

GCSE

Specification

Drama

For exams June 2010 onwards

For certification June 2011 onwards



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1 Introduction

1.1 Why choose AQA?

AQA is the UK's favourite exam board and more students receive their academic qualifications from AQA than from any other board. But why is AQA so popular?

AQA understands the different requirements of each subject by working in partnership with teachers. Our GCSEs:

- enable students to realise their full potential
- contain engaging content
- are manageable for schools and colleges
- are accessible to students of all levels of ability
- lead to accurate results, delivered on time
- are affordable and value for money.

AQA provides a comprehensive range of support services for teachers:

- access to subject departments
- training for teachers including practical teaching strategies and approaches that really work presented by senior examiners
- personalised support for Controlled Assessment
- 24 hour support through our website and online *Ask AQA*
- past question papers and mark schemes
- comprehensive printed and electronic resources for teachers and students

AQA is an educational charity focused on the needs of the learner. All our income goes towards operating and improving the quality of our specifications, examinations and support services. We don't aim to profit from education – we want you to.

If you are an existing customer then we thank you for your support. If you are thinking of moving to AQA then we look forward to welcoming you.

1.2 Why choose Drama?

- Candidates can develop an insight into and an understanding of a wide range of activities. Drama is an exciting, creative and challenging course and has been designed to help candidates meet those challenges.
- The balance between the controlled assessment tasks and the written examination gives candidates the best opportunity to succeed.
- In order to allow more freedom of choice, the requirement for candidates to present some performance work has now been lifted. Candidates are free to choose any of the controlled assessment options offered in our specification. These include: Devised Thematic Work, Acting, Improvisation, Theatre in Education, Physical Theatre, Set Design, Costume, Make-up, Properties, Masks, Puppets, Lighting, Sound, Stage Management.
- The written part of the controlled assessment has now been removed. Assessment for the controlled assessment takes into account the candidate's contribution during the preparation period as well as their final performance or design.
- The requirement of the specification includes a terminal written examination structured to enable candidates to demonstrate their knowledge and understanding of drama skills through a sequence of written tasks under examination conditions.
- The written examination now allows greater freedom of choice for the candidates. Teachers are able to choose which texts they use for study. They are also able to take candidates to any live theatre production in preparation for the written paper.
- Transition to the new specification will be helped by curriculum work covered in drama at key stage 3. It must be emphasised, however, that studying drama at key stage 3 as a discrete curriculum subject is not a requirement for candidates wishing to study this GCSE course.
- The content of this specification enables a smooth transition to GCE specifications in Drama and Theatre Studies.

1.3 How do I start using this specification?

Already using the existing AQA Drama specification?

- Register to receive further information, such as mark schemes, past question papers, details of teacher support meetings, etc, at **<http://www.aqa.org.uk/rn/askaqa.php>**
Information will be available electronically or in print, for your convenience.
- Tell us that you intend to enter candidates. Then we can make sure that you receive all the material you need for the examinations. This is particularly important where examination material is issued before the final entry deadline and visiting moderators are allocated at an early stage. You can let us know by completing the appropriate Intention to Enter and Estimated Entry forms. We will send copies to your Exams Officer and they are also available on our website (**http://www.aqa.org.uk/admin/p_entries.php**).

Not using the AQA specification currently?

- Almost all centres in England and Wales use AQA or have used AQA in the past and are approved AQA centres. A small minority is not. If your centre is new to AQA, please contact our centre approval team at **centreapproval@aqa.org.uk**

1.4 How can I find out more?

Ask AQA

You have 24-hour access to useful information and answers to the most commonly-asked questions at **<http://www.aqa.org.uk/rn/askaqa.php>**

If the answer to your question is not available, you can submit a query for our team. Our target response time is one day.

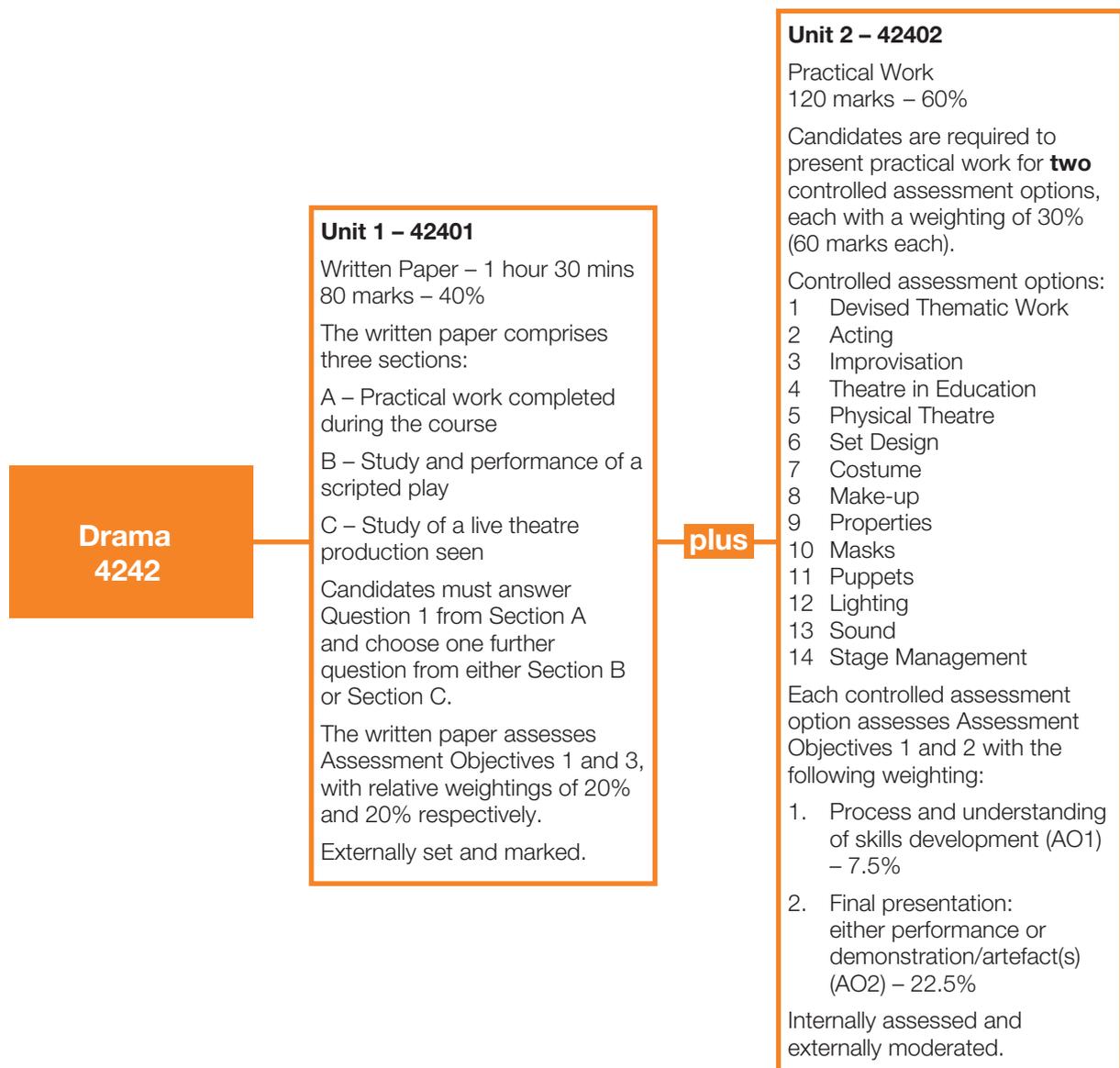
Teacher Support

Details of the full range of current Teacher Support meetings are available on our website at **<http://www.aqa.org.uk/support/teachers.php>**

There is also a link to our fast and convenient online booking system for Teacher Support meetings at **<http://events.aqa.org.uk/ebooking>**

If you need to contact the Teacher Support team, you can call us on 01483 477860 or email us at **teachersupport@aqa.org.uk**

2 Specification at a Glance



3 Subject Content

Candidates are required to demonstrate knowledge and understanding of:

- different genres and performance styles. These may include the exploration of a range of genre identifiable by common elements. These are characterised by the nature of the subject matter or its form of performance. This may be linked to an historical period or a particular company or group of practitioners. A range of styles can be explored. These may include: abstract, devising, didactic, dramatic irony, hot seating, interviews, mantle of the expert, melodrama, mime, narration, re-enactment, representational, ritual, role on the wall, role reversal, simulations, sound tracking, still image, styles linked to specific playwrights, and thought tracking.
- the ways in which performers and designers communicate meaning to an audience through the exploration of drama
- a range of stage and performance conventions
- appropriate drama terminology and how to use it
- how plays are constructed and realised through the study of at least one substantial play
- how to create, interpret and communicate a role or character
- drama within its social, cultural and historical context, identifying and establishing how this might impact on any performance.

