

# Specification

## GCE Drama and Theatre Studies

Pearson Edexcel Level 3 Advanced Subsidiary GCE in  
Drama and Theatre Studies (8DR01)  
First examination 2014

Pearson Edexcel Level 3 Advanced GCE in Drama and  
Theatre Studies (9DR01)  
First examination 2014

Issue 6



# About this specification

Edexcel GCE in Drama and Theatre Studies is designed for use in school and colleges. It is part of a suite of GCE qualifications offered by Edexcel.

## Key features of the specification

### GCE Advanced Subsidiary level

Since the emphasis in most GCE Drama or GCSE Drama and Theatre Arts courses is on improvisation, devised work and/or performing, the Advanced Subsidiary GCE in Drama and Theatre Studies deliberately focuses on working with plays. In this way the Advanced Subsidiary GCE in Drama and Theatre Studies aims to bridge the gap between GCSE and full Advanced GCE by providing an opportunity to study plays from the point of view of a director, designer, performer and critic. The qualification is designed to enable students to acquire a knowledge and understanding of the language of drama and theatre as well as to develop their performing and analytical skills.

### GCE Advanced level

The full Advanced GCE in Drama and Theatre Studies aims to extend the knowledge, skills and understanding acquired in the Advance Subsidiary units by enabling students to apply what they have learned in their own creative work. In devising theatre, students alternate roles between being playwright, performer, designer and director and apply their knowledge of different theatre forms and structures gained from Advanced Subsidiary to the creation of their own work. In performing theatre, students are required to apply their knowledge, skills and understanding within the structure of a director's interpretation of a play and to operate at a highly intellectual level as well as at a highly skilled practical level. The aim of the full Advanced GCE is to enable students to operate more autonomously and with confidence within a drama and theatre context.

### Drama and the role of the director

In the role of director, students are individual thinkers determining their own interpretation of a play. As informed critics they are making independent judgements in their analysis of the way other directors, designers and performers have applied their craft to the production of a play.

## Why choose this specification?

Edexcel's Drama and Theatre Studies specification is designed to provide a balance across a range of learning activities. This specification combines the activities of exploring plays, creating theatre, the performing of plays, the analysis of theatre and the critical evaluation of all of these elements. Students completing the course successfully will have a thorough understanding of drama and theatre, highly toned analytical and creative skills and an ability to communicate effectively with others.

## Supporting you

Edexcel aims to provide the most comprehensive support for our qualifications. We have therefore published our own dedicated suite of resources for teachers and students written by qualification experts. We also endorse a wide range of materials from other publishers to give you a choice of approach.

For more information on our wide range of support and services for this GCE in Drama and Theatre Studies qualification, visit our GCE website: [www.edexcel.com/gce2008](http://www.edexcel.com/gce2008).

## Specification updates

This specification is Issue 6 and is valid for examination from Summer 2014. If there are any significant changes to the specification Edexcel will write to centres to let them know. Changes will also be posted on our website.

For more information please visit [www.edexcel.com](http://www.edexcel.com) or [www.edexcel.com/gce2008](http://www.edexcel.com/gce2008).

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# A Specification at a glance

<b>AS Unit 1: Exploration of Drama and Theatre</b>	<b>*Unit code 6DR01</b>	
<ul style="list-style-type: none"> <li>Internally assessed</li> <li>To be completed by the May deadline</li> </ul>	<b>40% of the total AS marks</b>	<b>20% of the total GCE marks</b>

## Content summary:

This unit introduces students to the content of plays written for the theatre. They will learn how to analyse plays in a variety of ways so that they become familiar with the way written plays can be interpreted for realisation in performance.

## Assessment:

This internally assessed unit requires students to explore two contrasting play texts, chosen by the centre, in a practical and active way. At least one of the plays must be explored in the light of a recognised theatre practitioner.

A video/DVD of one session of the practical work must be made available for use in moderation. A set of *Exploration Notes* must be submitted.

Students are also required to experience a live theatre performance and submit an evaluation.

<b>AS Unit 2: Theatre Text in Performance</b>	<b>*Unit code 6DR02</b>	
<ul style="list-style-type: none"> <li>Externally assessed</li> <li>Availability: February–May</li> </ul>	<b>60% of the total AS marks</b>	<b>30% of the total GCE marks</b>

## Content summary:

This unit offers students the chance to demonstrate skills in a performance environment. The knowledge and understanding gained during the study of two plays in Unit 1 can now be applied with a view to delivering a performance to an audience.

## Assessment:

This is an externally assessed unit. The first section requires students to offer either a monologue or duologue. The second section requires students to contribute to a performance of a professionally published play by a known writer.

Students may offer either acting or a design form and must also provide a concept of the interpretation of their chosen roles or designs.

\*See *Appendix 3* for description of this code and all other codes relevant to this qualification.

A2 Unit 3: Exploration of Dramatic Performance	*Unit code 6DR03	
<ul style="list-style-type: none"> <li>■ Internally assessed</li> <li>■ To be completed by the May deadline</li> </ul>	<b>40% of the total A2 marks</b>	<b>20% of the total GCE marks</b>
<p><b>Content summary:</b></p> <p>This unit requires the creation of a unique and original piece of theatre. The knowledge and understanding gained in the AS units can now be applied to a created production. Students will be assessed on both the process of creation and the finished product in the form of a performance to an invited audience.</p>		
<p><b>Assessment:</b></p> <p>Students will be assessed on the research and development of their work as well as the final performance in front of an identified audience. They are also required to complete an evaluation on both the process and performance of their work.</p> <p>Written evidence will be required reflecting the research and development work as well as a video/DVD of the final performance.</p>		

