



ASSESSMENT and
QUALIFICATIONS
ALLIANCE

General Certificate of Secondary Education

Drama 3241

2008

Material accompanying this Specification

- Specimen and Past Papers and Mark Schemes
- Reports on the Examination
- Teachers' Guide

SPECIFICATION

This specification will be published annually on the AQA Website (www.aqa.org.uk). If there are any changes to the specification centres will be notified in print as well as on the Website. The version on the Website is the definitive version of the specification.

Further copies of this specification booklet are available from:

AQA Logistics Centre, Unit 2, Wheel Forge Way, Ashburton Park, Trafford Park, Manchester, M17 1EH.

Telephone: 0870 410 1036 Fax: 0161 953 1177

or

can be downloaded from the AQA Website: www.aqa.org.uk

Copyright © 2006 AQA and its licensors. All rights reserved.

COPYRIGHT

AQA retains the copyright on all its publications. However, registered centres for AQA are permitted to copy material from this booklet for their own internal use, with the following important exception: AQA cannot give permission to centres to photocopy any material that is acknowledged to a third party even for internal use within the centre.

Set and published by the Assessment and Qualifications Alliance.

Contents

Background Information

- | | | |
|---|--|---|
| 1 | The Revised General Certificate of Secondary Education | 5 |
| 2 | Specification at a Glance | 6 |
| 3 | Availability of Assessment Units and Entry Details | 7 |

Scheme of Assessment

- | | | |
|---|-----------------------|----|
| 4 | Introduction | 8 |
| 5 | Aims | 9 |
| 6 | Assessment Objectives | 9 |
| 7 | Scheme of Assessment | 10 |

Subject Content

- | | | |
|----|----------------------------|----|
| 8 | Summary of Subject Content | 12 |
| 9 | Coursework | 15 |
| 10 | Written Paper | 26 |

Key Skills and Other Issues

- | | | |
|----|---|----|
| 11 | Key Skills – Teaching, Developing and Providing Opportunities for Generating Evidence | 28 |
| 12 | Spiritual, Moral, Ethical, Social, Cultural and Other Issues | 33 |

Centre-Assessed Component

13	Nature of the Centre-Assessed Component	35
14	Guidance on Setting the Centre-Assessed Component	38
15	Assessment Criteria	40
16	Supervision and Authentication	48
17	Standardisation	49
18	Administrative Procedures	50
19	Moderation	51

Awarding and Reporting

20	Grading, Shelf-Life and Re-Sits	52
----	---------------------------------	----

Appendices

A	Grade Descriptions	53
B	Record Forms	54
C	Overlaps with Other Qualifications	57
D	Requirements for Access to Texts and to Personal Notes on Live Productions Seen	58

Background Information

1

The Revised General Certificate of Secondary Education

Following a review of the National Curriculum requirements, and the establishment of the National Qualifications Framework, all the unitary awarding bodies revised their GCSE syllabuses for first examination in 2003.

1.1 Changes at GCSE

Key Skills

All GCSE specifications must identify, as appropriate, opportunities for generating evidence on which candidates may be assessed in the “main” Key Skills of communication, application of number and information technology at the appropriate level(s). Also, where appropriate, they must identify opportunities for developing and generating evidence for addressing the “wider” Key Skills of working with others, improving own learning and performance and problem solving.

Spiritual, moral, ethical, social, cultural, environmental, health and safety and European Issues

All specifications must identify ways in which the study of the subject can contribute to an awareness and understanding of these issues.

ICT

The National Curriculum requires that students should be given opportunities to apply and develop their ICT capacity through the use of ICT tools to support their learning. In each specification candidates will be required to make effective use of ICT in ways appropriate to the needs of the subject.

Tiering

In most subjects, but **not** GCSE Drama, the scheme of assessment must include question papers targeted at two tiers of grades, ie A* - D and C - G.

A safety net of an allowed Grade E will be provided for candidates entered for the higher tier who just fail to achieve Grade D. The questions will still be targeted at A* - D.

Citizenship

From 2002, students in England will be required to study Citizenship as a National Curriculum subject. Each GCSE specification must signpost, where appropriate, opportunities for developing citizenship knowledge, skills and understanding.

2

Specification at a Glance

Drama

This is the only specification in this subject offered by AQA.

The Scheme of Assessment is not tiered.

Coursework	60%
<p>Two of the following options, only one of which may be a technical/design skill:</p> <ol style="list-style-type: none"> 1. Devised thematic work for performance to an audience 2. Acting 3. Theatre in Education presentation 4. Improvisation 5. Dance/drama 6. Set 7. Costume 8. Make-up 9. Properties 10. Masks 11. Puppets 12. Lighting 13. Sound 14. Stage management <p>Each option is assessed through 50% practical work (preparatory work and end-product) and 10% response to the process of development.</p> <p>Internally assessed and externally moderated.</p>	
Written Paper	40%
<p>2 hours</p> <p>A choice of any two questions based on the following sections:</p> <ol style="list-style-type: none"> A. Set plays – a choice from six B. Response to live productions seen during the course. <p>Externally set and marked.</p>	

3

Availability of Assessment Units and Entry Details

-
- | | | |
|-----|---|---|
| 3.1 | Availability of Assessment Units | Examinations based on this specification are available in the June examination series only. |
|-----|---|---|
-
- | | | |
|-----|--------------------|---|
| 3.2 | Entry Codes | <p>Normal entry requirements apply, but the following information should be noted.</p> <p>The Subject Code for entry to the GCSE award is 3241.</p> <p>Notice of entry prior to the start of the course is required from centres entering candidates for the first time in order to allow for allocations of visiting moderators and notice of meeting dates early in the Autumn term.</p> |
|-----|--------------------|---|
-
- | | | |
|-----|---------------------------|---|
| 3.3 | Private Candidates | This specification is not available for private candidates. |
|-----|---------------------------|---|
-
- | | | |
|-----|---|--|
| 3.4 | Access Arrangements and Special Considerations | <p>AQA pays due regard to the provisions of the Disability Discrimination Act 1995 in its administration of this specification.</p> <p>Arrangements may be made to enable candidates with disabilities or other difficulties to access the assessment. An example of an access arrangement is the production of a Braille paper for a candidate with visual impairment. Special consideration may be requested for candidates whose work has been affected by illness or other exceptional circumstances.</p> <p>Further details can be found in the Joint Council for Qualifications (JCQ) document:
 <i>Access Arrangement and Special Consideration Regulations and Guidance Relating to Candidates who are Eligible for Adjustments in Examination GCE, AEA, VCE, GCSE, GNVQ, Entry Level and Key Skills</i></p> <p>This document can be viewed via the AQA web site (www.aqa.org.uk)</p> <p>Applications for access arrangements and special considerations should be submitted to AQA by the Examinations Officer at the centre.</p> |
|-----|---|--|
-
- | | | |
|-----|---------------------------------|--|
| 3.5 | Language of Examinations | All assessment will be through the medium of English. Assessment materials will not be provided in Welsh or Gaeilge. |
|-----|---------------------------------|--|

Scheme of Assessment

4

Introduction

4.1 National Criteria

This AQA GCSE in Drama specification complies with the following:

- The GCSE, GCE, VCE, GNVQ and AQA Code of Practice 2006/7;
- The GCSE Qualification Specific Criteria;
- The Arrangements for the Statutory Regulation of External Qualifications in England, Wales and Northern Ireland: Common Criteria.

4.2 Rationale

GCSE Drama makes a distinctive contribution to national provision of qualifications in offering candidates the opportunities to develop their practical skills in drama and to enhance their appreciation and understanding of drama and a range of play texts.

4.3 Prior level of attainment and recommended prior learning

No prior learning or level of attainment other than reasonable proficiency in literacy and numeracy is necessary for candidates to undertake a course of study based on this specification. However, the specification builds on the drama content included within Key Stage 3 programmes of study.

4.4 Progression

This specification lays an appropriate foundation for further study of drama in GCE Advanced Subsidiary/Advanced in Drama and Theatre Studies. In addition, it provides a worthwhile course for candidates of various ages and from diverse backgrounds in terms of general education and lifelong learning.