Candidates are required to develop the ability to:

- use improvisation skills in a range of drama contexts
 - for all performance options, improvisation is used in a variety of ways. Candidates will use improvisation to devise, as a performance mode and as a means to improve scripted performance. They may use a range of spontaneous, prepared and polished improvisation skills. These will be used effectively during the preparation and rehearsal period.
 - for all design and technical options, candidates must show in their personal notes a practical exploration of skills through improvisation. The option/options chosen for design and technical response are collaborative controlled assessment tasks and the exploration of the task will be improvised in its nature. Improvisation skills will be used effectively during the preparation and rehearsal period. Candidates will be given the opportunity to develop the exploration of their design or technical option through improvisation skills. These skills will enhance the communication of their design brief when recreated in performance outcomes.
- apply performance and/or production skills
 - for all performance options, candidates will use performance skills appropriate to the creation and realisation of the drama.

- for all design and technical options, candidates will use their design/technical skills appropriate to the creation and realisation of the drama.
- select, synthesize and use ideas and skills to create drama
 - for all performance options, candidates should develop their ideas through practical exploration as they prepare their work for final presentation. They should explore these skills creatively and show how their skills interact in the production of the final performance.
 - for all design and technical options, candidates should include original design/technical ideas accompanied by sketches and details of construction. They should explore these ideas creatively and show how their skills interact in the production of the final performance.
- acquire reflective and evaluative skills in response to a range of dramatic texts
 - for all performance options, candidates should research, explore and analyse the ways in which different performance elements are brought together to create drama.
 - for all design and technical options, candidates should research, explore and analyse how production elements are brought together to create drama.
- work collaboratively and creatively to achieve shared dramatic intentions
 - for all performance options, candidates should demonstrate their understanding of the performer as part of a production team. They should be aware of health and safety factors relevant to the presentation of the final performance.
 - for all design and technical options, candidates should demonstrate their understanding of the designer/technician as part of the production team. They should be aware of health and safety factors relevant to the presentation of the final performance.

The GCSE Drama subject content gives candidates the opportunity to apply and develop their ICT capacity and to make effective use of ICT in the following areas:

- using the Internet and other electronic sources to research information on plays/themes/stimuli chosen for practical work
- planning and developing the structure of their practical work using flow charts and diagrams
- recording text in developing their responses to plays or other types of drama, and in personal notes on live productions seen
- using design programs to support the development and presentation of their work in options such as set, costume, mask and property design
- using modern technology in performance.

3.1 Unit 1: Drama Written Paper

The written paper assesses Assessment Objectives 1 and 3, with relative weighting of 20% and 20% respectively.

It comprises three sections:

- A – Practical work completed during the course
- B – Study and performance of a scripted play
- C – Study of a live theatre production seen

Candidates must answer Question 1 from Section A and choose one further question from either Section B or Section C.

Candidates will need to address the following elements as necessary:

- style, genre and social context
- awareness of health and safety factors.

Performance elements

- interpretation of text, characterisation
- voice – volume, accent, pace, timing, emotional range
- physical qualities – movement, posture, gesture, facial expression
- relationship with others on stage.

Design elements

- interpretation of text, visual impact
- design qualities – scale, shape, colour, texture, materials
- use of scenic devices.

Technical elements

- interpretation of text, technical support
- lighting, sound, modern technology
- appropriate equipment and its deployment and use.

3.1.1 Section A: Practical work completed during the course

This question is compulsory. It comprises four sections:

- a description of a piece of practical performance work to which the candidate has contributed (AO1)
- an explanation of the nature of the activity undertaken by the candidate (AO1)
- an analysis of a process undertaken by the candidate (AO3)
- an evaluation of the effectiveness of the candidate's contribution (AO3).

When preparing for this question, candidates will need to think about their skills development during the course when taking part in practical projects. Any piece of practical work leading to a final performance where the candidate has contributed performance,

design or technical skills will be appropriate. Anything from a workshop presentation to a full-scale public performance can be used, although more substantial pieces will give candidates more scope to do themselves justice. Scripted plays, rehearsed improvisations, TIE, physical theatre or devised work are all acceptable.

Candidates must **not** use the same material again in answer to the questions in Section B.

Candidates should be able to demonstrate:

- a clear understanding of the practical performance work undertaken
- informed knowledge and understanding of the acting skills required
- informed knowledge and understanding of the technical and design elements required
- the ability to analyse and evaluate the effectiveness of the skills involved
- the ability to analyse and evaluate the effectiveness of the work as a whole.

3.1.2 Section B: Study and performance of a scripted play

Candidates should study their chosen scripted play through practical workshops, whether their main interest is in performance or design or technical skills. Candidates will need to have had practical experience of applying their chosen area either in workshop presentations or full productions of their chosen play(s).

Candidates should always be aware of the potential effectiveness for an audience. They should be able to demonstrate their understanding of practical skills as well as their knowledge and understanding of the chosen play from a performance perspective (AO1), and they should be able to analyse and evaluate the effectiveness of their ideas and skills and those of others (AO3).

Candidates should be able to demonstrate:

- a clear understanding of how plays are constructed and realised
- informed knowledge and understanding of the acting skills required to realise the play
- informed knowledge and understanding of the technical and design elements and the skills required to realise the play
- informed knowledge and understanding of the social, historical and cultural context of the play
- the ability to analyse and evaluate the effectiveness of the skills required
- the ability to analyse and evaluate the effectiveness of the production as a whole.

3.1.3 Section C: Study of a live theatre production seen

Candidates are expected to have studied, as part of their course, a production of live professional or non-professional theatre. It is helpful for candidates to follow theatre visits with practical workshop study. In the Written Paper candidates will be given an opportunity to show their knowledge and understanding of how plays are constructed and realised. There will be opportunities for those with particular interests in performance, design or technical aspects of production to answer on those elements.

Productions must be of scripted plays. Candidates must have studied the play from a practical point of view and should be able to show their knowledge and understanding of the way in which the text was realised in the production.

Candidates are required to produce a personal response to various aspects of 'live' theatre productions seen during the course. Candidates must study the play before and after the theatre visit with practical workshops, whether their main interest is performance or design or technical skills.

Candidates should be able to demonstrate their understanding of performance or design or technical skills as well as their knowledge and understanding of the chosen live production from a performance perspective (AO1), and they should be able to analyse and evaluate the effectiveness of their ideas and skills and those of others (AO3).

Candidates should be able to demonstrate:

- a clear understanding of how plays are constructed and realised
- informed knowledge and understanding of the acting performances and the skills involved
- informed knowledge and understanding of the technical and design elements and the skills involved
- informed knowledge and understanding of the social, historical and cultural context of the live theatre production
- the ability to analyse and evaluate the effectiveness of the skills presented
- the ability to analyse and evaluate the effectiveness of the production as a whole.

3.2 Unit 2: Practical Work

Candidates are required to study at least **two** controlled assessment options from the following list:

1. Devised Thematic Work
2. Acting
3. Improvisation
4. Theatre in Education
5. Physical Theatre
6. Set Design
7. Costume
8. Make-up
9. Properties
10. Masks
11. Puppets
12. Lighting
13. Sound
14. Stage Management

Candidates may choose two performance options, for example Acting and Devised Thematic Work; two design options, for example Costume and Make-up; two technical options, for example Sound and Lighting or one of each performance and design option, for example Costume and Acting.

Candidates are required to develop the ability to use improvisation skills in a range of drama contexts.

- For all performance options, improvisation is used in a variety of ways. Candidates will use improvisation to devise, as a performance mode and as a means

to improve scripted performance. They may use a range of spontaneous, prepared and polished improvisation skills. These will be used effectively during the preparation and rehearsal period.

- For all design and technical options, candidates must show in their personal notes a practical exploration of skills through improvisation. The option/options chosen for design and technical response are collaborative controlled assessment tasks and the exploration of the task will be improvised in its nature. Improvisation skills will be used effectively during the preparation and rehearsal period. Candidates will be given the opportunity to develop the exploration of their design or technical option through improvisation skills. These skills will enhance the communication of their design brief when recreated in performance outcomes.

Each controlled assessment option is assessed through 7.5% – process and understanding of skills development and 22.5% practical work – performance and production, giving a total of 60% for the unit.

Each option is divided into **two** parts:

- Part 1 Process and understanding of skills development, in which candidates' ability to 'recall, select and communicate their knowledge and understanding of drama to generate, explore and develop ideas' is assessed (AO1).

This part is assessed by the teacher through preparatory and exploratory work in preparation for the final presentation.

- Part 2 Final Presentation (either performance or demonstration/artefact(s)), in which candidates' ability to 'apply practical skills to communicate in performance' is assessed (AO2).

This part is assessed through the final presentation.

Choice of controlled assessment options

Teachers may set as many pieces of work as they wish during the course. The final submission to AQA must be only one set of marks for each of the two controlled assessment options. This set of marks must be for a complete controlled assessment option, i.e. Parts 1 and 2 of the same piece of work.

Teachers must ensure that candidates' choice of controlled assessment options during the course will enable them to fulfil the requirements of the scheme of assessment as described in the specification. Part 1 is assessed by the teacher during the period from initial discussion of ideas/selection of material, through to, and including, the final presentation.