A2 Unit 4: Theatre Text in Context	*Unit code 6DR04	
<ul style="list-style-type: none"> <li>■ Externally assessed</li> <li>■ Availability: June</li> </ul>	<b>60% of the total A2 marks</b>	<b>30% of the total GCE marks</b>
<p><b>Content summary:</b></p> <p>This externally examined written unit requires the detailed study of one set play text and one prescribed historical period of theatrical development.</p>		
<p><b>Assessment:</b></p> <p>This externally assessed unit takes the form of a 2-hour-and-30-minute written paper in three sections.</p> <p>Sections A and B require students to explore one play, from a choice of three set play texts, from the point of view of a director in both an academic and practical way.</p> <p>In Section C a selection must be made of one from a choice of three historic periods of theatre history. A live performance of a play from the chosen period must be experienced and evaluated and a comparison made with the original staging conditions of the play.</p>		



## B Specification overview

### Summary of assessment requirements

Unit number and unit title	Level	Assessment information	Number of marks allocated in the unit
Unit 1: Exploration of Drama and Theatre	AS	<p>This internally assessed unit requires students to explore two contrasting play texts, chosen by the centre, in a practical and active way. At least one of the plays must be explored in the light of a recognised theatre practitioner. A video/DVD of one session of the practical work must also be made available for use in moderation.</p> <p>A set of <i>Exploration Notes</i> based on individual research and response to the practical work to a maximum of 3000 words must also be submitted. Students are also required to experience a live theatre performance and submit an evaluation to a maximum of 1000 words. The live theatre experience may be a performance of one of the chosen play texts or a different play.</p> <p>All elements of this unit are internally assessed and externally moderated.</p>	60 marks
Unit 2: Theatre Text in Performance	AS	<p>This externally assessed unit contains two elements. It requires students to contribute to a performance of a professionally published play by a known writer. Group sizes should not be fewer than three or more than nine students and performance time should not be less than 15 minutes or more than 60 minutes.</p> <p>Additionally, students must offer either a monologue or duologue from a different play to that offered in the first section.</p> <p>Students may offer either acting or a design form. These may be different in each of the two sections of the unit.</p> <p>Students shall also provide a concept of the interpretation of their chosen roles or designs.</p> <p>This unit will be assessed under examination conditions by a visiting examiner on a date negotiated with the centre.</p>	80 marks

## B Specification overview

Unit number and unit title	Level	Assessment information	Number of marks allocated in the unit
Unit 3: Exploration of Dramatic Performance	A2	<p>This internally assessed unit requires students to create an original and unique piece of theatre. Their starting point may be stimulus material, themes, ideas and issues or a professionally published play by a known writer. Students will be assessed on the research and development of their work as well as the final performance in front of an identified audience. They are also required to complete an evaluation on both the process and performance of their work.</p> <p>Groups will work in no fewer than three and no more than six students. Smaller groups should produce a performance of no less than 15 minutes and larger groups no more than 30 minutes.</p> <p>Written evidence will be required reflecting the research and development work as well as a video/DVD of the final performance.</p> <p>This unit will be internally assessed and externally moderated.</p>	60 marks
Unit 4: Theatre Text in Context	A2	<p>This externally assessed unit takes the form of a two-and-a-half hour written paper. There are three sections to the paper. In Section A and B one play should be studied and explored from the point of view of a director from a choice of three set texts. It will be expected that students will explore the play in both an academic and practical way.</p> <p>In Section C a selection must be made of one from a choice of three historic periods of theatre history. The choice must be different from the period represented by the chosen set text in Sections A and B. A live performance of a play from the chosen period must be experienced and evaluated and a comparison made with the original staging conditions of the play.</p> <p>This unit will be externally set and assessed.</p>	80 marks

## Assessment objectives and weightings

		% in AS	% in A2	% in GCE
<b>AO1</b>	Demonstrate the application of performance and/or production skills through the realisation of drama and theatre	30%	40%	35%
<b>AO2</b>	Demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	30%	20%	25%
<b>AO3</b>	Interpret plays from different periods and genres	30%	30%	30%
<b>AO4</b>	Make critical and evaluative judgements of live theatre	10%	10%	10%
<b>TOTAL</b>		100%	100%	100%

## Relationship of assessment objectives to units

Unit number	Assessment objective				
	AO1	AO2	AO3	AO4	Total for AO1, AO2, AO3 and AO4
Unit 1	—	15%	—	5%	20%
Unit 2	15%	—	15%	—	30%
Unit 3	20%	—	—	2.5%	22.5%
Unit 4	—	10%	15%	2.5%	27.5%
<b>Total for Advanced GCE</b>	<b>35%</b>	<b>25%</b>	<b>30%</b>	<b>10%</b>	<b>100%</b>

## Qualification summary

### Subject criteria

The General Certificate of Education is part of the Level 3 provision. This specification is based on the Advanced Subsidiary GCE and Advanced GCE Subject criteria for Drama and Theatre Studies that are prescribed by the regulatory authorities and are mandatory for all awarding bodies.

### Aims

The aims of the Advanced Subsidiary and Advanced Edexcel GCE in Drama and Theatre Studies are to encourage students to:

- develop their interest and enjoyment in drama and theatre both as participants and as informed members of an audience, fostering an enthusiasm for and critical appreciation of the subject
- develop understanding and appreciation of the significance of social, cultural and historical influences on the development of drama and theatre
- experience a range of opportunities to develop a variety of dramatic and theatrical skills, enabling them to grow creatively and imaginatively in both devised and scripted work
- integrate theory and practice through their understanding of critical concepts and the discriminating use of specialist terminology.

**AS/A2 knowledge and understanding**

This Advanced Subsidiary and Advanced specification requires students to demonstrate knowledge and understanding of:

- how performers, designers and directors communicate meaning to an audience
- theatre practice through their own engagement with the medium as both participant and informed audience member
- the appropriate vocabulary and specialist terminology for the subject.

This Advanced Subsidiary level specification requires students to demonstrate knowledge and understanding of:

- a minimum of two published plays demonstrating understanding of how style, form, dramatic structure and characterisation can be interpreted and realised in performance, and how plays relate to their historical, social and cultural context – they must be varied in terms of period and genre
- the work of at least one influential director, designer, theatre company or other practitioner who has made a significant contribution to theatre practice.