5

Aims

A course based on this specification should encourage candidates to develop:

- a. an understanding and response to a wide range of play texts, an appreciation of the ways in which playwrights achieve their effects and the ability to communicate the authors' intentions to an audience;
- b. an awareness of social, historical and cultural contexts and influences through an investigation of plays and other styles of dramatic presentation;
- c. increased self and group awareness and the ability to appreciate and evaluate the work of others;
- d. skills of creativity, self-confidence, concentration, self-discipline and communication.

6

Assessment Objectives

The examination will assess candidates' ability to:

- AO1 demonstrate ability in and knowledge and understanding of the practical skills in drama necessary for the realisation of a presentation to an audience, working constructively with others;
- AO2 respond with knowledge and understanding to plays and other types of drama from a performance perspective and to explore relationships and comparisons between texts and dramatic styles of different periods and of different cultures in order to show an awareness of their social context and genre;
- AO3 analyse and evaluate the effectiveness of their own and others' work with sensitivity as they develop and present their work in an appropriate format for communication.

Quality of Written Communication

Where candidates are required to produce extended written material in English, they will be assessed on the quality of written communication. Candidates will be required to:

- present relevant information in a form that suits its purposes;
- ensure that text is legible and that spelling, punctuation and grammar are accurate, so that meaning is clear.

Quality of written communication will be assessed in the written paper for all three Assessment Objectives.

7

Scheme of Assessment

7.1 Assessment Units

The Scheme of Assessment comprises two components: coursework and a written paper:

Coursework

60% of the marks

120 marks

The coursework is internally assessed and moderated by AQA.

Candidates are required to present practical work for **two** options. The choice of two options must enable candidates to experience both scripted and unscripted work. Groups of options for each category are listed in Section 8 of the Subject Content.

Assessment is based on the following three parts:

1. Response to plays and other types of drama;
2. Work in progress;
3. Final presentation: either performance or demonstration/artefact(s).

Further guidance on the requirements for coursework is given in Section 9 of the Subject Content and in Sections 13 and 14.

Written Paper

2 hours

40% of the marks

80 marks

The written paper is set and marked by AQA.

Candidates are required to answer **two** questions, to be chosen from one or both of the following sections:

Section A: Set plays

There is a choice of six set plays. One question is set on each play, with alternatives of a performance or design perspective.

Section B: Response to live productions seen during the course.

There is a choice of four questions. If candidates answer two questions from this section, they must use a different production in answer to each question. Candidates must not use a production of a set play in answer to questions in this section.

Access to plain texts for Section A and personal notes on productions seen for Section B is allowed in the examination room (see Appendix D).

Further guidance on the requirements for the written paper is given in Section 10 of the Subject Content.

7.2 Weighting of Assessment Objectives

The approximate relationship between the relative percentage weighting of the Assessment Objectives (AOs) and the overall Scheme of Assessment is shown in the following table:

Assessment Objectives	Component Weightings (%)		Overall Weighting of AOs (%)
	Coursework	Written Paper	
1. understanding of practical skills	30	20	50
2. response to plays and other types of drama	10	10	20
3. analysing and evaluating, and developing their work	20	10	30
Overall Weighting of Units (%)	60	40	100

Candidates' marks for each component are scaled to achieve the correct weightings.

Summary of Subject Content

8.1 Coursework

Candidates must offer **two** different options for coursework. In order to meet the requirement for GCSE specifications in Drama that candidates experience both scripted and unscripted work, candidates must choose one option from each of the two groups listed below.

There is also a requirement for GCSE specifications in Drama that all candidates must present some performance work. Candidates may therefore present only one technical and design skill option for assessment. The other option chosen must be a performance option.

Group 1 – Scripted work

Devised thematic work for performance to an audience
Acting
Set
Costume
Make-up
Properties
Masks
Puppets
Lighting
Sound
Stage management

Work for the technical and design skill options must contribute to a group performance of scripted work.

Group 2 – Unscripted work

Devised thematic work for performance to an audience
Improvisation
Theatre in Education presentation
Dance/drama
Set
Costume
Make-up
Properties
Masks
Puppets
Lighting
Sound
Stage management

Work for the technical and design skill options must contribute to a group performance of unscripted work.

Devised thematic work for performance to an audience (Option 1) is included in both groups. This is because the key feature of this option is that the presentation devised must include both elements of script and of original work. It meets the requirement for scripted and unscripted work within the demands of the single option and performance candidates selecting Option 1 may therefore choose their second different option from either of the two groups.

Each option is divided into three parts:

1. Response to plays and other types of drama, in which candidates' ability to "respond with knowledge and understanding to plays and other types of drama from a performance perspective and to explore relationships and comparisons between texts and dramatic styles of different periods and of different cultures in order to show an awareness of their social context and genre" is assessed (AO2).

Part 1 is assessed through written preparatory and exploratory work.

2. Work in progress, in which candidates' ability to "analyse and evaluate the effectiveness of their own and others' work with sensitivity as they develop and present their work in an appropriate format for communication" is assessed (AO3).

Part 2 is assessed through preparatory and exploratory work and evaluation of the final presentation.

3. Final presentation (either performance or demonstration/artefact(s)), in which candidates' ability to "demonstrate ability in and knowledge and understanding of the practical skills in drama necessary for the realisation of a presentation to an audience, working constructively with others" is assessed (AO1).

Part 3 is assessed through the final presentation.

8.2 Written Paper

Candidates may choose one or both of the following sections:

Section A: Set plays

Candidates are required to study a set play from a practical perspective. They may choose to study the play from the viewpoint of either performance or design skills.

Section B: Response to live productions seen during the course.

Candidates are required to review productions of live theatre seen during the course, considering the practical skills involved and their response to the production as a whole. The productions seen must be of substantial complete texts, as defined in 8.3 below.

The written paper assesses Assessment Objectives 1-3 with the following weightings:

A01 – understanding of practical skills – 20%

A02 – response to plays and other types of drama 10%

A03 – analysing and evaluating - 10%.

These weightings apply to both Sections A and B.

8.3 Requirements for the Study of Texts

It is a requirement for GCSE specifications in Drama that the Subject Content covers a range of features drawn from the Subject Criteria of related subjects. These are: study of substantial complete texts; different times and cultures; making connections and comparisons; awareness of context.

These requirements are met in the Subject Content of this specification as follows:

1. In the written paper, candidates must study two substantial complete texts, either as set plays or through study of texts for live productions seen.
2. All candidates must present one practical option based on scripted work.
3. In Part 1 of each of the two practical options, candidates must explore relationships and comparisons between the text/stimulus/theme chosen for performance or design and **either** another text **or** extracts from texts covering a different time and/or culture.

Providing the requirements of points 2 and 3 above are met, it is acceptable in the practical component to use plays, or extracts from plays, which are also being studied for Sections A or B of the written paper. These may be used either for the presentation of performance/design or for comparative study in Part 1.

Plays selected for study for Section B of the written paper or for the practical component (plays and/or extracts) must be appropriately demanding in terms of enabling candidates to:

- demonstrate knowledge and understanding of the use of dramatic techniques to explore ideas and issues and of different ways of conveying action, character, atmosphere and tension;
- demonstrate ability in and knowledge and understanding of the practical skills in drama necessary for the realisation of a presentation to an audience.

8.4 ICT

The 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.

9

Coursework

9.1 Option 1: Devised Thematic Work for Performance

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 three 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:

- (a) use appropriate vocal and physical skills, with clarity, fluency, control, appropriateness to character and situation, with pace, projection, vocal and physical flexibility, timing and spatial awareness (AO1);
- (b) work in role to create a character or characters: interpret role(s)/character(s) with creativity and originality; sustain role(s)/character(s); show an awareness of audience (AO1);
- (c) respond to the stimulus/texts/theme showing understanding of their dramatic possibilities, including exploring relationships and comparisons between texts and/or dramatic styles of different periods and/or of different cultures in order to show an awareness of their social context and genre (AO2);
- (d) evaluate the effectiveness of their work and that of others in both the process of development and the performance (AO3).

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

9.2 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.

Candidates must work in a group of not less than three 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:

- (a) use appropriate vocal and physical skills, with clarity, fluency, control, appropriateness to character and situation, with pace, projection, vocal and physical flexibility, timing and spatial awareness (AO1);

- (b) work in role to create a character: interpret a role/character with creativity and originality; sustain the role/character; show an awareness of audience (AO1);
- (c) respond to the script showing understanding of its dramatic possibilities, including exploring relationships and comparisons between texts and/or dramatic styles of different periods and/or of different cultures in order to show an awareness of their social context and genre (AO2);
- (d) evaluate the effectiveness of their work and that of others in both the process of development and the performance (AO3).