Choice of material for presentations

Material selected for all controlled assessment tasks should challenge but should not be beyond the scope of candidates. It should be commensurate with their abilities but provide opportunities for them to respond with creativity and sensitivity.

If candidates are performers, they should be able to communicate the feelings, emotions and motivations of their role. Well-crafted plays and original work which explores characterisation and relationships in depth will provide more opportunities for candidates to explore, positively, the requirements of all the assessment objectives.

Technical and design skill candidates should respond to stimuli which will give them the opportunity to respond creatively, engage in research, offer practical solutions to design problems and demonstrate their technical skills in the use and application of materials. The challenges should equate with their levels of competence but must ensure the same degree of application, time-scale and commitment as that expected from performance candidates.

Lengths for performance options

The general guideline is five minutes performance exposure time per candidate. A typical length of time for a group of four would therefore be approximately twenty minutes. Care must be taken to ensure that candidates can fulfil the requirements of the assessment criteria during their performance. They should have time to communicate a character through appropriate movement and/or vocal skills and be able to develop and sustain the characterisation.

Usage of technical and design skill work

It is a requirement that designs must contribute to an actual group performance. For all options other than set, the designs (artefact(s) or demonstration) must be put to use in the group performance. This need not necessarily be in the finally assessed performance, but at some stage the designs should be used in the performance which the designer is seeking to support.

For set, there are obviously constraints on what a candidate can make and it is accepted that the full realisation of the set model may not be practicable. In this case, candidates must provide a scale model of the set and details of their actual contribution to the performance in terms of creating and dressing the set to achieve a performance space as near as possible to their original design.

Authenticity

Candidates will complete the work under the direct supervision of the teacher.

Feedback from teachers

Teachers are expected to have a positive input during the development of the practical work. This may involve them in directing the performance and in teaching skills and techniques in performance, design or design technology. Teacher guidance which will encourage candidates to investigate and pursue their work in depth is an essential part of the teacher's role. The development of candidates' abilities, understanding and confidence through their work over the course will enhance and inform their responses in the written paper. While feedback should be positive, it should also set targets for the candidates which will help them improve their approaches to work and the acquisition of skills.

Collaboration

Candidates will work as a whole group. Each candidate will produce work recalling, selecting and communicating their knowledge and understanding of drama to generate, explore and develop ideas. Candidates' work will be individually assessed for both parts 1 and 2 of each option.

Resources required

For performance options, a space, studio or hall which is large enough to accommodate the performers will suffice.

Where candidates are offering technical and design skills, the following minimum facilities are advised:

- materials to enable candidates to construct a set model, if applicable
- greasepaint or water-based make-up, if applicable
- materials to enable properties, masks and puppets to be constructed, if applicable
- materials and equipment to enable candidates to make or assemble costumes if applicable
- black-out facilities if lighting is being used
- a lighting and sound system, commensurate in its capabilities with the candidates' dramatic and technical aims and intentions.

Part 1 (Options 1–5)

Part 1 is assessed by monitoring through observation and involvement by the teacher in the preparatory work being undertaken to create a performance. It assesses candidates' ability to recall, select and communicate their knowledge and understanding of drama to generate, explore and develop ideas resulting in the final presentation. This will include ongoing discussions with the candidates. Teachers must maintain ongoing records of candidates' contributions throughout the period of the work to support their assessments. These record sheets will be provided by AQA. The records should provide evidence of the candidates' ability to:

- recall, select and communicate their knowledge and understanding of work in progress
- recognise strengths and weaknesses in working processes and presentation
- demonstrate understanding of their own capabilities and the demands of working in a group
- verbally assess their final performance.

Part 1 (Options 6–14)

Part 1 is assessed primarily by the following:

Notes

The notes should refer to the initial stages of working with the group performance, in which candidates analyse the task, define the problems, research possible solutions and perhaps map out some of these outcomes in draft form. The notes should contain the embryo of the final design ideas. It is not expected that the notes should be re-written or re-drawn, but they should be legible and intelligible to the assessing teacher and moderator. Written, graphic or modelled work is acceptable, and candidates should use the appropriate medium/media to show their working.

Documents, eg the working plot, diagrams, sketches

The documents should show the final design, crystallised into a practicable and intelligible form to support the group performance. They should be able to be understood by other members of a production team and give full information about how the design ideas are to be realised in terms of construction, setting, operation, etc. Consideration of health and safety factors, cost, availability, use, constructional detail, relationship with other design elements will be included as appropriate. Diagrams and sketches will usually need extensive labelling for clarification.

There should also be ongoing discussions with the candidates by the teacher on the development of their work and its contribution to the group performance. The substance of these discussions should also be taken into account in the award of marks for Part 1. Teachers must maintain ongoing records of candidates' contributions throughout the period of the work to support their assessments. These record

sheets will be provided by AQA. The records should provide evidence of the candidates' ability to:

- recall select and communicate their knowledge and understanding of work in progress
- understand the relationships of other design elements and their input to group performance
- demonstrate understanding of their own capabilities with regard to their chosen skill and its contribution to the performance
- verbally assess their design contribution to the final performance.

Part 2

Part 2 (Options 1–5) is assessed through the final performance.

Candidates are required to work in groups of not less than two performers. They should realise clear dramatic intentions for an audience. Candidates should aim to produce approximately five minutes of performance each – an average group of 4/5 candidates should aim to perform for 20/25 minutes. Each candidate must ensure their contribution to the performance is identified.

Each individual candidate's contribution to the final performance will be assessed as they apply their practical skills to communicate in performance.

Candidates should develop and present a role offering their performance skills to fulfil a range of functions through the presentation of the final performance. They should be aware of health and safety factors relevant to the presentation of their final performance.

Part 2 (Options 6–14) is assessed through the final performance or demonstration/artefact(s).

Candidates are required to contribute to an actual group performance.

The work produced must be each candidate's individual work.

Candidates should develop their design/technical skills to fulfil a range of functions through the presentation of their design/technical skills in the final performance. They should demonstrate a thorough understanding of the interaction of the design/technical work in performance.

Candidates should work collaboratively with other members of the production team. They should be aware of health and safety factors relevant to the presentation of their work in the final performance.

Option 1 Devised Thematic Work

Candidates must prepare for, and perform, a piece of work devised in response to a specific stimulus or theme.

The devised work must contain both elements of script – extracts from plays, verse or prose – and of original work.

Candidates must work in a group of not less than **two** performers and each candidate's contribution must be identified and assessed.

It is emphasised that careful consideration should be given to the material selected to ensure that each candidate has the opportunity to demonstrate an appropriate range of skills.

Candidates are expected to demonstrate the ability to:

- recall, select and communicate their knowledge and understanding of drama to generate, explore and develop ideas during the process of development to performance (AO1)
- work in role to create a character or characters, interpret with creativity and originality; sustain role or character; show an awareness of audience (AO2)
- use practical skills to communicate in performance with clarity, fluency, control, appropriateness to character and sustain with pace, projection, vocal and physical flexibility, timing and spatial awareness (AO2).

Candidates should be aware of health and safety factors relevant to the presentation of performances.

Option 2 Acting

Candidates must prepare for, and perform, an extract from a script for a play.

The script used may be either a published or unpublished text. Scripted drama must be learned.

Candidates must work in a group of not less than **two** performers and each candidate's contribution must be identified and assessed.

It is emphasised that careful consideration should be given to the material selected to ensure that each candidate has the opportunity to demonstrate an appropriate range of skills.

Candidates are expected to demonstrate the ability to:

- recall, select and communicate their knowledge and understanding of drama to generate, explore and develop ideas during the process of development to performance (AO1)
- work in role to create a character or characters, interpret with creativity and originality; sustain role or character; show an awareness of audience (AO2)
- use practical skills to communicate in performance with clarity, fluency, control, appropriateness to character and sustain with pace, projection, vocal and physical flexibility, timing and spatial awareness (AO2).

Candidates should be aware of health and safety factors relevant to the presentation of performances.

Option 3 Improvisation

Candidates must prepare for, and perform, a piece of polished improvisation. Improvisation is defined as any non-scripted work in drama.

Candidates must work in a group of not less than **two** performers and each candidate's contribution must be identified and assessed.

It is emphasised that careful consideration should be given to the material selected to ensure that each candidate has the opportunity to demonstrate an appropriate range of skills.

Candidates are expected to demonstrate the ability to:

- recall, select and communicate their knowledge and understanding of drama to generate, explore and develop ideas during the process of development to performance (AO1)
- work in role to create a character or characters, interpret with creativity and originality; sustain role or character; show an awareness of audience (AO2)
- use practical skills to communicate in performance with clarity, fluency, control, appropriateness to character and sustain with pace, projection, vocal and physical flexibility, timing and spatial awareness (AO2).

Candidates should be aware of health and safety factors relevant to the presentation of performances.

Option 4 Theatre in Education

Candidates must prepare for, and perform, a piece of Theatre in Education based on a theme designed for a specific target audience.