Advanced level specification requires students to demonstrate knowledge and understanding of:

- at least two more published plays of which one must be pre-twentieth century
- the connections between theory and practice demonstrated through a range of forms, genres and performance styles
- the directorial overview required in the interpretation and realisation of a theatrical performance
- how relevant research supports practical work.

### AS/A2 skills

This Advanced Subsidiary and Advanced specification should develop students’:

- ability to form judgements about live theatre based on their understanding of drama and theatre
- use of subject-specific terminology in a range of contexts
- performance and/or production skills appropriate to the creation and realisation of drama and theatre
- ability to work creatively and collaboratively to achieve shared dramatic intentions
- ability to respond to plays imaginatively conveying ideas clearly and coherently.

In addition, A2 students should develop:

- a more advanced level of performance and/or production skills
- the ability to think independently, make judgements and refine their work in the light of research
- the ability to analyse the ways in which different performance and production elements are brought together to create theatre.

# C Drama and Theatre Studies unit content

Unit 1 Exploration of Drama and Theatre 15

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Unit 2 Theatre Text in Performance 23

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Unit 3 Exploration of Dramatic Performance 41

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Unit 4 Theatre Text in Context 47

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### Course structure

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- Edexcel's GCE in Drama and Theatre Studies comprises four units and contains an Advanced Subsidiary subset of two AS units.
- The Advanced Subsidiary GCE is the first half of the GCE course and consists of Units 1 and 2. It may be awarded as a discrete qualification or contribute 50 per cent of the total Advanced GCE marks.
- The full Advanced GCE award consists of the two AS units (Units 1 and 2), plus two A2 units (Units 3 and 4) which make up the other 50 per cent of the Advanced GCE. Students wishing to take the full Advanced GCE must, therefore, complete all four units.

The structure of this qualification allows teachers to construct a course of study which can be taught and assessed either as:

- distinct modules of teaching and learning with related units of assessment taken at appropriate stages during the course; or
- a linear course which is assessed in its entirety at the end.

## 1.1 Unit description

This unit introduces students to the content of plays written for the theatre. They will learn how to analyse plays in a variety of ways so that they become familiar with the way written plays can be interpreted for realisation in performance.

The focus of this unit is to use practical drama to explore two contrasting plays. Students will:

- be given opportunities to explore the use of language, structure and characterisation
- explore the potential for staging plays
- explore the social, cultural, historical and political elements of the plays
- show how the meaning of a play might be interpreted and communicated to an audience
- consider how the application of dramatic elements (ie movement, vocal expression, sound, light, costume, masks, props and setting) contribute to the development and shaping of ideas for the performance of the selected plays
- evaluate the merits of both the plays they have explored and consider their worth in society today
- record their practical findings in a set of *Exploration Notes* using appropriate drama and theatre terms and concepts
- explore at least one of the plays in terms of at least one recognised practitioner.

Students must see at least one live theatre performance and:

- write an evaluation of the performance seen
- have a working knowledge of production values and be able to make critical and evaluative judgements.

### 1.2 Requirements

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#### Play texts

As a minimum requirement two plays will have to be studied in this unit as it is permissible to complete the live performance evaluation on one of the plays explored in the *Exploration Notes* and practical sessions. Some centres will see this as a desirable and logical conclusion to this unit.

Alternatively, three texts may be studied if students are to evaluate a play in performance not previously explored in the practical workshops and supported by the notes.

No play texts are prescribed for this unit. The teacher will choose the two play texts to be explored.

- The two play texts chosen must be varied in terms of period and genre.
- They must be published texts by known playwrights.

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#### Practitioners

At least one of the plays must be studied in the light of a recognised influential practitioner. This might be an individual who has made a unique contribution to theatre practice, eg Artaud, Boal, Brecht, Craig, Grotowski, Stanislavsky, or a theatre company that has developed a specific style, eg *complicite*, *Knee High*, *DV8*, *Moscow Arts Theatre*.

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#### Live theatre performance

It will be possible to complete the evaluation of a live theatre performance at any point convenient to the centre as long as it is submitted with the rest of the unit by the coursework deadline date.

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**Any plays studied or explored for assessment purposes in Unit 1 may not be replicated in any other units of this specification.**

### 1.3 Assessment information

#### Assessment evidence requirements

Evidence for this unit will consist of:

- practical drama activities
- supporting *Exploration Notes*. These must address the following elements for each text:
  - ◆ language
  - ◆ non-verbal communication
  - ◆ vocal awareness
  - ◆ characterisation
  - ◆ the social, cultural, historical and political context
  - ◆ the visual, aural and spatial elements of production
  - ◆ the response to a practitioner (see page 16)
  - ◆ interpretation
- evaluation of a live theatre performance
- a video/DVD of one session of the practical workshops.

The teacher-assessor must make accurate judgements about the quality of students' practical and written work. Quality of written communication will be taken into account in the marking of ALL responses. Quality of written communication includes clarity of expression, the structure and presentation of ideas and grammar, punctuation and spelling.

The assessment evidence for this unit will be carried out under controlled conditions and each student and the teacher will be required to authenticate that the work submitted for assessment is the student's own unaided work.

- Centres will need to provide recorded evidence of practical work and a detailed Structured Record of Work that allows the moderator to see the range of learning activities that have taken place.

Students need to submit the following assessment evidence:

- a set of Exploration Notes that reflect the appropriate elements listed above and do not exceed the requisite word limit (3000 words)
- evidence in the student's notes and evidence collated by the teacher of regular practical activities that demonstrates the student's knowledge and understanding of practical and theoretical aspects of drama using the two play texts
- a written evaluation of a live theatre performance that does not exceed the requisite word length (1000 words)
- a video/DVD of one session of the practical workshops that meets the following requirements. All students who appear on the recording must be identified. The teacher must select three students: one who is considered to be the most able, one the least able and one who is considered to be in the middle of the sample. An explanation must be made of the assessment of the three sample students in terms of their performance within the sample workshop session. It is recognised that this assessment may not reflect the sample students' ability over the full range of workshop sessions.