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

9.3 Option 3: Improvisation

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

Candidates must work in a group of not less than three 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:

- (a) use appropriate vocal and physical skills, with clarity, fluency, control, appropriateness to character and situation, with pace, projection, vocal and physical flexibility, timing and spatial awareness (AO1);
- (b) accept, create and sustain a role appropriate to the theme and situation with sensitivity and conviction; show an awareness of audience (AO1);
- (c) respond to the stimulus showing understanding of its dramatic possibilities, including exploring relationships and comparisons between texts and/or dramatic styles of different periods and/or of different cultures in order to show an awareness of their social context and genre (AO2);
- (d) evaluate the effectiveness of their work and that of others in both the process of development and the performance (AO3).

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

9.4 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 option 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 three 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:

- (a) use appropriate vocal and physical skills, with clarity, fluency, control, appropriateness to character and situation, with pace, projection, vocal and physical flexibility, timing and spatial awareness (AO1);
- (b) work in role to create a character: interpret and develop role(s)/character(s) with creativity and originality: sustain the role(s)/character(s); show an awareness of audience (AO1);
- (c) respond to the theme showing understanding of its dramatic possibilities, including exploring relationships and comparisons between texts and/or dramatic styles of different periods and/or of different cultures in order to show an awareness of their social context and genre (AO2);
- (d) evaluate the effectiveness of their work and that of others in both the process of development and the performance (AO3).

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

9.5 Option 5: Dance/Drama

Candidates must prepare for, and perform, a piece of dance/drama.

The emphasis, within this option, is on drama and should be on relationships, characterisation, conflict and narrative within a dance context.

Candidates must work in a group of not less than three 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:

- (a) convey, through movement and gesture, the elements contained in a theme/story; express appropriate moods and demonstrate physical flexibility and control (AO1);
- (b) accept, create and sustain a role/character with creativity and originality; show an awareness of audience (AO1);
- (c) respond to the stimulus/theme showing understanding of its dramatic possibilities, including exploring relationships and comparisons between texts and/or dramatic styles of different periods and/or of different cultures in order to show an awareness of their social context and genre (AO2);
- (d) evaluate the effectiveness of their work and that of others in both the process of development and performance (AO3).

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

9.6 Option 6: Set

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 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.

Candidates are expected to demonstrate the ability to:

- (a) show knowledge and understanding of the skills and techniques required to produce a practical, creative set design and of its relationship to other design skills (AO1);
- (b) communicate this knowledge and understanding in a practical way which takes health and safety factors into account; show an awareness of audience (AO1);
- (c) respond to the stimulus/texts/theme showing understanding of their dramatic possibilities for set design, including exploring relationships and comparisons between texts and/or dramatic styles of different periods and/or different cultures in order to show an awareness of their social context and genre (AO2);
- (d) evaluate their planning and development which leads to the final design and the set design itself, taking account of relationship to other design skills and others in the group (AO3).

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 lighting, costume and properties;
- awareness and knowledge of set building, decorating, materials and techniques.

9.7 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 presentation.

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.

Candidates are expected to demonstrate the ability to:

- (a) show knowledge and understanding of the skills and techniques required to produce or assemble a practical costume and creative costume designs and of their relationship to other design skills (AO1);
- (b) communicate this knowledge and understanding through the presentation of the completed costume, and designs in full colour with appropriate materials and accessories, taking health and safety factors into account; show an awareness of audience (AO1);
- (c) respond to the stimulus/texts/theme showing understanding of their dramatic possibilities for costume, including exploring relationships and comparisons between texts and/or dramatic styles of different periods and/or of different cultures in order to show an awareness of their social context and genre (AO2);
- (d) evaluate their planning and the development which leads to the final designs and the designs themselves, taking account of relationship to other design skills and others in the group (AO3).

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;
- use 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;
- role of the wardrobe supervisor, running-repairs, quick changes and other special problems.

9.8 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.

Candidates are expected to demonstrate the ability to:

- (a) show knowledge and understanding of the skills and techniques required to produce practical and creative make-up designs and of their relationship to other design skills (AO1);
- (b) communicate this knowledge and understanding in a practical way through the make-up demonstrations, taking health and safety factors into account; show an awareness of audience (AO1);
- (c) respond to the stimulus/texts/theme showing understanding of their dramatic possibilities for make-up, including exploring relationships and comparisons between texts and/or dramatic styles of different periods and/or of different cultures in order to show an awareness of their social context and genre (AO2);
- (d) evaluate their planning and the development which leads to the final designs and the designs and practical demonstrations themselves, taking account of relationship to other design skills and others in the group (AO3).

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;
- an 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.

9.9 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.

Candidates are expected to demonstrate the ability to:

- (a) show knowledge and understanding of the skills and techniques required to produce effective and practical stage properties and of their relationship to other design skills (AO1);
- (b) communicate this knowledge and understanding in a practical way which takes health and safety factors into account; show an awareness of audience (AO1);
- (c) respond to the stimulus/text/theme showing understanding of their dramatic possibilities for the creation of properties, including exploring relationships and comparisons between texts and/or dramatic styles of different periods and/or of different cultures in order to show an awareness of their social context and genre (AO2);
- (d) evaluate their planning and the development which leads to the final designs and the artefacts themselves, taking account of relationship to other design skills and others in the group (AO3).

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.

9.10 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.

Candidates are expected to demonstrate the ability to:

- (a) show knowledge and understanding of the skills and techniques required to produce the two mask designs and of their relationship to other design skills (AO1);
- (b) communicate this knowledge and understanding in a practical way which takes health and safety factors into account; show an awareness of audience (AO1);

- (c) respond to the stimulus/texts/theme showing understanding of their dramatic possibilities for masks, including exploring relationships and comparisons between texts and/or dramatic styles of different periods and/or of different cultures in order to show an awareness of their social context and genre (AO2);
- (d) evaluate their planning and the development which leads to the final designs, and the designs and practical demonstrations themselves, taking account of relationship to other design skills and others in the group (AO3).

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;
- the 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.

9.11 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.

Candidates are expected to demonstrate the ability to:

- (a) show knowledge and understanding of the skills and techniques required to create a puppet in practical terms and of its relationship to other design skills (AO1);
- (b) communicate this knowledge and understanding in a practical way including elements of characterisation, taking health and safety factors into account; show an awareness of audience (AO1);
- (c) respond to the stimulus/texts/theme showing understanding of their dramatic possibilities for the use of puppets, including exploring relationships and comparisons between texts and/or dramatic styles of different periods and/or of different cultures in order to show an awareness of their social context and genre (AO2);
- (d) evaluate their planning and the development which leads to the final design, and the puppet and the demonstration themselves, taking account of relationship to other design skills and others in the group (AO3).

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.

9.12 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.

Candidates are expected to demonstrate their ability to:

- (a) show knowledge and understanding of the skills and techniques required to produce a practical and creative lighting design and of its relationship to other design skills (AO1);
- (b) communicate this knowledge and understanding through a practical demonstration which takes health and safety factors into account; show an awareness of audience (AO1);
- (c) respond to the stimulus/texts/theme showing understanding of their dramatic possibilities for lighting design, including exploring relationships and comparisons between texts and dramatic styles of different periods and/or of different cultures in order to show an awareness of their social context and genre (AO2);
- (d) evaluate their planning and the development which leads to the final design and the lighting design and demonstration itself, taking account of relationship to other design skills and others in the group (AO3).

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;
- the understanding of lighting design for a production, and experience in the preparation of a lighting plot.

9.13 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.

Candidates are expected to demonstrate the ability to:

- (a) show knowledge and understanding of the skills and techniques required to produce a practical and creative sound plot (AO1);
- (b) communicate this knowledge and understanding through a practical demonstration of sound effects which takes health and safety factors into account; show an awareness of audience (AO1);
- (c) respond to the stimulus/texts/theme showing understanding of their dramatic possibilities for sound, including exploring relationships and comparisons between texts and/or dramatic styles of different periods and/or of different cultures in order to show an awareness of their social context and genre (AO2);
- (d) evaluate their planning and the development which leads to the final design and the sound demonstration itself, taking account of relationship to other design skills and others in the group (AO3).