The target audience could range from nursery school pupils through to the elderly. It is important in this controlled assessment task that candidates recognise and cater for the specific needs of the target audience and identify particular approaches which will maximise the impact of their performance on the audience which has been selected.

Candidates must work in a group of not less than **two** performers and each candidate's contribution must be identified and assessed.

It is emphasised that careful consideration should be given to the material selected to ensure that each candidate has the opportunity to demonstrate an appropriate range of skills. The topic explored through the Theatre in Education project can include the target audience and lead to further exploration of the theme or topic with the intended target audience.

Candidates are expected to demonstrate the ability to:

- recall, select and communicate their knowledge and understanding of drama to generate, explore and develop ideas during the process of development to performance (AO1)
- work in role to create a character or characters, interpret with creativity and originality; sustain role or character; show an awareness of audience (AO2)
- use practical skills to communicate in performance with clarity, fluency, control, appropriateness to character and sustain with pace, projection, vocal and physical flexibility, timing and spatial awareness (AO2).

Candidates should be aware of health and safety factors relevant to the presentation of performance.

Option 5 Physical Theatre

Candidates must prepare for, and perform, a piece of physical theatre, which is a mode of performance that pursues storytelling through primarily physical means. It is a visual form of theatre. Performances could consist of contemporary dance, theatrical clowning, physical comedy and theatrical acrobatics.

The emphasis, within this controlled assessment task, is on drama and should be on relationships, characterisation, conflict and narrative.

Candidates must work in a group of not less than **two** performers and each candidate's contribution must be identified and assessed.

It is emphasised that careful consideration should be given to the material selected to ensure that each candidate has the opportunity to demonstrate an appropriate range of skills.

Candidates are expected to demonstrate the ability to:

- recall, select and communicate their knowledge and understanding of drama to generate, explore and develop ideas during the process of development to performance (AO1)
- work in role to create a character or characters, interpret with creativity and originality; sustain role or character; show an awareness of audience (AO2)
- use practical skills to communicate in performance with clarity, fluency, control, appropriateness to character and sustain with pace, projection, vocal and physical flexibility, timing and spatial awareness (AO2).

Candidates should be aware of health and safety factors relevant to the presentation of performances.

Option 6 Set Design

Candidates must prepare, and present, a scale model of a set for a play, a devised piece or an unscripted piece.

While designs must contribute to an actual group performance, the work produced must be each candidate's individual work.

It is accepted that there may be practical constraints on the full realisation of the set model for the purposes of the actual group performance. In this case, candidates must provide a scale model of the set and details of their actual contribution to the performance in terms of creating and dressing the set to achieve a performance space as near as possible to their original design.

It is emphasised that careful consideration should be given to the material/performance selected to ensure that candidates have the opportunity to demonstrate an appropriate range of skills:

Artefact: a scale model of a set.

Work in progress: to include diagrams, drawings of a set, consideration of methods of building, set changing, health and safety factors.

Skills tested:

- knowledge of the use of space in relation to the actors and the audience
- awareness of period, creation of mood and atmosphere and of different forms of presentation
- awareness of the contribution of other design elements
- awareness and knowledge of set building, decorating, materials and techniques.

Candidates are expected to demonstrate the ability to:

- recall, select and communicate their knowledge and understanding of the planning and development which leads to the final design, the costume itself and its relationship to other design skills and others in the group (AO1)
- respond to the stimulus/text/theme showing understanding of the dramatic possibilities for set design; apply practical skills and techniques required to produce a practical creative set design, consider its relationship to other design skills (AO2)
- communicate this knowledge and understanding in a practical way taking health and safety issues into account; show an awareness of audience (AO2).

Option 7 Costume

Candidates must prepare, and present, a costume which they have made or assembled for a play, a devised piece or an unscripted piece. The costume must be supported by designs for at least **one** other costume to be used in the performance.

While the costume and the designs must contribute to an actual group performance, the work produced must be each candidate's individual work.

It is emphasised that careful consideration should be given to the material/ performance selected to ensure that candidates have the opportunity to demonstrate an appropriate range of skills.

Artefacts: one completed costume, and designs for at least one other costume.

Work in progress: to include patterns if applicable, preliminary drawings, costings, consideration of health and safety factors.

Skills tested:

- awareness of the significance and use of costume in a production
- knowledge of where to gain information on costume, and some knowledge of period style
- suitability of materials, colours and textures for dramatic effectiveness
- working to a budget, making, hiring, assembling costumes
- development of design through sketches and through discussion with the director, set and lighting designers
- knowledge of the effects of lighting on colours and fabrics

- suitability of the costume to the actor, production and role
- awareness of the contribution of other design elements
- role of the wardrobe supervisor, running-repairs, quick changes and other special problems.

Candidates are expected to demonstrate the ability to:

- recall, select and communicate their knowledge and understanding of the planning and development which leads to the final design, the costume itself and its relationship to other design skills and others in the group (AO1)
- respond to the stimulus/text/theme showing understanding of the dramatic possibilities for costume; apply practical skills and techniques required to produce a practical creative costume design, consider its relationship to other design skills (AO2)
- communicate this knowledge and understanding in a practical way taking health and safety issues into account; show an awareness of audience (AO2).

Option 8 Make-up

Candidates must prepare, and present, **two** contrasting make-ups for a play, a devised piece or an unscripted piece.

While designs must contribute to an actual group performance, the work produced must be each candidate's individual work.

It is emphasised that careful consideration should be given to the material/performance selected to ensure that candidates have the opportunity to demonstrate an appropriate range of skills.

Demonstration: **two** practical demonstrations under stage lights of contrasting types of make-up. The candidate may make up him/herself or another person.

Work in progress: to include diagrams, drawings of designs, notes on method of usage, costings, consideration of health and safety factors.

Skills tested:

- knowledge of different types of make-up
- understanding of, and practice in, the creation of straight, character, and fantasy make-up
- development of the design of make-up for a production through sketches and discussions with the director, set, costume and lighting designers
- awareness of the effects of make-up on stage
- effective application of make-up for a performance
- awareness of the contribution of other design elements.

Candidates are expected to demonstrate the ability to:

- recall, select and communicate their knowledge and understanding of the planning and development which leads to the final design, the

make up itself and its relationship to other design skills and others in the group (AO1)

- respond to the stimulus/text/theme showing understanding of the dramatic possibilities for make up; apply practical skills and techniques required to produce a practical creative make up design, consider its relationship to other design skills (AO2)
- communicate this knowledge and understanding in a practical way taking health and safety issues into account; show an awareness of audience (AO2).

Option 9 Properties

Candidates must prepare, and present, **two** different stage properties for a play, a devised piece or an unscripted piece.

While designs must contribute to an actual group performance, the work produced must be each candidate's individual work.

It is emphasised that careful consideration should be given to the material/ performance selected to ensure that candidates have the opportunity to demonstrate an appropriate range of skills.

Artefact: **two** self manufactured properties.

Work in progress: to include a property list for a production, drawings of the set which indicate where properties are to be sited, diagrams and notes relating to methods of making, costings, consideration of health and safety factors.

Skills tested:

- awareness of the significance and use of properties in a production
- knowledge of where to gain information on properties, and some knowledge of period style
- practice in making properties
- organisation of properties and preparation of the property plot for a production
- knowledge of other sources from which properties can be obtained
- awareness of the contribution of other design elements and the practical needs of the properties.

Candidates are expected to demonstrate the ability to:

- recall, select and communicate their knowledge and understanding of the planning and development which leads to the final design, the properties themselves and their relationship to other design skills and others in the group (AO1)
- respond to the stimulus/text/theme showing understanding of the dramatic possibilities for properties; apply practical skills and techniques required to produce practical creative properties; consider their relationship to other design skills (AO2)
- communicate this knowledge and understanding in a practical way taking health and safety issues into account; show an awareness of audience (AO2).

Option 10 Masks

Candidates must prepare, and present, **two** contrasting masks for a play, a devised piece or an unscripted piece.

While designs must contribute to an actual group performance, the work produced must be each candidate's individual work.

It is emphasised that careful consideration should be given to the material/performance selected to ensure that candidates have the opportunity to demonstrate an appropriate range of skills.

Artefacts and demonstration: a practical demonstration of **two** masks.

Work in progress: to include diagrams, drawings of designs, consideration of methods of usage, relevant methods of construction, health and safety factors.

Skills tested:

- knowledge of the purpose and use of masks
- design and manufacture of different types of masks and an understanding of their practical limitations in performance
- development of the design of masks for a production through sketches and discussions with the director, set, costume and lighting designers
- suitability of the role for the wearing of the mask
- awareness of the contribution of other design elements.

Candidates are expected to demonstrate the ability to:

- recall, select and communicate their knowledge and understanding of the planning and development which leads to the final design, the mask itself and its relationship to other design skills and others in the group (AO1)
- respond to the stimulus/text/theme showing understanding of the dramatic possibilities for mask design; apply practical skills and techniques required to produce a practical creative mask; consider its relationship to other design skills (AO2)
- communicate this knowledge and understanding in a practical way taking health and safety issues into account; show an awareness of audience (AO2).