It is the centre's responsibility to inform students that there is no tolerance on the prescribed word limit. Teacher-assessors and moderators will discontinue marking once the prescribed word limit is reached.

**Practical work**

Practical activities in this unit might include:

- 'off the text' exercises
- improvisation
- discussion
- rehearsal
- research
- practitioner technique and style
- vocal technique
- movement skills.

Students can build up a record of the exploration process that might consist of:

- research notes
- observations from discussions
- annotated versions of extracts from the plays on which they have worked.

## 1.4 Unit content

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Students must be able to:

- explore both plays practically
- use a script
- think imaginatively on a range of tasks
- understand the roles of a theatre production team and how they contribute to a production
- learn about the craft of the playwright and how plays are structured
- understand and use theatre language and terminology
- explore the plays in a wider context with regard to:
  - ◆ language
  - ◆ non-verbal communication
  - ◆ vocal awareness
  - ◆ characterisation
  - ◆ the social, cultural, historical and political context
  - ◆ the visual, aural and spatial elements of a production
  - ◆ the response to a practitioner
  - ◆ interpretation
- experience live theatre as an informed audience member.

## 1.5 Assessment criteria

Assessment criteria	Level of response	Mark range
<b>A02 Practical exploration</b>	Student's practical exploration of the texts is outstanding. Involvement and creativity in all practical tasks is consistently committed and focused. They are able to demonstrate accuracy and comprehensive understanding of the themes and issues in both texts.	21-25
	Student's practical exploration of the texts is excellent with sustained engagement in all practical tasks. Their detailed knowledge and understanding of the main themes and issues in both texts is communicated effectively through all practical activities.	16-20
	Student's practical exploration of the texts is good with clear engagement in a range of practical activities. They are able to demonstrate a good grasp of the texts, main themes and issues through the confident application of practical activities.	11-15
	Student's practical exploration of the texts is adequate with some engagement in practical activities. They may be stronger on one text than the other and may not always be able to demonstrate their understanding clearly in a practical workshop.	6-10
	Student's practical exploration of the texts is limited. They often misunderstand the focus of a practical activity or are unable to communicate their intentions. Interaction and co-operation with others can be inconsistent.	0-5
<b>A02 Exploration notes</b>	Student's <i>Exploration Notes</i> show an outstanding knowledge and understanding of both texts explored. Practical observations are embedded in their notes, which are accurate, concise, analytical and well researched.	17-20
	Student's <i>Exploration Notes</i> show an excellent understanding of both texts explored. There will be supported examples of the student's own practical work and this will be shown in accurate, detailed comments.	13-16
	Student's <i>Exploration Notes</i> show a good understanding of the texts explored. There will be a balanced response towards both texts with clear references to the student's own practical work.	9-12
	Student's <i>Exploration Notes</i> show an adequate understanding of the texts explored. There may be a tendency to regurgitate class notes and the work may be bland and repetitive. There will be very little sense of the student's own practical exploration.	5-8
	Student's <i>Exploration Notes</i> are limited in terms of content and understanding. There will be limited connection to the student's own exploration work and possibly errors and inaccuracies.	0-4

Assessment criteria	Level of response	Mark range
<b>AO4 Evaluation of live theatre</b>	Student's evaluation of a live theatre performance is outstanding. They are fully aware of a wide range of production values and are able to analyse the effect this may have on an audience. Supported examples are detailed and reported with almost faultless accuracy.	13-15
	Student's evaluation of a live theatre performance is excellent. Production values are clearly understood and their significance is both analysed and evaluated. Detailed examples are relevant and accurate.	10-12
	Student's evaluation of a live theatre performance is good. They understand how production values contribute to the performance overall and are able to evaluate what they've seen with clear, detailed examples.	7-9
	Student's evaluation of a live theatre performance is adequate. They are able to distinguish between the play and the production and comment on some aspects of what they've seen, making simple evaluative comments.	4-6
	Student's evaluation of a live theatre performance is limited. They may have focused on the play rather than the production. It will be heavily reported with little, or no evaluation.	0-3

## 2.1 Unit description

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This unit offers students the chance to demonstrate skills in a performance environment. The knowledge and understanding gained during the study of two plays in Unit 1 can now be applied with a view to delivering a performance to an audience.

There are two sections in this unit. In each section, students can choose to take the role of a performer or theatre designer. The performance material must be taken from a complete and substantial play text. Students can choose to offer performing skills or design skills in both sections or a different skill in Section B than they used in Section A.

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### Section A

**Performers** offer one of the following:

- solo (monologue)
- pair performance (duologue).

**Theatre designers** offer one of the following in support of a performer/s:

- costume design
- lighting design
- mask design
- makeup design
- set and props design
- sound design.

### Section B

**Performers** work within a performance company led by a tutor.

**Theatre designers** work within a performance company led by a tutor, choosing one or more of the following:

- costume design
- lighting design
- mask design
- makeup design
- set and props design
- sound design.

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Work in both sections will be externally assessed by a visiting examiner and be presented to an appropriate audience.

## 2.2 Assessment information

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### Section A

**Performers** present:

- either a monologue (maximum length two minutes) or a duologue (maximum length five minutes)
- a written performance concept of the interpretation offered.

**Designers** present:

- the realisation of a design
- appropriate documentation
- a written design concept of the interpretation offered.
- a presentation of the design process.

Performers will complete a *written performance concept* and designers a *written design concept* of their interpretation of the chosen text. The written concept must be no longer than 500 words and must be completed under supervised conditions. This must be sent to visiting examiner at least seven working days before the date of the examination. The written concept will typically include:

- evidence of an understanding of the complete play text
- acknowledgement of the context of the chosen monologue, duologue or design within the complete play text
- an explanation of the preparation process and intended interpretation.