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;
- the use of "live", directional and recorded sound, as appropriate;
- ability to record, mix, splice and edit;
- ability to control sound at appropriate levels for background or dramatic effect.

9.14 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 must be for a group performance, with the candidate's contribution in the role of Stage Manager clearly identifiable.

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 are expected to demonstrate the ability to:

- (a) show knowledge and understanding of the skills and techniques required to fulfil effectively the role of the Stage Manager and its relationship to technical contributions to a production (AO1);
- (b) communicate this knowledge and understanding in a practical way which takes health and safety factors into account; show an awareness of audience (AO1);
- (c) respond to the stimulus/texts/theme showing understanding of their demands in terms of Stage Management, including exploring relationships and comparisons between texts and/or dramatic styles of different periods and/or of different cultures in order to show an awareness of their social context and genre (AO2);
- (d) evaluate their planning and the development which leads to the definition of the role of the Stage Manager and the practical application of the Stage Manager's function as presented in the demonstration and the Stage Manager's relationship with others in the group (AO3).

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;
- 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.

Written Paper

10.1 Introduction

The written paper assesses all Assessment Objectives.

It comprises two sections:

A – Set plays

B – Response to live productions seen during the course.

Candidates may choose either section or both.

Consideration should be given to the following aspects as necessary:

- characterisation;
- voice – volume, accent, pace, timing, emotional range;
- physical qualities – movement, posture, gesture, facial expression;
- visual qualities - costume, make-up, properties;
- design qualities – scale, shape, colour, texture;
- use of scenic devices, lighting, sound;
- social context and genre;
- awareness of health and safety factors.

10.2 Set Plays

Candidates should study their chosen set texts from a practical perspective and from the viewpoint of their preferred area of either performance or design. Candidates would find it helpful to have had practical experience of applying their chosen area either in workshop presentations or full productions of their chosen set play(s).

In preparing for the examination, and in their answers, candidates should be aware of the potential effectiveness for an audience. They should be able to demonstrate their understanding of practical skills (AO1), their knowledge and understanding of the chosen play from a performance perspective (AO2), and analysis and evaluation of the effectiveness of their ideas (AO3). They should also be aware of the social context and genre of the play (AO2).

Candidates will be offered a choice of six questions, one on each of the set plays. Within each question candidates will be offered an alternative of either a performance or design perspective from which to approach their answer.

Candidates are expected to take **plain** copies of the chosen play(s) into the examination (see Appendix D).

The plays set for the examination in **2008** are as follows:

Brecht: *The Caucasian Chalk Circle*

Foxton: *Sepia and Song*

Miller: *The Crucible*

Potter: *Blue Remembered Hills*

Shakespeare: *Twelfth Night*

Waterhouse and Hall: *Billy Liar*

10.3 Response to Live Productions Seen During the Course

Candidates are required to review a production of live professional or non-professional theatre that they have seen.

Productions chosen must be of scripted plays; they must be substantial complete texts as defined in Section 8.3. Candidates are required to have studied the text before or after seeing the production and to be able to demonstrate their knowledge and understanding of the text.

Candidates should be able to demonstrate:

- a clear understanding of the play and the production seen;
- informed criticism of the acting performances and the skills involved;
- informed criticism of the technical and design elements and the skills involved;
- their response to the effectiveness of the production as a whole.

Candidates may take into the examination room personal notes relating to the production(s) seen (see Appendix D).

Key Skills and Other Issues

11

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

11.1 Introduction

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

The units for 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, but they do not form part of the Key Skills Qualification.

Copies of the Key Skills Units may be downloaded from the QCA Website (www.qca.org.uk/keyskills).

The units for each Key Skill comprise three sections:

- A What you need to know.
- B What you must do.
- C 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 *Application of Number*, *Communication*, *Information Technology*, *Improving own Learning and Performance*, *Working with Others* and *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 the units, are signposted below.

11.2 Key Skills Opportunities in Drama

The signposting of opportunities which follows is given in relation to the practical option content (sub-divided into the performance Options 1 to 5 and technical and design skills Options 6 to 14) and the content for each section of the written paper.

Application of Number Level 1

What you must do ...	Signposting of Opportunities for Generating Evidence in Subject Content			
	Options 1 to 5	Options 6 to 14	Section A	Section B
N1.1 Interpret information from different sources	-	6,7,9,10,11,12 a & b	design elements	-
N1.2 Carry out calculations	-	6,7,9,10,11,12 a & b	design elements	-
N1.3 Interpret results and present findings	-	6,7,9,10,11,12 a & b	design elements	-

Application of Number Level 2

What you must do ...	Signposting of Opportunities for Generating Evidence in Subject Content			
	Options 1 to 5	Options 6 to 14	Section A	Section B
N2.1 Interpret information from different sources	-	6,7,9,10,11,12 a & b	design elements	-
N2.2 Carry out calculations	-	6,7,9,10,11,12 a & b	design elements	-
N2.3 Interpret results and present findings	-	6,7,9,10,11,12 a & b	design elements	-

Communication Level 1

What you must do ...	Signposting of Opportunities for Generating Evidence in Subject Content			
	Options 1 to 5	Options 6 to 14	Section A	Section B
C1.1 Take part in discussions	a-d	a-d	all	all
C1.2 Read and obtain information	c	c	all	all
C1.3 Write different types of documents	c	c	all	all

Communication Level 2

What you must do ...	Signposting of Opportunities for Generating Evidence in Subject Content			
	Options 1 to 5	Options 6 to 14	Section A	Section B
C2.1a Contribute to discussions	a-d	a-d	all	all
C2.1b Give a short talk	a-d	a - d	all	all
C2.2 Read and summarise information	c	c	all	all
C2.3 Write different types of documents	c	c	all	all

Information Technology Level 1

What you must do ...	Signposting of Opportunities for Generating Evidence in Subject Content			
	Options 1 to 5	Options 6 to 14	Section A	Section B
IT1.1 Find, explore and develop information	a-d	a-d	all	all
IT1.2 Present information, including text, numbers and images	c	c	all	all

Information Technology Level 2

What you must do ...	Signposting of Opportunities for Generating Evidence in Subject Content			
	Options 1 to 5	Options 6 to 14	Section A	Section B
IT2.1 Search for and select information	a-c	a-c	all	all
IT2.2 Explore and develop information and derive new information	a-d	a-d	all	all
IT2.3 Present combined information, including text, numbers and images	c	c	all	all

Improving own Learning and Performance Level 1

What you must do ...	Signposting of Opportunities for Generating Evidence in Subject Content			
	Options 1 to 5	Options 6 to 14	Section A	Section B
LP1.1 Confirm short-term targets and plan how these will be met	a-d	a-d	all	all
LP1.2 Follow plan to meet targets and improve performance	a-d	a-d	all	all
LP1.3 Review progress and achievements	a-d	a-d	all	all

Improving Own Learning and Performance Level 2

What you must do ...	Signposting of Opportunities for Generating Evidence in Subject Content			
	Options 1 to 5	Options 6 to 14	Section A	Section B
LP2.1 Help set short-term targets and plan how these will be met	a-d	a-d	all	all
LP2.2 Use plan and support from others, to meet targets	a-d	a-d	all	all
LP2.3 Review progress and identify evidence of achievements	a-d	a-d	all	all

Working with Others Level 1

What you must do ...	Signposting of Opportunities for Generating Evidence in Subject Content			
	Options 1 to 5	Options 6 to 14	Section A	Section B
WO1.1 Confirm what needs to be done and who is to do it	a-d	a-d	all	-
WO1.2 Work towards agreed objectives	a-d	a-d	all	-
WO1.3 Identify progress and suggest improvements	a-d	a-d	all	-

Working with Others Level 2

What you must do ...	Signposting of Opportunities for Generating Evidence in Subject Content			
	Options 1 to 5	Options 6 to 14	Section A	Section B
WO2.1 Plan work and confirm working arrangements	a-d	a-d	all	-
WO2.2 Work cooperatively towards achieving identified objectives	a-d	a-d	all	-
WO2.3 Exchange information on progress and agree ways of improving work with others	a-d	a-d	all	-

Problem Solving Level 1

What you must do ...	Signposting of Opportunities for Generating Evidence in Subject Content			
	Options 1 to 5	Options 6 to 14	Section A	Section B
PS1.1 Confirm understanding of given problems	a-c	a-c	all	all
PS1.2 Plan and try out ways of solving problems	d	d	all	all
PS1.3 Check if problems have been solved and describe the results	a-d	a-d	all	all

Problem Solving Level 2

What you must do ...	Signposting of Opportunities for Generating Evidence in Subject Content			
	Options 1 to 5	Options 6 to 14	Section A	Section B
PS2.1 Identify problems and come up with ways of solving them	a-c	a-c	all	all
PS2.2 Plan and try out options	d	d	all	all
PS2.3 Apply given methods to check if problems have been solved and describe the results	a-d	a-d	all	all

11.3 Further Guidance

More specific guidance and examples of tasks that can provide evidence of single Key Skills, or composite tasks that can provide evidence of more than one Key Skill are given in the AQA specification support material, particularly the Teachers' Guide.