Option 11 Puppets

Candidates must prepare, and present, a puppet for a play, a devised piece or an unscripted piece.

While designs must contribute to an actual group performance, the work produced must be each candidate's individual work.

It is emphasised that careful consideration should be given to the material/performance selected to ensure that candidates have the opportunity to demonstrate an appropriate range of skills.

Artefact and demonstration: a practical demonstration of the puppet.

Work in progress: to include diagrams, drawings of designs, methods of construction, consideration of methods of usage, health and safety factors.

Skills tested:

- knowledge of the purpose and use of puppets
- the design and manufacture of different types of puppets and an understanding of their practical limitations in performance
- development of the design of the puppet for a production through sketches and discussions with the director, set, costume and lighting designers;
- characterisation and performance of the puppeteer
- awareness of the contribution of other design elements.

Candidates are expected to demonstrate the ability to:

- recall, select and communicate their knowledge and understanding of the planning and development which leads to the final design, the puppet itself and its relationship to other design skills and others in the group (AO1)
- respond to the stimulus/text/theme showing understanding of the dramatic possibilities for puppet design; apply practical skills and techniques required to produce a practical, creative puppet; consider its relationship to other design skills (AO2)
- communicate this knowledge and understanding in a practical way taking health and safety issues into account; show an awareness of audience (AO2).

Option 12 Lighting

Candidates must prepare, and present, the lighting for a play, a devised piece or an unscripted piece.

While designs must contribute to an actual group performance, the work produced must be each candidate's individual work.

It is emphasised that careful consideration should be given to the material/performance selected to ensure that candidates have the opportunity to demonstrate an appropriate range of skills.

Demonstration: an operational demonstration of lighting an acting area.

Work in progress: to include working lighting plot, rigging diagrams, annotated script, consideration of health and safety factors.

Skills tested:

- technical understanding of different types of lanterns and lamps, focusing, angling, wiring, operation of switchboard and dimmer packs, patching
- use of colour filters, special effects lanterns, gobos and the effect on actors/costumes/set design and make-up

- understanding of lighting design for a production, and experience in the preparation of a lighting plot
- suitability of the lighting for the production
- awareness of the contribution of other design elements.

Candidates are expected to demonstrate the ability to:

- recall, select and communicate their knowledge and understanding of the planning and development which leads to the final design, the lighting design itself and its relationship to other design skills and others in the group (AO1)
- respond to the stimulus/text/theme showing understanding of the dramatic possibilities for lighting design; apply practical skills and techniques required to produce a practical, creative lighting design; consider its relationship to other design skills (AO2)
- communicate this knowledge and understanding in a practical way taking health and safety issues into account; show an awareness of audience (AO2).

Option 13 Sound

Candidates must prepare, and present, a sound plot for a play, a devised piece or an unscripted piece.

While designs must contribute to an actual group performance, the work produced must be each candidate's individual work.

It is emphasised that careful consideration should be given to the material/performance selected to ensure that candidates have the opportunity to demonstrate an appropriate range of skills.

Demonstration: a practical demonstration of sound effects appropriate to the chosen production.

Preparatory and exploratory work: to include a working plot, annotated script or running order, diagrams, consideration of health and safety factors.

Skills tested:

- awareness of the significance of sound in performance, and the quality of sound or music in creating atmosphere within a production
- use of "live", directional and recorded sound, as appropriate
- ability to record, mix, and edit
- ability to control sound at appropriate levels for background or dramatic effect
- ability to create appropriate sound effects for the production
- awareness of the contribution of other design elements.

Candidates are expected to demonstrate the ability to:

- recall, select and communicate their knowledge and understanding of the planning and development which leads to the final design, the sound design itself and its relationship to other design skills and others in the group (AO1)

- respond to the stimulus/text/theme showing understanding of the dramatic possibilities for set design; apply practical skills and techniques required to produce a practical, creative sound design; consider its relationship to other design skills (AO2)

- communicate this knowledge and understanding in a practical way taking health and safety issues into account; show an awareness of audience (AO2).

Option 14 Stage Management

Candidates must prepare, and present, a practical demonstration of the stage manager's role in a play, a devised piece or an unscripted piece.

The work produced must be for a group presentation, with the candidate's contribution clearly identifiable.

Candidates should develop strategies as appropriate through their stage management decisions and methods. They should guide the actors and designers to achieve a clear understanding of how the performance is managed on stage and apply their practical skills by managing their performance.

It is emphasised that careful consideration should be given to the material/performance selected to ensure that candidates have the opportunity to demonstrate an appropriate range of skills.

Candidates should refer to the collaborative nature of the stage manager's role with the rest of the group. They should demonstrate their knowledge, choice and use of performance space, the management of the actors in terms of groupings, movement and performance delivery.

Candidates should ensure all aspects of the performance are managed and carried out with precision and timing: from the entrances of the actors, cuing of lights to changing of the set and positioning of properties.

Candidates should ensure there is sufficient scope to fulfil all the appropriate tasks of a stage manager during rehearsals, as well as running the show during the final performance by applying skills to communicate in performance.

Demonstration: an operational demonstration ie, 'running the show'.

Work in progress: to include a prompt copy/stage manager's book, consideration of health and safety factors.

Skills tested:

- understanding of the responsibilities of the stage manager, before, during and after a production
- knowledge of backstage equipment
- preparation of a prompt copy/stage manager's book and the use of it
- implementation of rehearsal schedules and preparation of the acting area for rehearsal

- organisation and supervision of the backstage area and personnel
- knowledge and application of health and safety regulations
- awareness of the interaction of design and acting skills in the creation of a performance.

Candidates are expected to demonstrate the ability to:

- recall, select and communicate their knowledge and understanding of the planning and development which leads to the definition of the role of the Stage Manager, the practical application of the Stage Manager's function and the Stage Manager's relationship with others in the group (AO1)

- respond to the stimulus /text/theme showing understanding of the demands in terms of Stage Management; apply practical skills and techniques required to fulfil effectively the role of the Stage Manager and its relationship to the technical contribution to a production (AO2)
- communicate this knowledge and understanding in a practical way taking health and safety issues into account, showing an awareness of audience (AO2).

3.3 Assessment Criteria for the Controlled Assessment

There is a maximum mark of 60 for each option, subdivided as follows:

Part 1: Process and understanding of skills development (maximum mark is 15)

Part 2: Final presentation (either performance or demonstration/artefact(s) (maximum mark is 45)

Candidates submit two options for assessment, giving a total maximum mark of 120 for the controlled assessment unit.

The assessment criteria appear in the tables on the following pages.

The assessment criteria are given in separate sections for options 1 to 5 and options 6 to 14.

Part 1: This part assesses Assessment Objective 1: 'Recall, select and communicate their knowledge and understanding of drama to generate, explore and develop ideas'. A mark out of 15 will be awarded, using the banding descriptions below.

Marks	13–15	10–12	7–9	4–6	1–3
Option 1–5	<p>Candidates have well developed communicative and reflective skills.</p> <p>They show a thorough critical awareness of work in progress in terms of performance, their own contribution and that of others.</p> <p>They demonstrate a high degree of insight and sensitivity in working in a group to produce a performance.</p> <p>They show a thorough understanding of drama terminology and use it accurately and appropriately.</p>	<p>Candidates have good communicative and reflective skills.</p> <p>They show a good critical awareness of work in progress in terms of performance, their own contribution and that of others.</p> <p>They demonstrate good insight and sensitivity in working in a group to produce a performance.</p> <p>They show a good understanding of drama terminology and use it accurately and appropriately.</p>	<p>Candidates have reasonable communicative and reflective skills.</p> <p>They show a reasonable critical awareness of work in progress in terms of performance, their own contribution and that of others.</p> <p>They demonstrate reasonable insight and sensitivity in working in a group to produce a performance.</p> <p>They show a reasonable understanding of drama terminology and use it accurately and appropriately.</p>	<p>Candidates have limited communicative and reflective skills.</p> <p>They show a limited critical awareness of work in progress in terms of performance, their own contribution and that of others.</p> <p>They demonstrate limited insight and sensitivity in working in a group to produce a performance.</p> <p>They show a limited understanding of drama terminology and use it with some accuracy.</p>	<p>Candidates have basic communicative and reflective skills.</p> <p>They show a basic critical awareness of work in progress in terms of performance, their own contribution and that of others.</p> <p>They demonstrate a basic degree of insight and sensitivity in working in a group to produce a performance.</p> <p>They show a basic understanding of drama terminology and use it in a generalised manner.</p>
Option 6–14	<p>Candidates have well developed communicative and reflective skills.</p> <p>They show a thorough critical awareness of work in progress in terms of design, their own contribution and that of others.</p> <p>They demonstrate a high degree of insight and sensitivity in working in a group to produce a creative design.</p> <p>They show a thorough understanding of drama terminology and use it accurately and appropriately.</p>	<p>Candidates have good communicative and reflective skills.</p> <p>They show a good critical awareness of work in progress in terms of design, their own contribution and that of others.</p> <p>They demonstrate good insight and sensitivity in working in a group to produce a good design.</p> <p>They show a good understanding of drama terminology and use it accurately and appropriately.</p>	<p>Candidates have reasonable communicative and reflective skills.</p> <p>They show a reasonable critical awareness of work in progress in terms of design, their own contribution and that of others.</p> <p>They demonstrate reasonable insight and sensitivity in working in a group to produce a design.</p> <p>They show a reasonable understanding of drama terminology and use it accurately and appropriately.</p>	<p>Candidates have limited communicative and reflective skills.</p> <p>They show a limited critical awareness of work in progress in terms of design, their own contribution and that of others.</p> <p>They demonstrate limited insight and sensitivity in working in a group to produce a design.</p> <p>They show a limited understanding of drama terminology and use it with some accuracy.</p>	<p>Candidates have basic communicative and reflective skills.</p> <p>They show a basic critical awareness of work in progress in terms of design, their own contribution and that of others.</p> <p>They demonstrate a basic degree of insight and sensitivity in working in a group to produce a design.</p> <p>They show a basic understanding of drama terminology and use it in a generalised manner.</p>

Zero marks are to be awarded to work not worthy of any credit.