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### Section B

**Performers** present a group performance. Groups may not be fewer than three students or more than nine. Performances must last no less than 15 minutes or more than 60 minutes. Smaller groups shall tend towards the lower time period and larger groups to the longer time period.

**Designers** present:

- the realisation of a design
- appropriate documentation
- a presentation of the design process
- a written design concept which must be sent to the visiting examiner in advance of seven working days before the examination. This should be a maximum of 500 words. The work must be completed under supervised conditions.

**2.3 Unit content**

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- Performing skills** Students offering performing skills in this unit will learn how to:
- read and research two play texts
  - prepare for two performances
  - work alone or with one other student as a performer for Section A
  - work collaboratively as a member of a performance company for Section B
  - attend rehearsals
  - respond to and work with a director
  - understand the interpretation of a theatre text in performance
  - demonstrate an understanding of style and genre
  - communicate the text to an audience.

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**Section A:  
performing skills**

- Students will:
- choose a different play text from those studied in Unit 1 or chosen for Section B
  - read and research the complete text with social, historical, cultural and political awareness
  - choose a section or sections to make a coherent monologue or duologue for performance
  - learn and rehearse the text
  - perform the text to the visiting examiner
  - support the interpretation, preparation and final performance with a written performance concept giving an analysis of the chosen role within the context of the interpretation of the complete text. This may include a clearly annotated final text chosen for performance with a justification of the decisions made. The written concept and the annotations on the text should not exceed a total of 500 words.

**Section B:  
performing skills**

Students will take part in a performance of a complete and substantial play text chosen and cast by the tutor. Students will:

- work collaboratively with the complete production company and director
- rehearse
- perform to an appropriate audience.

Tutors will:

- prepare and complete in advance for the visiting examiner a written intention of the interpretation of the production with regards to style and genre.

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**Theatre design  
skills**

Students offering theatre design skills will learn how to:

- read and research play texts
- prepare chosen skills to support performances
- work alone or with one other design student for Section A
- work collaboratively as a member of a performance company for Section B
- design and operate their chosen skill in performance
- respond to and work with a director
- understand how their chosen skill supports the interpretation of the text
- provide documentation to clarify their preparation work
- communicate the design skill to an audience in a performance context.

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**Presentation of the  
design process**

Students offering theatre design skills must give a presentation of the design process. The presentation must be no longer than 10 minutes in length. The presentation should include:

- an account of the experience of the construction of the design object
- an explanation of the connection between the design object and the concept of the production
- a display of the relevant design documentation.

### Section A: theatre design skills

Students will:

- choose a different text from that studied in Unit 1 or chosen for Section B
- read the complete text and research it with social, historical, cultural and political awareness
- choose one design skill only from the list provided
- prepare a design plan for the complete text
- prepare and demonstrate the chosen skill in one section of the play either to support a monologue or duologue or another section of the play chosen for performance
- make a presentation and demonstration to the visiting examiner
- support the interpretation, preparation and final demonstration with:
  - ◆ an overall design concept for the complete play text
  - ◆ a rationale of the final design decisions.

Other students may be used to deliver the text in the demonstration.

All students must make solo presentations but two students offering different skills may use the same text.

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### Section B: theatre design skills

Student will:

- contribute to a production of a complete and substantial play text chosen and cast by the tutor
- work collaboratively with a production company and director
- prepare the appropriate design skills chosen and complete for performance
- complete chosen skill in production to an appropriate audience and the visiting examiner
- give a presentation of no more than 10 minutes to the visiting examiner prior to the performance
- prepare in advance a written design concept.

## 2.4 Delivering this unit

### Suitability of play texts

It is the responsibility of the centre to choose or give clear guidance to students on the suitability of the play texts used in performance. All texts must be professionally published, substantial and have the degree of challenge to enable students to achieve at AS level. Plays in translation are perfectly acceptable as are contemporary texts as long as a published text is available.

All students will be examined in performance and texts should be chosen that would facilitate achievement in performance. The literary merit of a play may not, necessarily, be the prime reason for the choice of a text. Texts should be chosen that offer students the opportunity to exhibit their acting or design skills that are the essential object of assessment. Centres should consider the skills, experience and prior learning of students in choosing texts that will engage students' interest throughout the considerable preparation and rehearsal time needed for this unit.

Edexcel will give no approval for the texts chosen. Centres must ensure the suitability of the texts for students and audiences.

Candidates should be placed in performance groups where they will be given the opportunity to achieve their full potential. Teachers will need to adopt a grouping policy that is most suitable for their students.

#### *Copyright note*

*It must be understood that the performance and the recording of the performance are for examination purposes only. Any performances or recordings of performances undertaken by centres outside of the context of the examination must seek copyright permission for works in copyright. Any work written or translated by an author who is living or who died less than 70 years ago will almost certainly be subject to a performing and/or recording royalty. The copyright act only allows exemptions where work is performed and recorded for the purposes of assessment in an examination context.*

### Performance roles and design skills

- In Section A students may only offer one role or theatre design skill.
- In Section B students may take on one or more roles or theatre design options.

All work must be performed to an appropriate audience of which the examiner is the most important member. The performance is an examination and must take place under appropriate examination conditions.

This section requires students to undertake individual research and preparation with guidance throughout by the tutor.

Written design concepts and written performance concepts must be completed under supervised conditions.

Where students are offering one design skill then the evidence required is defined on the grid on the following page. Students who offer more than one design skill in Section B must produce, as a minimum, the evidence listed in the shaded area of the grid.

In Section A, students are required to demonstrate in performance at least one lighting change/aspect of set/costume/mask/makeup/sound cue, although in their documentation they must be able to produce all of the evidence for their chosen skill listed on the following page.