12**Spiritual, Moral, Ethical, Social, Cultural and Other Issues****12.1 Spiritual, Moral, Ethical, Social and Cultural Issues**

The Drama specification provides opportunities for candidates to explore and increase their understanding of a wide range of spiritual, moral, ethical, social and cultural issues.

Through the study of plays (Papers 1 and 2), students explore subject matter which encourages insight into a wide range of these issues. In researching and developing their own material in their unscripted work (Paper 1), there are similar opportunities to explore issues affecting individuals or groups, dealing with human desires, motivation, interaction and behaviour, both for individuals and in relation to society.

In presenting practical work (Paper 1), the process of group preparation and performance and the need to take account of the relationship to the work of other performers and designers encourages awareness of others' values and beliefs and promotes individual responsibility.

Knowledge and understanding of cultural issues is integral to the study of drama which both historically and in contemporary practice presents an interpretation of the values and patterns of humanity which form the basis of a society's cultural identity.

These issues are applicable in both components of the specification.

12.2 European Dimension

AQA has taken account of the 1988 Resolution of the Council of the European Community in preparing this specification and associated specimen papers. European examples should be used where appropriate in the delivery of the subject content.

12.3 Environmental Issues

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 papers.

12.4 Citizenship

Through the practical work undertaken during the course, candidates are encouraged to foster the skills of participation and responsible action, both within their own groups and within the wider educational establishment. Work created in Drama lessons is often shared with the wider educational community in assemblies, open evenings and whole school productions.

Through subject matter explored in the study of plays and investigation of material for their original work, candidates are encouraged to develop the skills of enquiry and communication of topical political and social issues. The nature of the content explored in Drama is such that opportunities for investigation of issues of diversity, conflict resolution and the environment are often incorporated into the practical work undertaken. Option 4: Theatre in Education specifically requires the selection of a theme of relevance to a target audience within the community.

12.5 Avoidance of Bias

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

12.6 Health and Safety

Candidates must observe health and safety practices in all their practical work and specific references are made to the importance of health and safety in each option. Candidates must also show awareness of health and safety factors where relevant in their responses to the written paper.

Health and safety precautions to be taken account of are in the handling of electrical equipment, the use of paints and varnishes and the avoidance of potentially harmful materials in costume, setting, mask or property designs. Where performances are to be presented to an audience, candidates should also be aware of considerations for audience safety such as in the event of the use of strobe lighting or excessive noise during a performance.

Centre-Assessed Component

13

Nature of the Centre-Assessed Component

13.1 Introduction

All options for coursework are divided into three parts:

1. response to plays and other types of drama;
2. work in progress;
3. performance (Options 1 to 5) or demonstration/artefact(s) (Options 6 to 14).

Teachers may set as many pieces of work as they wish, but will submit to AQA only one set of marks for each of the two options as the final examination assessments. The set of marks must be for a complete option i.e. Parts 1, 2 and 3 of the same piece of work.

13.2 Part 1

The response should demonstrate clear evidence of the research undertaken into relationships and comparisons between texts and dramatic styles.

In order to fulfil the requirements of A02, candidates must study **either** another text **or** extracts from texts which enable them to explore relationships and comparisons with work of different times and cultures, for example, in terms of theme, style, genre or convention.

Choice of texts/extracts for Part 1 must ensure coverage, across the two options, of comparison with work of a different time and culture.

In the response there will be an awareness both of social context and genre regarding the texts and dramatic styles within a cultural and historical setting.

The response can be presented in a variety of ways. This must include written evidence of approximately 500 words and may also include verbal presentation, graphical, audio or video recording.

For performance options, candidates should demonstrate their understanding and familiarity with other texts from different cultures and times in relation to those being studied and/or with the development of comparative styles of presentation to those which they have chosen.

For technical and design options, candidates should demonstrate the same understanding and familiarity as for performance options and be aware of the progression and refinements of their chosen skills over time as contributory elements to performance.

Candidates will require guidance from teachers on appropriate choices of plays and/or extracts which will enable them to explore relationships and comparisons with the text or stimulus/theme chosen for the presentation.

Examples of writers which fulfil the requirement for work from different cultures are Athol Fugard, Arthur Miller, Wole Soyinka and Tennessee Williams. Further examples of suitable texts for this category and others are included in the Teachers' Guide.

Where extracts from plays (as opposed to complete texts) are being used, it is not acceptable to use any of the same extracts in both options.

13.3 Part 2

For all options, Part 2 is assessed during the period from initial discussion of ideas/selection of material, through to, and including the final presentation.

For Options 1-5, Part 2 is assessed by monitoring through observation and involvement by the teacher in the preparatory work being undertaken to create a performance and candidates' evaluation of the final presentation. This will include ongoing discussions with the candidates.

For Options 6-14, Part 2 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, e.g. 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.

For Options 6-14, there should also be ongoing discussions with the candidates on the development of their work and its contribution to the group performance. Material from these discussions should also be taken into account in the award of marks for Part 2.

Teachers must maintain ongoing records of candidates' contributions throughout the period of the work to support their assessments. These records should provide evidence of the candidates' ability to:

Options 1-5

- (a) evaluate and analyse work in progress
- (b) recognise strengths and weaknesses in working processes and presentation
- (c) demonstrate understanding of their own capabilities and the demands of working in a group
- (d) evaluate the final performance.

Options 6-14

- (a) evaluate and analyse work in progress
- (b) understand the relationships of other design elements and their input to group performance
- (c) demonstrate understanding of their own capabilities with regard to their chosen skill and its contribution to the performance
- (d) evaluate their design contribution to the final performance.

A proforma for these records is available from AQA.

13.4 Part 3

Assessment is of the final performance (Options 1 to 5) or demonstration/artefact(s) (Options 6-14).

14

Guidance on Setting the Centre-Assessed Component

14.1 Choice of Options

Teachers must ensure that candidates' choice of options during the course will enable them to fulfil the requirements detailed in Section 8.1 that:

- (a) one option must be from the group for scripted work and the other from the group for unscripted work;
- (b) one option must be a performance option. Candidates may not offer more than one technical and design skill option for final assessment.

14.2 Choice of Material for Presentations

Material selected for all options 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 their role's feelings, emotions and motivations. 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.

14.3 Length for Performance Options

The general guideline is five minutes performance 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.

14.4 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 tried out 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 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.

For all options, candidates are required in Part 2 to evaluate their design contribution with reference to the final performance.

14.5 Feedback from Teachers

Teachers are expected to have a positive input during the development of the practical work. This may involve them in directing portions of the presentations and in cultivating skills and techniques in performance. 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.

14.6 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:

- 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;
 - 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.
-

14.7 Coursework Advisers

Coursework Advisers are available to assist centres with any matters relating to coursework. Details are provided when AQA knows which centres are following the specification.

15.1 Introduction

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

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

Response to plays and other types of drama: Maximum mark: 10

Work in progress and performance: Maximum mark: 20

Performance or Demonstration/artefact(s): Maximum mark: 30

Candidates are required to submit two options for assessment in coursework, giving a total component maximum mark of 120.

For ease of reference, the assessment criteria for each part appear on separate pages.

15.2 Part 1: Response to plays and other types of drama (Options 1-5)

This part assesses Objective 2: “respond with knowledge and understanding to plays and other types of drama from a performance perspective and to explore relationships and comparisons between texts and dramatic styles of different periods and of different cultures in order to show an awareness of their social context and genre”

A mark out of 10 will be awarded, using the banding definitions below.