Part 2: This part assesses Assessment Objective 2: 'Apply practical skills to communicate in performance'. A mark out of 45 will be awarded, using the banding descriptions below.

Marks	37–45	28–36	19–27	9–18	1–8
Options 1–5	<p>Candidates recall accurately, select and communicate detailed knowledge and thorough understanding of plays and other types of drama.</p> <p>They demonstrate a sensitive awareness of the relationship between texts and dramatic styles and of social context and genre, generating, exploring and developing their ideas.</p> <p>They apply and adapt effectively an extensive range of practical skills.</p> <p>They perform a role creatively with a high degree of originality to communicate their ideas. This is sustained in performance.</p> <p>They show a thorough awareness of audience, and a strong commitment to the group is evident.</p>	<p>Candidates recall with some accuracy, select and communicate some clear knowledge and clear understanding of plays and other types of drama.</p> <p>They demonstrate a secure awareness of the relationship between texts and dramatic styles and of social context and genre, generating, exploring and developing their ideas.</p> <p>They apply and adapt appropriately a good range of practical skills.</p> <p>They perform a role creatively with some originality to communicate their ideas. This is sustained in performance.</p> <p>They show a clear awareness of audience and respond positively to others in the group.</p>	<p>Candidates recall, select and communicate reasonable knowledge and reasonable understanding of plays and other types of drama.</p> <p>They demonstrate an awareness of the relationship between texts and dramatic styles and of social context and genre.</p> <p>They apply and adapt a reasonable range of practical skills.</p> <p>They perform a role creatively with some originality to communicate their ideas. This is consistent in performance.</p> <p>They show a reasonable awareness of audience, work well in the group and respond to the leadership of others.</p>	<p>Candidates recall, select and communicate limited knowledge and limited understanding of plays and other types of drama.</p> <p>They demonstrate a limited awareness of the relationship between texts and dramatic styles and of social context and genre.</p> <p>They apply a limited range of practical skills.</p> <p>They perform a simple role to communicate their ideas.</p> <p>They show a limited awareness of audience and provide limited support to the group.</p>	<p>Candidates recall, select and communicate basic understanding of plays and other types of drama.</p> <p>They demonstrate a basic awareness of the relationship between texts and dramatic styles and of social context and genre.</p> <p>They apply basic practical skills.</p> <p>They perform a role at a basic level to communicate their ideas.</p> <p>They show a basic awareness of audience, and a basic commitment to the group is evident.</p>

Zero marks are to be awarded to work not worthy of any credit.

Marks	37–45	28–36	19–27	9–18	1–8
Options 6–14	<p>Candidates recall accurately, select and communicate detailed knowledge and thorough understanding of the interaction of other design skills in their demonstration/artefact.</p> <p>They demonstrate a high degree of creativity in response to the text, theme or stimulus, and there is rigorous attention to detail in generating, exploring and developing their ideas.</p> <p>They apply and adapt effectively an extensive range of design skills.</p> <p>They work creatively with a high degree of originality to communicate their ideas.</p> <p>An excellent practical awareness of audience and a strong commitment to the group are evident.</p> <p>Meticulous attention is paid to the requirements of health and safety.</p>	<p>Candidates recall with some accuracy, select and communicate some clear knowledge and understanding of the interaction of other design skills in their demonstration/artefact.</p> <p>They respond to the text, theme or stimulus with creativity and careful attention to detail in generating, exploring and developing their ideas.</p> <p>They apply and adapt appropriately a good range of design skills.</p> <p>They work creatively with originality to communicate their ideas.</p> <p>There is clear practical understanding in their awareness of audience and of the needs of the group performers.</p> <p>Careful attention is paid to health and safety factors.</p>	<p>Candidates recall, select and communicate reasonable knowledge and understanding of the interaction of other design skills in their demonstration/artefact.</p> <p>They respond to the text, theme or stimulus with some creativity.</p> <p>They apply and adapt a reasonable range of design skills with some attention to detail.</p> <p>They demonstrate secure design skills, which they apply appropriately in generating, exploring and producing their ideas.</p> <p>They show a reasonable awareness of audience and of the needs of the group performers.</p> <p>There is an awareness of health and safety factors.</p>	<p>Candidates recall, select and communicate limited knowledge and understanding of the interaction of other design skills in their demonstration/artefact.</p> <p>Their response to the text, theme or stimulus is limited in creativity.</p> <p>They apply a limited range of design skills.</p> <p>Technical skills in the use and application of materials are limited.</p> <p>There is a limited awareness of audience and of the needs of the group performers.</p> <p>There is little awareness of health and safety factors.</p>	<p>Candidates recall, select and communicate basic understanding of the interaction of other design skills in their demonstration/artefact.</p> <p>Their response to the text, theme or stimulus is basic and lacking creativity.</p> <p>They apply basic design skills.</p> <p>Technical skills in the use and application of materials are at a basic level.</p> <p>There is a basic awareness of audience, and basic commitment to the group is evident.</p> <p>There is little attention to health and safety factors.</p>

Zero marks are to be awarded to work not worthy of any credit.



4 Scheme of Assessment

4.1 Aims and learning outcomes

GCSE courses based on this specification should encourage candidates to:

- actively engage in the process of dramatic study in order to develop as effective and independent learners and as critical and reflective thinkers with enquiring minds
- work imaginatively and creatively in collaborative contexts, generating, developing and communicating ideas
- reflect on and evaluate their own work and that of others
- develop and demonstrate competence in a range of practical, creative and performance skills
- develop a basis for their future role as active citizens in employment and society in general, as well as for the possible further study of drama
- consider and explore the impact of social, historical and cultural influences on drama texts and activities.

4.2 Assessment Objectives (AOs)

The following assessment objectives will be assessed in the context of the content and skills set out in Section 3 (Subject Content).

The examination will assess candidates' ability to:

- AO1 recall, select and communicate their knowledge and understanding of drama to generate, explore and develop ideas.
- AO2 apply practical skills to communicate in performance
- AO3 analyse and evaluate their own work and that of others using appropriate terminology.

Quality of Written Communication (QWC)

In GCSE specifications which require candidates to produce written material in English, candidates must:

- ensure that text is legible and that spelling, punctuation and grammar are accurate so that meaning is clear
- select and use a form and style of writing appropriate to purpose and to complex subject matter
- organise information clearly and coherently, using specialist vocabulary when appropriate.

In this specification QWC will be assessed in the written paper.

Weighting of Assessment Objectives

The table below shows the approximate weighting of each of the Assessment Objectives in the GCSE units.

Assessment Objectives	Unit Weightings (%)		Overall Weighting of AOs (%)
	Unit 1 Drama Written Paper	Unit 2 Drama Practical Work	
AO1	20	15	35
AO2	0	45	45
AO3	20	0	20
Overall weighting of units (%)	40	60	100

4.3 National criteria

This specification complies with the following.

- The Subject Criteria for Drama including the rules for Controlled Assessment
- Code of Practice
- The GCSE Qualification Criteria
- The Arrangements for the Statutory Regulation of External Qualifications in England, Wales and Northern Ireland: Common Criteria
- The requirements for qualifications to provide access to Levels 1 and 2 of the National Qualification Framework.

4.4 Prior learning

There are no prior learning requirements.

However, any requirements set for entry to a course following this specification are at the discretion of centres.

4.5 Access to assessment: diversity and inclusion

GCSEs often require assessment of a broader range of competences. This is because they are general qualifications and, as such, prepare candidates for a wide range of occupations and higher level courses.

The revised GCSE qualification and subject criteria were reviewed to identify whether any of the competences required by the subject presented a potential barrier to any candidates regardless of their ethnic origin, religion, gender, age, disability or sexual orientation. If this was the case, the situation was reviewed again to ensure such competences were included only where essential to the subject. The findings of this process were discussed with groups who represented the interests of a diverse range of candidates.

