii)	20 mins
Teachers by John Godber published by Penguin	Three school leavers decide to act out life in their school	Two female and one male but multiple playing means that they can be expanded	15 mins to 60 mins extract
It's a Girl by John Burrows published by Methuen	One ordinary woman fights to have her baby at home and not to have a nuclear waste dump in her village	Five female but multiple playing means it can be expanded and include males	15 mins to 60 mins extract
Womberang by Sue Townsend published by Methuen	A group of impatient patients create havoc in a hospital waiting room	One male (or two male) and seven female (or eight female)	approximately 60 mins

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