Candidates will:

- 9-10** demonstrate a high level of sensitivity, knowledge and understanding of plays, themes and styles of presentation. They will be able to articulate an intelligent response to and deep understanding of the relationships, through research and exploration, between plays and styles. They will be able to communicate well argued connections and comparisons between texts and styles which illustrate a highly sympathetic appreciation of their social context and genre.
- 7-8** have good knowledge and understanding of the plays, themes and styles of presentation. As a result of their research and exploration, they will be perceptive in their response to and understanding of the relationships between plays and styles. They will be able to display a strong awareness of the connections and comparisons between texts and styles which will illustrate a sensitive recognition of their social context and genre.
- 5-6** have a reasonable knowledge and understanding of and reaction to plays, themes and styles of presentation. There will be some appreciation, through the research undertaken, of the relationships between plays and styles. There will be an awareness of the connections and comparisons between texts and styles with regard to their social context and genre.
- 3-4** show some understanding and knowledge of plays, themes and styles of presentation. There will be a limited appreciation of the relationships between plays and styles. Although there will be an awareness of the connections and comparisons between texts and styles with regard to social context and genre, it will be lacking in depth.
- 0-2** demonstrate only a limited knowledge and understanding of plays, themes and styles of presentation. They will find difficulty in recognising the relationships between plays and styles. There will only be a superficial awareness of the connections and comparisons between texts and styles in relation to their social context and genre.

**15.3 Part 2: Work in progress
(Options 1-5)**

This part assesses Objective 3: “analyse and evaluate the effectiveness of their own and others’ work with sensitivity as they develop and present their work in an appropriate format for communication”

A mark out of 20 will be awarded, using the banding definitions below.

Candidates will:

- 17-20** have a strong sense of evaluating and analysing the work in progress, showing perceptive understanding of how it should be taken forward. They will be sensitive in their recognition of strengths and weaknesses in working processes and presentation. They will demonstrate a clear understanding of their own capabilities and the demands of working in a group to create a satisfactory performance. Their ability to evaluate the final performance will be lucid and objective.
- 13-16** have a good critical faculty and understanding of the practical techniques required to develop the work in progress to shape the final presentation. They will be able to demonstrate that they have considered, carefully, both their own work and that of others as it developed. Their co-operation with the group and understanding of corporate, creative effort will contribute greatly to the construction of the piece and its performance. Their ability to evaluate the final performance will be clear and well considered.
- 9-12** respond reasonably to the task in hand and show some ability to develop and shape the work during the rehearsal progress. They will be able to analyse both their own contribution and that of others in practical terms. They will work well within the group and provide some solutions to problems faced when developing and presenting the work. Their ability to evaluate the final performance will be adequate.
- 5-8** show some understanding of the problems of creating and developing the performance. They will be part of the group, occasionally put forward ideas but their assessment of both their own contribution and work in progress will be limited. Their ability to evaluate the final performance is likely to be superficial.
- 0-4** have a simplistic approach to and understanding of the work in progress. Their ability to take the work forward will be limited and their assessment of their own contribution will be lacking in any depth. They will respond to leadership but will find difficulty in evaluating the work of others in the group. Their ability to evaluate the final performance will lack purpose and justification.

15.4 Part 3: Performance (Options 1-5)

This part assesses Objective 1: “demonstrate ability in and knowledge and understanding of the practical skills in drama necessary for the realisation of a presentation to an audience, working constructively with others”

A mark out of 30 will be awarded, using the banding definitions below.

Candidates will:

- 25-30** demonstrate an excellent command of the appropriate movement and/or vocal skills and have a clear and thorough understanding of the creation of mood and atmosphere. They will exhibit complete command of pace, pitch, pause, projection, intonation, inflexion and rhythm. This will be matched by complete command of the use of body, facial expression, gesture and space. They will create a role with sensitivity, originality and flair. The response to the text, theme or stimulus will demonstrate a high degree of creativity. Thorough awareness of audience and a strong commitment to the group will be evident.
- 19-24** have a good control of physical and/or vocal skills and will be sensitive to the creation of mood and atmosphere. They will exhibit a secure command of pace, pitch, pause, projection, intonation, inflexion and rhythm. This will be matched by secure command of the use of body, facial expression, gesture and space. They will create a role which is most appropriate to the needs of the piece and respond to the text, theme or stimulus with creativity. They will be very aware of audience and respond positively to others in the group.
- 13-18** be able to use movement and/or vocal skills appropriate to the needs of the piece. There will be reasonable command of pace, pitch, pause, projection, intonation, inflexion and rhythm. This will be matched by their use of body, facial expression, gesture and space. They will be able to create a role fitted to the needs of the piece. The response to the text, theme or stimulus will show some creativity. There will be an awareness of audience and they will work well in the group and respond to the leadership of others.
- 7-12** demonstrate, occasionally, the ability to use appropriate movement and/or vocal skills relevant to the piece. Pace, pitch, pause, projection, intonation, inflexion and rhythm will occasionally be used effectively, as will body, facial expression, gesture and space. Sometimes the role will be adequately performed but this will not be sustained. The response to the text, theme or stimulus will be unimaginative and rather pedestrian. They will show some awareness of audience and will provide some support to the group.

- 0-6** have a limited command of appropriate movement and/or vocal skills. Their use of pace, pitch, pause, projection, intonation, inflexion and rhythm will lack effectiveness, as will their use of body, facial expression, gesture and space. A simple role will be created and the response to the text, theme or stimulus will be at a superficial level. There will be a fleeting awareness of audience and little obvious support to the group.

15.5 Part 1: Response to plays and other types of drama (Options 6-14)

This part assesses Objective 2: “respond with knowledge and understanding to plays and other types of drama from a performance perspective and to explore relationships and comparisons between texts and dramatic styles of different periods and of different cultures in order to show an awareness of their social context and genre”

A mark of 10 will be awarded, using the banding definitions below.

Candidates will:

- 9-10** have a highly developed knowledge and understanding of plays, themes and styles of presentation and will demonstrate an in-depth response to the possibilities offered for their chosen skill. Their sensitive appreciation of the relationships between plays and styles will ensure a high level of imagination, perception and creativity in their design work. A secure understanding of social context and genre will be reflected in their designs and documentation which will be presented with great detail and clarity.
- 7-8** demonstrate a clear understanding of the possibilities offered for their chosen skill through a good knowledge and understanding of the plays, themes and styles of presentation. They will demonstrate imagination and perception in response to the task set as a result of their strong awareness of the relationships between plays and styles. Their sensitive recognition of the social context and genre of the work investigated will ensure that their designs and documentation are detailed and show clearly the development of the work.
- 5-6** have a reasonable knowledge and understanding of the plays, themes and styles of presentation which will result in relevant design work although the response may be uneven. There will be appreciation of the relationships between plays and styles which will ensure some imagination and perception in response to the task set. They will display an awareness of the social context and genre of the work investigated which will be reflected in designs and documentation which relate closely to the task and development of their chosen skill.
- 3-4** show some understanding and knowledge of plays, themes and styles of presentation but their response in terms of design will be unimaginative. Their limited appreciation of relationships between plays and styles will result in a superficial response to the chosen skill. Although there will be an awareness of social context and genre, the resultant designs and documentation are likely to be pedestrian and unadventurous.
- 0-2** have limited knowledge and understanding of plays, themes and styles of presentation which will inhibit their design work. Their difficulty in recognising the relationships between plays and styles will lead to a simplistic response to the chosen skill. Their superficial understanding of social context and genre will be reflected in rather sparse and sometimes inappropriate designs and documentation.

**15.6 Part 2: Work in progress
(Options 6-14)**

This part assesses Objective 3: “analyse and evaluate the effectiveness of their own and others’ work with sensitivity as they develop and present their work in an appropriate format for communication”

A mark out of 20 will be awarded, using the banding definitions below.