Reasonable adjustments are made for disabled candidates in order to enable them to access the assessments. For this reason, very few candidates will have a complete barrier to any part of the assessment. Further details are given in Section 5.4.

5 Administration

5.1 Availability of assessment units and certification

Examinations and certification for this specification are available as follows:

	Availability of Units		Availability of Certification
	Unit 1	Unit 2	GCSE award
June 2010	✓	✓	
June 2011 onwards	✓	✓	✓

5.2 Entries

Please refer to the current version of *Entry Procedures and Codes* for up to date entry procedures. You should use the following entry codes for the units and for certification.

Unit 1 – 42401

Unit 2 – 42402

GCSE certification – 4242

QCA's 40% terminal rule means that 40% of the assessment must be taken in the examination series in which the qualification is awarded. This rule is not dependent on the size of the qualification. Therefore, all GCSE candidates, whether taking short course, single and double awards, must have 40% of their assessment taken at the end.

5.3 Private candidates

This specification is not available to private candidates.

5.4 Access arrangements and special consideration

We have taken note of equality and discrimination legislation and the interests of minority groups in developing and administering this specification.

We follow the guidelines in the Joint Council for Qualifications (JCQ) document: *Access Arrangements, Reasonable Adjustments and Special Consideration: General and Vocational Qualifications*. This is published on the JCQ website (<http://www.jcq.org.uk>) or you can follow the link from our website (<http://www.aqa.org.uk>).

Access arrangements

We can make arrangements so that candidates with special needs can access the assessment. These arrangements must be made **before** the examination. For example, we can produce a Braille paper for a candidate with a visual impairment.

Special consideration

We can give special consideration to candidates who have had a temporary illness, injury or indisposition at the time of the examination. Where we do this, it is given **after** the examination.

Applications for access arrangements and special consideration should be submitted to AQA by the Examinations Officer at the centre.

5.5 Language of examinations

We will provide units for this specification in English only.

5.6 Qualification titles

The qualification based on this specification is:

- AQA GCSE in Drama.

5.7 Awarding grades and reporting results

The GCSE and GCSE short course qualifications will be graded on an eight-grade scale: A*, A, B, C, D, E, F and G. Candidates who fail to reach the minimum standard for grade G will be recorded as U (unclassified) and will not receive a qualification certificate.

We will publish the minimum raw mark for each grade, for each unit, when we issue candidates' results. We will report a candidate's unit results to centres in terms of uniform marks and qualification results in terms of uniform marks and grades.

For each unit, the uniform mark corresponds to a grade as follows.

Written Paper

(maximum uniform mark = 120)

Grade	Uniform Mark Range
A*	108–120
A	96–107
B	84–95
C	72–83
D	60–71
E	48–59
F	36–47
G	24–35
U	0–23

Controlled Assessment

(maximum uniform mark = 180)

Grade	Uniform Mark Range
A*	162–180
A	144–161
B	126–143
C	108–125
D	90–107
E	72–89
F	54–71
G	36–53
U	0–35

We calculate a candidate's total uniform mark by adding together the uniform marks for the units. We convert this total uniform mark to a grade as follows.

GCSE Drama (maximum uniform mark = 300)

Grade	Uniform Mark Range
A*	270–300
A	240–269
B	210–239
C	180–209
D	150–179
E	120–149
F	90–119
G	60–89
U	0–59

5.8 Re-sits and shelf-life of unit results

Unit results remain available to count towards certification within the shelf life of the specification whether or not they have already been used.

Candidates may re-sit a unit once only. The better result for each unit will count towards the final qualification provided that the 40% rule is satisfied. Candidates may re-sit the qualification an unlimited number of times.

Candidates will be graded on the basis of the work submitted for assessment.

Candidates must take units comprising at least 40% of the total assessment in the series in which they enter for certification.

6 Controlled Assessment Administration

The Head of Centre is responsible to AQA for ensuring that controlled assessment work is conducted in accordance with AQA's instructions and JCQ instructions.

6.1 Authentication of controlled assessment work

In order to meet the requirements of the Code of Practice AQA requires:

- **candidates** to sign the Candidate Record Form to confirm that the work submitted is their own
- **teachers/assessors** to confirm on the Candidate Record Form that the work assessed is solely that of the candidate concerned and was conducted under the conditions laid down by the specification
- **centres** to record marks of zero if candidates cannot confirm the authenticity of work submitted for assessment.

The completed Candidate Record Form for each candidate should be attached to his/her work. All teachers who have assessed the work of any candidate entered for each unit must sign the declaration of authentication.

If teachers/assessors have reservations about signing the authentication statements, the following points of guidance should be followed.

- If it is believed that a candidate has received additional assistance and this is acceptable within the guidelines for the relevant specification, the teacher/assessor should award a mark which represents the candidate's unaided achievement. The authentication statement should be signed and information given on the relevant form.
- If the teacher/assessor is unable to sign the authentication statement for a particular candidate, then the candidate's work cannot be accepted for assessment.

If, during the external moderation process, there is no evidence that the work has been properly authenticated, AQA will set the associated mark(s) to zero.

6.2 Malpractice

Teachers should inform candidates of the AQA Regulations concerning malpractice.

Candidates must **not**:

- submit work which is not their own
- lend work to other candidates
- allow other candidates access to, or the use of, their own independently sourced source material (this does not mean that candidates may not lend their books to another candidate, but candidates should be prevented from plagiarising other candidates' research)
- include work copied directly from books, the internet or other sources without acknowledgement and attribution
- submit work typed or word-processed by a third person without acknowledgement.

These actions constitute malpractice, for which a penalty (for example, disqualification from the examination) will be applied.

If malpractice is suspected, the Examinations Officer should be consulted about the procedure to be followed.

Where suspected malpractice in controlled assessments is identified by a centre after the candidate has signed the declaration of authentication, the Head of Centre must submit full details of the case to AQA at the earliest opportunity. The form JCQ/M1 should be used. Copies of the form can be found on the JCQ website (<http://www.jcq.org.uk/>).

Malpractice in controlled assessments discovered prior to the candidate signing the declaration of authentication need not be reported to AQA, but should be dealt with in accordance with the centre's internal procedures. AQA would expect centres to treat such cases very seriously. Details of any work which is not the candidate's own must be recorded on the Candidate Record Form or other appropriate place.

6.3 Teacher standardisation

AQA will hold annual standardising meetings for teachers, usually in the autumn term, for controlled assessment. At these meetings, we will provide support in developing appropriate controlled assessment tasks and using the marking criteria.

If your centre is new to this specification, you must send a representative to one of the meetings. If you have told us you are a new centre, either by submitting an intention to enter and/or an estimate of entry or by contacting the subject team, we will contact you to invite you to a meeting.

AQA will also contact centres if:

- the moderation of controlled assessment work from the previous year has identified a serious misinterpretation of the controlled assessment requirements, *or*
- inappropriate tasks have been set, *or*
- a significant adjustment has been made to a centre's marks.

In these cases, centres will be expected to send a representative to one of the meetings. For all other centres, attendance is optional. If a centre is unable to attend and would like a copy of the written materials used at the meeting, they should contact the subject administration team at performingarts@aqa.org.uk

6.4 Internal standardisation of marking

Centres must standardise marking to make sure that all candidates at the centre have been marked to the same standard. One person must be responsible for internal standardisation. This person should sign the Centre Declaration Sheet to confirm that internal standardisation has taken place.

Internal standardisation may involve:

- all teachers marking some trial pieces of work and identifying differences in marking standards
- discussing any differences in marking at a training meeting for all teachers involved in the assessment
- referring to reference and archive material such as previous work or examples from AQA's teacher standardising meetings.

6.5 Annotation of controlled assessment work

The Code of Practice states that the awarding body must require internal assessors to show clearly how the marks have been awarded in relation to the marking criteria defined in the specification and that the awarding body must provide guidance on how this is to be done.

The annotation will help the moderator to see as precisely as possible where the teacher considers that the candidates have met the criteria in the specification.

Work could be annotated by either of the following methods:

- key pieces of evidence flagged throughout the work by annotation either in the margin or in the text;
- summative comments on the work, referencing precise sections in the work.

6.6 Submitting marks and sample work for moderation

The total mark for each candidate must be submitted to AQA and the moderator on the mark forms provided, by Electronic Data Interchange (EDI) or through the e-Portfolio system (only available for certain units/components) by the specified date

(see <http://www.aqa.org.uk/deadlines.php>). Details about the selection of sample work may be found in Section 7.1.

6.7 Factors affecting individual candidates

Teachers should be able to accommodate the occasional absence of candidates by ensuring that the opportunity is given for them to make up missed controlled assessments. An alternative supervised time session may be organised for candidates who are absent at the time which the centre originally arranged.

If work is lost, AQA should be notified immediately of the date of the loss, how it occurred, and who was responsible for the loss. Centres should use the JCQ form JCQ/LCW to inform AQA Centre and Candidate Support Services of the circumstances.

Where special help which goes beyond normal learning support is given, AQA must be informed through comments on the Candidate Record Form so that such help can be taken into account when moderation takes place.