## 2.5 Design skills

Design skills – minimum requirements				
Lighting	Setting/props	Costume	Masks/makeup	Sound
A portfolio of research and sketches showing the development of ideas	A portfolio of research and sketches showing the development of ideas	A portfolio of research and sketches showing the development of ideas	A portfolio of research and sketches showing the development of ideas	Notes listing the sound requirements and ideas for the play
A justification for the final lighting design	A justification for the final design decisions	A justification for the final design decisions	A justification for the final design decisions	A justification for the choice of effects and/or music and their use
A demonstration of the lighting plot within the context of the performance	The design as realised within the context of the performance	A demonstration of the costumes within the context of the performance	A demonstration of the masks and/or makeup within the context of the performance	A demonstration of the sound score within the context of the performance
The final lighting design with Grid Plan and lantern schedule that shows the use of at least two different kinds of lantern and uses a minimum of 16 lanterns	A scale model of the final design to be realised in the performance space	The final design for all of the characters in the production. There must be a minimum of three different designs	The final design for all of the characters in the production. There must be a minimum of three different designs	A source sheet showing the creation of at least three original sound effects and the source of the remaining cues (eg CD title and number, MIDI file from the internet)
A lighting plot or cue sheet showing at least six different lighting states	A scale Ground Plan and scale drawing of any designed properties	A costume plot or list of costumes/ accessories worn by each actor, indicating any changes	A list showing the choice of materials, application methods (for makeup) and construction methods (for a mask)	A cue sheet showing the order, length and output level of each cue
The student must supervise the rigging, focusing and operating of the design but need only carry out one of the tasks themselves	The student must make their own scale model of their design and supervise the construction, painting, hiring and/or finding of scenic elements to meet the requirements of the design	The student must supervise the construction, buying, dyeing, altering, hiring and/or finding of the designed costumes but need only carry out one of the tasks themselves	The student must supervise the construction and application of materials to realise the designed masks and/or makeup but need only carry out one of the tasks themselves	The student must fix and produce the final sound tape(s) which should include at least three original cues which the student has created and recorded using live and/or sampled material and three further sound cues. The student must supervise the operation of the sound but need not operate the sound themselves

## 2.6 Assessment criteria

### Section A — Performers

Assessment criteria	Level of response	Mark range
<b>AO1 Vocal skills</b>	An outstanding command of vocal skills is demonstrated, including clarity and use of pause, pace, pitch, tone, inflection and projection throughout the performance.	9-10
	Vocal skills are used consistently in ways that demonstrate an excellent degree of control in terms of clarity and use of pause, pace, pitch, tone, inflection and projection in performance.	7-8
	A good control of vocal skills is shown in terms of pause, clarity, pace, pitch, inflection and projection in most of the performance.	5-6
	Vocal skills are adequate and used with some clarity, but there are limitations that impair the performance.	3-4
	Vocal skills are limited and inappropriate in performance.	0-2
<b>AO1 Movement skills</b>	Student shows an outstanding ability to embody character and the ability to use gesture, poise and stillness with control and sensitivity.	9-10
	Student has an excellent ability to be at ease with the role and shows a sensitivity in the use of gesture, poise and stillness.	7-8
	Movement skills are good in relation to the interpretation of the role and there is some evidence of the consideration of the use of gesture, poise and stillness in relation to the demands of the role.	5-6
	Movement skills are adequate but there is a sense of unease in performance.	3-4
	Movement skills are limited and inappropriate to the interpretation of the role. There is a lack of control in the use of gesture and stance.	0-2
<b>AO3 Characterisation</b>	There is outstanding understanding of the role and its context within the play. Characterisation is complete, consistent and fully committed to the style and context.	9-10
	There is excellent understanding of the role and its context within the play. Characterisation is thorough, consistent and sympathetic to the style and context.	7-8
	There is good understanding of the role and its context within the play. Characterisation is sound demonstrating understanding of style and context.	5-6
	There is adequate understanding of the role and its context within the play. Characterisation is apparent but lacks consistency. There is some regard to the style and context.	3-4
	There is limited understanding of the role and its context within the play. Characterisation may be inconsistent with little regard to style or context.	0-2

Assessment criteria	Level of response	Mark range
<b>AO3</b> <b>Written performance concept</b>	The rationale shows an outstanding response to the chosen play in relation to its social, historical, cultural and political context. There is a comprehensive account of both the preparation process and the intended interpretation.	9-10
	The rationale shows an excellent response to the chosen play in relation to its social, historical, cultural and political context. There is a detailed account of both the preparation process and the intended interpretation.	7-8
	The rationale shows a good response to the chosen play in relation to its social, historical, cultural and political context. There is a clear account of both the preparation process and the intended interpretation.	5-6
	The rationale shows an adequate response to the chosen play in relation to its social, historical, cultural and political context. There is only a superficial account of both the preparation process and the intended interpretation.	3-4
	The rationale shows a limited response to the chosen play in relation to its social, historical, cultural and political context. There may only be a rudimentary account of the preparation process and/or the intended interpretation.	0-2

**Section B — Performers**

Assessment criteria	Level of response	Mark range
<b>AO1 Vocal skills</b>	An outstanding command of vocal skills is demonstrated, including clarity and use of pause, pace, pitch, tone, inflection and projection throughout the performance.	9-10
	Vocal skills are used consistently in ways that demonstrate an excellent degree of control in terms of clarity and use of pause, pace, pitch, tone, inflection and projection in performance.	7-8
	A good control of vocal skills is shown in terms of pause, clarity, pace, pitch, inflection and projection in most of the performance.	5-6
	Vocal skills are adequate and used with some clarity, but there are limitations that impair the performance.	3-4
	Vocal skills are limited and inappropriate in performance.	0-2
<b>AO1 Movement skills</b>	Student shows an outstanding ability to embody the role(s) and the ability to use gesture, poise and stillness with control and sensitivity.	9-10
	Student has an excellent ability to be at ease with the role and shows a sensitivity in the use of gesture, poise and stillness.	7-8
	Movement skills are good in relation to the interpretation of the role and there is some evidence of the consideration of the use of gesture, poise and stillness in relation to the demands of the role.	5-6
	Movement skills are adequate to the role(s) but there is a sense of unease in performance.	3-4
	Movement skills are limited and inappropriate to the interpretation of the role. There is a lack of control in the use of gesture and stance.	0-2
<b>AO3 Characterisation</b>	There is outstanding understanding of the role(s) and its context within the play. Characterisation is complete, consistent and fully committed to the style and context.	9-10
	There is excellent understanding of the role(s) and its context within the play. Characterisation is thorough, consistent and sympathetic to the style and context.	7-8
	There is good understanding of the role(s) and its context within the play. Characterisation is sound demonstrating understanding of style and context.	5-6
	There is adequate understanding of the role(s) and its context within the play. Characterisation is apparent but lacks consistency. There is some regard to the style and context.	3-4
	There is limited understanding of the role(s) and its context within the play. Characterisation may be inconsistent with little regard to style or context.	0-2