Candidates will:

- 17-20** have a strong sense of evaluating and analysing the work in progress, showing perceptive understanding of how it should be taken forward. They will be fully aware of the relationships of other design elements and of their input to the group performance. They will demonstrate a clear understanding of their own capabilities with regard to their chosen skill and of its creative contribution to the performance. Their ability to evaluate their design contribution with reference to the final performance will show an excellent understanding of what has been achieved.
- 13-16** have a good critical faculty and understanding of the practical techniques needed to develop the work in progress in preparation for the group performance. There will be a clear appreciation of the interaction of other design elements and of their input to the group. They will be confident in their development of their chosen skill in relation to the performance. Their ability to evaluate their design contribution with reference to the final performance will be clear and well considered.
- 9-12** respond reasonably to the task in hand and show some ability to develop and shape the work during the preparation period. There will be some recognition of the interaction of other design skills and of their contribution to the group performance. Their development of their chosen skill will be appropriate and their input to the performance will be supportive. Their ability to evaluate their design contribution with reference to the final performance will be adequate.
- 5-8** show some understanding of the task in hand in terms of demonstration and performance. There will be some recognition of the interaction of other design skills and of their contribution to the group performance. Their development of their chosen skill will be limited in relation to the group performance. Their ability to evaluate their design contribution with reference to the final performance is likely to be superficial.
- 0-4** have a simplistic approach to and understanding of the work in progress and how to take it forward. There will be a limited appreciation of the interaction of other design skills and of their contribution to the group performance. Their development of their chosen skill will be basic and lacking in depth. Their ability to evaluate their design contribution with reference to the final performance will lack purpose and justification.

**15.7 Part 3:
Demonstration/artefact(s)
(Options 6-14)**

This part assesses Objective 1: “demonstrate ability in and knowledge and understanding of the practical skills in drama necessary for the realisation of a presentation to an audience, working constructively with others”

A mark out of 30 will be awarded, using the banding definitions below.

Candidates will:

- 25-30** demonstrate a clear and thorough understanding of the interaction of other design skills in their demonstration/artefact(s). There will be a high level of creativity in response to the text, theme or stimulus and there will be evidence of rigorous attention to detail and of well developed technical expertise in the use and application of materials. The work presented will demonstrate an excellent practical awareness of audience and of the needs of the group performance. Meticulous attention will be paid to the requirements of health and safety.
- 19-24** demonstrate a clear understanding of the interaction of other design elements through their demonstration/artefacts(s). They will respond to the text, theme or stimulus with creativity and careful attention to detail. There will be evidence of secure technical skills in the use and application of materials. There will be strong, practical understanding in their awareness of audience and of the needs of the group performance. Careful attention will be paid to health and safety factors.
- 13-18** provide a demonstration/artefact(s) which indicate some understanding of the interaction of other design skills, but it may not be fully developed. The demonstration/artefact(s) will show some creativity in response to the text, theme or stimulus and some attention to detail. There will be evidence of some technical skill in the use and application of materials. The work will demonstrate an awareness of audience, of the needs of the group performance, and of health and safety factors.
- 7-12** provide a demonstration/artefact(s) which shows some recognition of the interaction of other design skills. The demonstration/artefact(s) will be limited in creativity in response to the text, theme or stimulus and in attention to detail. Technical skills in the use and application of materials will also be limited. The work will not be sufficiently focused on audience or the needs of the group performance and there will be little awareness of health and safety factors.
- 0-6** demonstrate limited understanding of the interaction of other design skills in the creation of their demonstration/artefact(s). The demonstration/artefact(s) will be rather basic, lacking creativity in response to the text, theme or stimulus and lacking detail. Technical skills in the use and application of materials will be at a superficial level. The work will pay little attention to audience, the needs of the group performance or health and safety factors.

15.8 Evidence to Support the Award of Marks

Teachers should keep records of their assessments during the course, in a form which facilitates the complete and accurate submission of the final assessments at the end of the course.

When the assessments are complete, the marks awarded for each part of the assessment must be entered on the Candidate Record Form, with supporting information given in the spaces provided. A specimen Candidate Record Form appears in Appendix B; the exact design may be modified in the operational versions and the correct year's Candidate Record Forms should always be used.

16

Supervision and Authentication

16.1 Supervision of Candidates' Work

Candidates' work for assessment must be undertaken under conditions which allow the teacher to supervise the work and enable the work to be authenticated. If it is necessary for some assessed work to be done outside the centre, sufficient work must take place under direct supervision to allow the teacher to authenticate each candidate's whole work with confidence.

16.2 Guidance by the Teacher

The work assessed must be solely that of the candidate concerned. Any assistance given to an individual candidate which is beyond that given to the group as a whole must be recorded on the Candidate Record Form.

The extent of permissible guidance by the teacher is detailed in Section 14.

16.3 Unfair Practice

At the start of the course, the supervising teacher is responsible for informing candidates of the AQA Regulations concerning malpractice. Candidates must not take part in any unfair practice in the preparation of coursework to be submitted for assessment, and must understand that to present material copied directly from books or other sources without acknowledgement will be regarded as deliberate deception. Centres must report suspected malpractice to AQA. The penalties for malpractice are set out in the AQA Regulations.

16.4 Authentication of Candidates' Work

Both the candidate and the teacher are required to sign declarations confirming that the work submitted for assessment is the candidate's own. The teacher declares that the work was conducted under the specified conditions, and records details of any additional assistance.

Standardisation

17.1 Standardising Meetings

Annual standardising meetings will usually be held in the Autumn term.

It is a requirement that, in each year of entries for the examination, the teacher responsible for internal standardisation of marking within each centre attends a standardising meeting.

During this meeting teachers will assess material selected by senior moderators which will exemplify the application of the assessment criteria. The purpose of the meeting is to ensure that teachers are fully conversant with the required standards in order to apply these standards accurately to their own assessments.

At these meetings support will also be provided for centres in the development of appropriate coursework tasks and assessment procedures.

In the event of a teacher being unable to attend the local meeting e.g. owing to illness on the date fixed, there will be further meetings at regional venues (North, Midlands, South) held early in the Spring term.

17.2 Internal Standardisation of Marking

The centre is required to standardise the assessments across different teachers and teaching groups to ensure that all candidates at the centre have been judged against the same standards. If two or more teachers are involved in marking a component, one teacher must be designated as responsible for internal standardisation. Common pieces of work must be marked on a trial basis and differences between assessments discussed at a training session in which all teachers involved must participate. The teacher responsible for standardising the marking must ensure that the training includes the use of reference and archive materials such as work from a previous year or examples provided by AQA. The centre is required to send to the moderator the Centre Declaration Sheet, duly signed, to confirm that the marking of centre-assessed work at the centre has been standardised. If only one teacher has undertaken the marking, that person must sign this form.

A specimen Centre Declaration Sheet appears in Appendix B.

18

Administrative Procedures

18.1 Recording Assessments

The candidates' work must be marked according to the assessment criteria set out in Section 15. The marks and supporting information must be recorded in accordance with the instructions in Section 15.8. The completed Candidate Record Form for each candidate must be made available to AQA on request.

18.2 Submitting Marks and Sample Work for Moderation

The total component mark for each candidate must be submitted to AQA on the mark sheets provided or by Electronic Data Interchange (EDI) by the specified date. Centres will be informed which candidates' work is required for sampling by the moderator.

18.3 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 assessments.

Special consideration should be requested for candidates whose work has been affected by illness or other exceptional circumstances. Information about the procedure is issued separately.

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. AQA will advise on the procedures to be followed in such cases. Where special help which goes beyond normal learning support is given, AQA must be informed so that such help can be taken into account when assessment and moderation take place.

Candidates who move from one centre to another during the course sometimes present a problem for a scheme of internal assessment. 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 assessment. If it occurs late in the course it may be possible to accept the assessments made at the previous centre. Centres should contact AQA at the earliest possible stage for advice about appropriate arrangements in individual cases.

18.4 Retaining Evidence

The centre must retain the work of all candidates and Candidate Record Forms under secure conditions, from the time the work is assessed, to allow for the possibility of an enquiry upon results. The work may be returned to candidates after the issue of results provided that no enquiry upon result is to be made which will include re-moderation of the coursework component. If an enquiry upon result is to be made, the work must remain under secure conditions until requested by AQA.

Moderation

19.1 Moderation Procedures

Moderation of coursework is by prior standardising of teachers' marking through attendance at annual standardising meetings, followed by moderation visits to centres.

During the moderation visit, the moderator assesses a sample of presentations with the teacher, to include a minimum of **two** groups. During these assessments, the moderator discusses with the teacher the standards set by AQA for the practical component. Where appropriate, adjustments are made to the teacher's assessments in order to bring them into line with the national standards for the examination.