Candidates who move from one centre to another during the course sometimes present a problem for a scheme of controlled assessment work. Possible courses of action depend on the stage at which the move takes place. If the move occurs early in the course the new centre should take responsibility for controlled assessment work. If it occurs late in the course it may be possible to arrange for the moderator to assess the work through the 'Educated Elsewhere' procedure. Centres should contact AQA at the earliest possible stage for advice about appropriate arrangements in individual cases.

6.8 Retaining evidence

All practical work which consists of or contains a live performance must be recorded on DVD. The requirement to record is also applicable to the work of candidates whose performances have been seen live by the moderator as part of the moderation sample.

The centre must retain the work, including the recordings of performances, of all candidates, with Candidate Record Forms attached, under secure conditions, from the time it is assessed, to allow for the possibility of an enquiry about results. The work may be returned to candidates after the deadline for enquiries about results. If an enquiry about a result has been made, the work must remain under secure conditions in case it is required by AQA.

7 Moderation

7.1 Moderation procedures

The Controlled Assessment is moderated by moderation visit.

The moderation visit takes place between 1 February and 31 May in the year of the examination on a mutually convenient date agreed between moderator and centre.

The sample for moderation will include the candidates expected to gain the highest Part 2 marks and the ones expected to gain the lowest Part 2 marks.

If there are entries for technical/design skills options, the candidates' work will be sampled if not already included in the performance sample.

Where technical/design skills do not appear in the moderated performance pieces, candidates will need to present their demonstration/artefact(s) and talk the moderator through it, eg demonstrating their completed costume on a model.

Part 1 ongoing records for the moderation sample must be available at the start of the moderation visit. These records will be checked by the moderator.

Part 2 (live performance or demonstration/artefact(s)) is marked by the moderator and teacher simultaneously, each marking independently and recording their own marks.

On completion of the Part 2 assessment, the moderator compares his/her marks with the centre marks to determine whether any adjustment is needed in order to bring the centre's assessments into line with standards generally. The moderator

discusses with the teacher the application of the assessment criteria and the reasons for any differences between them.

Where the moderation outcome is to adjust marks, the teacher adjusts marks as required for all assessments completed prior to the visit. The teacher then marks all future work in line with the moderated standard.

Dependent on the sample moderation, the marks for previous assessments will either be accepted unchanged or will be adjusted as necessary. For this purpose, all mark records from previous assessments must be complete and made available to the moderator at the beginning of the moderation visit.

All assessments should be recorded on the Summary Record Sheets provided by AQA. These record sheets are sent to the moderator at the end of the moderation period for checking.

Following the moderator's scrutiny of the final mark records, in some cases it may be necessary for the moderator to call for the work of additional candidates in the centre. In order to meet this possible request, centres must retain under secure conditions and have available the work and recordings for both options of every candidate entered for the examination and be prepared to provide it on demand.

Mark adjustments will normally preserve the centre's mark order, but where major discrepancies are found, we reserve the right to alter the rank order.

7.2 Consortium arrangements

If there is a consortium of centres with joint teaching arrangements (ie where candidates from different centres have been taught together but where they are entered through the centre at which they are on roll), the centres must inform AQA by completing the JCQ/CCA form.

The centres concerned must nominate a consortium co-ordinator who undertakes to liaise with AQA on

behalf of all centres in the consortium. If there are different co-ordinators for different specifications, a copy of the JCQ/CCA form must be submitted for each specification.

AQA will allocate the same moderator to each centre in the consortium and the candidates will be treated as a single group for the purpose of moderation.

7.3 Post-moderation procedures

On publication of the results, we will provide centres with details of the final marks for the controlled assessment work.

The candidates' work will be returned to the centre after the examination. The centre will receive a report,

at the time results are issued, giving feedback on the accuracy of the assessments made, and the reasons for any adjustments to the marks.

We may retain some candidates' work for awarding, archive or standardising purposes.

Appendices

A Grade Descriptions

Grade descriptions are provided to give a general indication of the standards of achievement likely to have been shown by candidates awarded particular grades. 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 candidate has met the assessment objectives (see Section 4) overall. Shortcomings in some aspects of the candidates' performance may be balanced by better performances in others.

Grade	Description
A	<p>Candidates recall, select and communicate detailed knowledge and thorough understanding of plays and other types of drama. They demonstrate a thorough awareness of the relationships between texts and dramatic styles, and of social context and genre, to generate, explore and develop their ideas.</p> <p>They apply and adapt effectively an extensive range of practical skills, which they execute creatively to communicate their ideas. They work very productively with others.</p> <p>They have well-developed evaluative and reflective skills. They show critical awareness of work in progress and performance, and of their own contribution and that of others. They provide, by reasoned argument, full justifications, demonstrating insight and sensitivity in developing practical work. They understand and use terminology accurately and appropriately.</p>
C	<p>Candidates recall, select and communicate sound knowledge and understanding of plays and other types of drama. They show awareness of the relationships between texts and dramatic styles, and of social context and genre.</p> <p>They demonstrate secure practical skills, which they apply appropriately to communicate their ideas. They work constructively with others.</p> <p>They use evaluative and reflective skills appropriately to show critical awareness of work in progress and performance, and of their own contribution and that of others. Using appropriate terminology, they support their views with relevant reasons, demonstrating the ability to take work forward.</p>
F	<p>Candidates recall, select and communicate basic knowledge and understanding of plays and other types of drama. They have a superficial awareness of relationships between texts and dramatic styles, and of social context and genre.</p> <p>They use a limited range of practical skills, which they sometimes apply appropriately to demonstrate ideas in drama and in working with others.</p> <p>They provide a basic critical response at a simplistic and generalised level to evaluate work in progress and performance, and of their own contribution and that of others.</p>

B Spiritual, Moral, Ethical, Social, Legislative, Sustainable Development, Economic and Cultural Issues, and Health and Safety Considerations

AQA has taken great care to ensure that any wider issues, including those particularly relevant to the education of students at Key Stage 4, have been identified and taken into account in the preparation of this specification. They will only form part of the assessment requirements where they relate directly to the specific content of the specification and have been identified in Section 3: Content.

European Dimension

AQA has taken account of the 1988 Resolution of the Council of the European Community in preparing this specification and associated specimen materials.

Environmental Education

AQA has taken account of the 1988 Resolution of the Council of the European Community and the Report “Environmental Responsibility: An Agenda for Further and Higher Education” 1993 in preparing this specification and associated specimen materials.

Avoidance of Bias

AQA has taken great care in the preparation of this specification and specimen materials to avoid bias of any kind.

C Overlaps with other Qualifications

GCSE

There is some overlap where drama is chosen as one of the art forms for Expressive Arts. However, the approach required in Expressive Arts is multi-disciplinary.

Other Level 1 and 2 Qualifications

There are no other Level 1 or 2 qualifications for which there is any significant overlap with the Drama specification.

D Key Skills – Teaching, Developing and Providing Opportunities for Generating Evidence

The Key Skills Qualification requires candidates to demonstrate levels of achievement in the Key Skills of Communication, Application of Number and Information and Communication Technology.

The Wider Key Skills of Improving own Learning and Performance, Working with Others and Problem Solving are also available. The acquisition and demonstration of ability in these 'wider' Key Skills is deemed highly desirable for all candidates.

The units for each Key Skill comprise three sections:

- What you need to know
- What you must do
- Guidance.

Candidates following a course of study based on this specification for Drama can be offered opportunities to develop and generate evidence of attainment in aspects of the Key Skills of:

- Communication
- Application of Number
- Information and Communication Technology
- Working with Others
- Improving own Learning and Performance
- Problem Solving.

Areas of study and learning that can be used to encourage the acquisition and use of Key Skills, and to provide opportunities to generate evidence for Part B of units, are provided in the Teachers' Resource Bank for this specification.

The above information is given in the context of the knowledge that Key Skills at levels 1 and 2 will be available until 2010 with last certification in 2012.

Key Skills Qualifications of Communication, Application of Number and Information and Communication Technology will be phased out and replaced by Functional Skills qualifications in English, Mathematics and ICT from September 2010 onwards. For further information see the AQA website: <http://web.aqa.org.uk/qual/keyskills/com04.php>.



GCSE Drama Teaching from 2009 onwards

Qualification Accreditation Number: 500/4507/6

Every specification is assigned a national classification code indicating the subject area to which it belongs. The classification code for this specification is 5210.

Centres should be aware that candidates 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.

Centres may wish to advise candidates that, if they take two specifications with the same classification code, schools and colleges are very likely to take the view that they have achieved only one of the two GCSEs. The same view may be taken if candidates take two GCSE specifications that have different classification codes but have significant overlap of content. Candidates who have any doubts about their subject combinations should check with the institution to which they wish to progress before embarking on their programmes.

To obtain free specification updates and support material or to ask us a question register with Ask AQA:

www.aqa.org.uk/ask-aqa/register

Support meetings are available throughout the life of the specification.

Further information is available at:

<http://events.aqa.org.uk/ebooking>

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