Assessment criteria	Level of response	Mark range
<b>AO3 Communication</b>	There is outstanding rapport with other members of the cast. Communication with the audience and examiner is outstanding and shows a full awareness of audience response.	9-10
	There is excellent rapport with other members of the cast. Communication with the audience and examiner is clear and shows a full awareness of audience response.	7-8
	There is good rapport with other members of the cast. Communication with the audience and examiner is apparent and shows some awareness of audience response.	5-6
	There is adequate rapport with other members of the cast. Communication with the audience and examiner is apparent but shows a lack of awareness of audience response.	3-4
	There is limited rapport with other members of the cast. Communication with the audience and examiner is awkward and shows a lack of awareness of audience response.	0-2

**Section A — Designers**

<b>Assessment criteria</b>	<b>Level of response</b>	<b>Mark range</b>
<b>AO1 Use of materials and equipment</b>	There is an outstanding use and manipulation of materials and equipment, techniques and applications.	9-10
	There is an excellent use and manipulation of materials and equipment, techniques and applications.	7-8
	There is a good use and manipulation of materials and equipment, techniques and applications.	5-6
	There is an adequate use and manipulation of materials and equipment, techniques and applications.	3-4
	There is a limited use and manipulation of materials and equipment, techniques and applications.	0-2
<b>AO1 Realisation of design</b>	Designs are realised and executed with an outstanding level of technical skill and take absolute account of the physical demands of the production.	9-10
	Designs are realised and executed with an excellent level of technical skill and take full account of the physical demands of the production.	7-8
	Designs are realised and executed with a good level of technical skill and take sufficient account of the physical demands of the production.	5-6
	Designs are realised and executed with an adequate level of technical skill and take some account of the physical demands of the production.	3-4
	Designs are realised and executed with a limited level of technical skill and take little account of the physical demands of the production.	0-2
<b>AO3 Written design concept</b>	There is an outstanding design concept taking an excellent account of the style, genre and overall demands of the production.	9-10
	There is an excellent design concept taking full account of the style, genre and overall demands of the production.	7-8
	There is a good design concept taking sufficient account of the style, genre and overall demands of the production.	5-6
	There is an adequate design concept taking some account of the style, genre and overall demands of the production.	3-4
	There is a limited design concept taking little account of the style, genre and overall demands of the production.	0-2

Assessment criteria	Level of response	Mark range
<b>AO3</b> <b>Design documentation</b>	The documentation shows an outstanding response to the chosen play in relation to its social, historical, cultural and political context. There is a comprehensive design plan for the complete play and a highly detailed rationale of the final design as seen in performance.	9-10
	The documentation shows an excellent response to the chosen play in relation to its social, historical, cultural and political context. There is a detailed design plan for the complete play and a full rationale of the final design as seen in performance.	7-8
	The documentation shows an good response to the chosen play in relation to its social, historical, cultural and political context. There is a clear design plan for the complete play and a detailed rationale of the final design as seen in performance.	5-6
	The documentation shows an adequate response to the chosen play in relation to its social, historical, cultural and political context. There is only a superficial design plan for the complete play and a partial rationale of the final design as seen in performance.	3-4
	The documentation shows an limited response to the chosen play in relation to its social, historical, cultural and political context. There maybe only a rudimentary design plan for the complete play and/or a simple rationale of the final design as seen in performance.	0-2

**Section B — Designers**

<b>Assessment criteria</b>	<b>Level of response</b>	<b>Mark range</b>
<b>AO1 Use of materials and equipment</b>	There is an outstanding use and manipulation of materials and equipment, techniques and applications.	9-10
	There is an excellent use and manipulation of materials and equipment, techniques and applications.	7-8
	There is a good use and manipulation of materials and equipment, techniques and applications.	5-6
	There is an adequate use and manipulation of materials and equipment, techniques and applications.	3-4
	There is a limited use and manipulation of materials and equipment, techniques and applications.	0-2
<b>AO1 Realisation of design</b>	Designs are realised and executed with an outstanding level of technical skill and take absolute account of the physical demands of the production.	9-10
	Designs are realised and executed with an excellent level of technical skill and take full account of the physical demands of the production.	7-8
	Designs are realised and executed with a good level of technical skill and take sufficient account of the physical demands of the production.	5-6
	Designs are realised and executed with an adequate level of technical skill and take some account of the physical demands of the production.	3-4
	Designs are realised and executed with a limited level of technical skill and take little account of the physical demands of the production.	0-2
<b>AO3 Written design concept</b>	There is an outstanding design concept taking an excellent account of the style, genre and overall demands of the production.	9-10
	There is an excellent design concept taking full account of the style, genre and overall demands of the production.	7-8
	There is a good design concept taking sufficient account of the style, genre and overall demands of the production.	5-6
	There is an adequate design concept taking some account of the style, genre and overall demands of the production.	3-4
	There is a limited design concept taking little account of the style, genre and overall demands of the production.	0-2