The sample of presentations for moderation visits must include the groups expected to gain the highest and the lowest marks for the option sampled. The moderator will therefore expect assessments of other candidates to fall within that mark range.

Teacher assessment records for all candidates must be made available during the moderation visit for further scrutiny as required.

19.2 Post-Moderation Procedures

On publication of the GCSE results, the centre is supplied with details of the final marks.

Some candidates' work may be retained by AQA for archive purposes.

Awarding and Reporting

20

Grading, Shelf-Life and Re-Sits

20.1	Qualification Titles	The qualification based on this specification has the following title: AQA GCSE in Drama
20.2	Grading System	The qualification will be graded on an 8 point grade scale: A*, A, B, C, D, E, F, 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.
20.3	Re-Sits	Individual components may not be retaken, but candidates may retake the whole qualification more than once.
20.4	Minimum Requirements	Candidates will be graded on the basis of work submitted for assessment.
20.5	Carrying Forward of Centre-Assessed Marks	Candidates re-taking the examination may carry forward their moderated coursework marks. These marks have a shelf-life which is limited only by the shelf-life of the specification, and they may be carried forward an unlimited number of times within this shelf-life.
20.6	Awarding and Reporting	This specification complies with the grading, awarding and certification requirements of the GCSE, GCE, VCE and GNVQ and AEA Code of Practice 2006/7, and will be revised in the light of any subsequent changes for future years.

Appendices

A

Grade Descriptions

The following grade descriptions indicate the level of attainment characteristic of the given grade at GCSE. They give a general indication of the required learning outcomes at each specific grade. The descriptions should be interpreted in relation to the content outlined in the specification; they are not designed to define that content.

The grade awarded will depend in practice upon the extent to which the candidate has met the assessment objectives (as in Section 6) overall. Shortcomings in some aspects of the examination may be balanced by better performances in others.

- Grade A** Candidates demonstrate an excellent command of knowledge and understanding of appropriate practical skills in drama which they execute creatively and with a sense of originality, working very productively with others. They demonstrate a thorough and well developed knowledge and understanding of plays and other types of drama and a sensitive awareness of relationships between texts and dramatic styles and of social context and genre. They have a strong sense of analysing and evaluating work in progress and performance, their own contribution and that of others, providing full justification by reasoned argument and demonstrating insight and sensitivity in developing practical work.
- Grade C** Candidates demonstrate secure ability, knowledge and understanding of appropriate practical skills in drama, working constructively with others. They demonstrate knowledge and understanding of plays and other types of drama and they show awareness of relationships between texts and dramatic styles and of social context and genre. They analyse and evaluate appropriately the effectiveness of work in progress and performance, their own contribution and that of others, supporting their views with relevant reasons and demonstrating the ability in practical work to take the work forward.
- Grade F** Candidates demonstrate basic ability, knowledge and understanding of appropriate practical skills in drama, working with others. They demonstrate a limited knowledge and understanding of plays and other types of drama and they have a superficial awareness of relationships between texts and dramatic styles and of social context and genre. They analyse and evaluate the effectiveness of work in progress and performance, their own contribution and that of others, at a simplistic and generalised level.

B

Record Forms



Centre-assessed work Centre Declaration Sheet June 2008

Specification Title: Unit Code:

Centre Name: Centre No:

--	--	--	--	--

Authentication

This is to certify that marks have been awarded in accordance with the requirements of the specification and that every reasonable step has been taken to ensure that the work presented is that of the candidates named. Any assistance given to candidates beyond that given to the class as a whole and beyond that described in the specification has been recorded on the Candidate Record Form(s) and has been taken into account. The marks given reflect accurately the unaided achievement of the candidates.

Signature(s) of teacher(s) responsible for assessment

Teacher 1 Teacher 2

Teacher 3 Teacher 4

Teacher 5 Teacher 6

(Continue overleaf if necessary)

Internal standardisation of marking

Each centre must standardise the assessments for this unit across different teachers and teaching groups to ensure that all candidates in the centre have been judged against the same standards. If two or more teachers are involved in marking a unit, one of them must be designated as responsible for standardising the marking of all teachers at the centre who mark that unit.

The following declaration must be signed by the teacher responsible for ensuring standardisation. If all the work has been marked by the same person, that person should sign below.

I confirm that:

- (a) *I have marked the work of all candidates for this component
- (b) *the procedure described in the specification has been followed at this centre to ensure that the marking is of the same standard for all candidates.
*(*delete as appropriate)*

Signed: Date:

Signature of Head of Centre Date:

This form should be completed and sent to the moderator.



Centre-assessed work
Candidate Record Form
June 2008

GCSE Drama – Paper 1 (Practical)

Centre Name: Centre No:

--	--	--	--	--

Candidate Name: Candidate No:

--	--	--	--	--

This side is to be completed by the candidate.

Sources of advice and information

1. Have you received any help or information from anyone other than your subject teacher(s) in the production of this work? (Write YES or NO).....
2. If you have answered YES, give details. Continue on a separate sheet if necessary.
.....
.....
3. If you have used **any** books, information leaflets or other materials (e.g. videos, software packages or information from the Internet) to help you complete this work, you must list these below, unless they are clearly acknowledged in the work itself. Continue on a separate sheet if necessary. To present material copied from books or other sources without acknowledgement will be regarded as deliberate deception.
.....
.....

NOTICE TO CANDIDATE
The work you submit for assessment must be your own.
If you copy from someone else or allow another candidate to copy from you, or if you cheat in any other way, you may be disqualified from at least the subject concerned.

Declaration by candidate

I have read and understood the **Notice to Candidate** (above). I have produced the work without any help apart from that which I have stated on this sheet.

As part of AQA's commitment to assist students, AQA may make your coursework available on a strictly anonymous basis to teachers, examining staff and students in paper form or electronically, through the internet or other means, for the purpose of indicating a typical mark or for other educational purposes. In the unlikely event that your coursework is made available for the purposes stated above, you may object to this at any time and we will remove the work on reasonable notice. If you have any concerns, please contact crf@aqa.org.uk

Candidate's signature: Date:

This form should be completed and retained at the Centre or sent to the moderator as required.

PTO

This side is to be completed by the teacher/assessor.

Marks must be awarded in accordance with the instructions and criteria in section 15 of the specification. Supporting information to show how the marks have been awarded should be given in the spaces provided below.

Please complete the boxes to show the marks awarded and use the spaces to make any summative comments which seem appropriate.

Part	Max. mark	Mark awarded	Teacher/assessor's summative comment
Option No. and Name: Based on (details of play or stimulus):			
1 Response to plays and other types of drama	10		
2 Work in progress	20		
3 Final presentation	30		
Option Total	60		
Option No. and Name: Based on (details of play or stimulus):			
1 Response to plays and other types of drama	10		
2 Work in progress	20		
3 Final presentation	30		
Option Total	60		

Total mark	120	
-------------------	-----	--

Details of additional assistance given (if any)

Record here details of any assistance given to this candidate which is beyond that given to the class as a whole and beyond that described in the specification. Continue on a separate sheet if necessary.

Teacher/assessor's signature: Date:

C

Overlaps with other Qualifications

GCSE Expressive Arts

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

Requirements for Access to Texts and to Personal Notes on Live Productions Seen

Texts (Section A)

There are QCA requirements for access to texts which apply to GCSE Drama as follows:

- **Plain** texts must be used. Annotation is not permissible.
- Details of the edition used in the examination room must be provided. The rubric for Section A therefore requires candidates to give these details at the start of their answers.

In relation to the second point, teachers should ensure that candidates are aware in advance of the examination of the details to be provided. The name of the publisher is required, accompanied by Student or Acting Edition if applicable.

Personal Notes on Theatre Productions seen (Section B)

- The notes on each production must not exceed two sides of A4, and must be in note form, not continuous prose, nor must they be in essay or theatre review form.
- The notes must be the candidate's *personal* notes. Any printed material (e.g. programmes from a theatre visit), teacher's notes, or notes marked or annotated by teachers are prohibited.
- The notes may be hand-written or word-processed.
- The personal notes will be collected at the end of the examination and will be sent to the examiner with the scripts. The notes will not be returned to centres and therefore need to be photocopied if required in the future.