Assessment criteria	Level of response	Mark range
<b>AO3</b> <b>Interpretation of director's concept</b>	There is an outstanding interpretation of the director's concept demonstrating a complete and comprehensive understanding and appreciation of the director's production ideas. The style and practicality of the design will be completely in sympathy with the director's concept and serves to enhance the resultant production.	9-10
	There is an excellent interpretation of the director's concept demonstrating a full and satisfying understanding of the director's production ideas. There will be a consistency of style that matches the director's concept and supports the director's ideas.	7-8
	There is a good interpretation of the director's concept that offers support for the director's ideas. The design style supports the director's ideas and offers a practical input.	5-6
	There is an adequate interpretation of the director's concept demonstrating some understanding of the director's production ideas. The design style is not always consistent with the director's production concept.	3-4
	There is a limited interpretation of the director's concept. The design style lacks association with the director's concept and design input is not always practical.	0-2



### 3.1 Unit description

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This unit requires the creation of a unique and original piece of theatre. The knowledge and understanding gained in the AS units can now be applied to a created production. Students will be assessed on both the process of creation and the finished product in the form of a performance to an invited audience.

This unit focuses on a group production in response to either:

- stimulus material, themes, ideas, issues or
- a published play.

Students will have the opportunity to:

- create an original piece of drama
- apply the knowledge and experience gained in the AS units
- work co-operatively in a creative context
- develop drama and theatre through background research and practical exploration
- synthesise and apply knowledge of dramatic forms and genres
- explore stylistic features of performance
- perform a created piece of drama to an identified audience.

### 3.2 Assessment information

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Assessment evidence will consist of:

- student profiles formulated and written by the teacher-assessor
- a final performance recorded on camera and transferred to a suitable audio/visual format
- *Supporting Written Evidence* documents.

Students will be assessed as:

- individuals in relation to the process and the final production
- a performer or as a designer or as a director. Students may offer more than one of these skills

This unit consists of two elements, *Supporting Written Evidence* and a performance to the intended audience.

- Students will work in groups of no less than three and no more than six performers, plus up to three design candidates who must each offer a different skill.
- The duration of each performance should be a minimum 15 minutes and a maximum of 30 minutes. Larger groups should tend towards the upper time limit and smaller groups to the lower time.

The *Supporting Written Evidence* should address the following questions and not exceed the requisite word limit (3,500 words). These questions are designed to offer some guidance and do not necessarily imply a recommended structure for the *Supporting Written Evidence* that may include, where appropriate, sketches, drawings, plans, etc.

- How is the initial material being researched and developed at significant stages during the process of creating drama?
- How effectively are you personally exploring and developing your role(s)?
- How did you and your group explore the possibilities of form, structure and performance style?
- How did the work of established and recognised theatre practitioners, and/or the work of live theatre, influence the way in which your devised response developed?
- How successfully did your final performance communicate your aims and intentions for the piece to your audience?
- How effectively did the social, cultural, historical/political context of the piece communicate to your audience?

### 3.3 Unit content

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#### What students need to learn:

This unit requires students to:

- engage and work as a member of a group
- respond to the initial stimulus material, theme, issue or a published play
- develop clear aims and intentions
- as a member of a group develop ideas for the intended audience
- research, develop, shape and refine ideas
- make creative and artistic decisions in relation to their aims and intentions
- demonstrate their knowledge and understanding of drama and theatre gained through other units of the course.
- document, reflect and evaluate the process of creating drama through a *Supporting Written Evidence* document
- evaluate the final performance through a *Supporting Written Evidence* document
- allocate both performing and support roles within a group
- undertake relevant research activity
- organise and engage in a rehearsal process
- identify the intended audience
- prepare a suitable performance space.

### 3.4 Assessment criteria

Assessment criteria	Level of response	Mark range
<b>AO1 Research and exploration</b>	Students demonstrate outstanding depth of research that is far-reaching and comprehensive. It is clear how the research has directly influenced performance outcomes and practice for both self and others.	13-15
	Students demonstrate an excellent depth of research that has produced a significant range of influence on performance outcomes and practice for self and others.	10-12
	Students demonstrate a good depth of research that has produced a small range of influence on performance outcomes and practice for self and others.	7-9
	Students demonstrate an adequate depth of research that has had some impact on performance outcomes and practice for self.	4-6
	Students demonstrate a limited range of research that shows superficial understanding of the material and purpose of their enquiry. Research activity has had no impact on performance outcomes or practice.	0-3
<b>AO1 Development and structure</b>	Students demonstrate an outstanding involvement in the developmental process with a creative and imaginative input that has a far reaching benefit to both their own work and the work of others.	13-15
	Students demonstrate an excellent involvement in the developmental process with a creative and imaginative input that fully benefits both their own work and the work of others.	10-12
	Students demonstrate a good involvement in the developmental process with a creative and imaginative input that benefits their own work and some of the work of others.	7-9
	Students demonstrate an adequate involvement in the developmental process with a creative and imaginative input that impacts on their own work but has little impact on the work of others.	4-6
	Students demonstrate a limited involvement in the developmental process. They incline towards accepting creative ideas made by others with little understanding or appreciation of its relevance to the intended performance.	0-3

Assessment criteria	Level of response	Mark range
<b>AO1 Performance</b>	Students demonstrate outstanding skills within the compass of their chosen role or roles within the assessed performance. Their contribution to the performance comprehensively communicates their intentions to the audience.	13-15
	Students demonstrate excellent skills within the compass of their chosen role or roles within the assessed performance. Their contribution to the performance fully communicates their intentions to the audience.	10-12
	Students demonstrate good skills within the compass of their chosen role or roles within the assessed performance. Their contribution to the performance communicates a range of intentions to the audience.	7-9
	Students demonstrate adequate skills within the compass of their chosen role or roles within the assessed performance. Their contribution to the performance communicates some intentions to the audience but these lack consistency.	4-6
	Students demonstrate a limited range of skills within their chosen role that communicates its worth to the audience in a fragmentary and haphazard way.	0-3
<b>AO4 Evaluation</b>	Students produce an outstanding evaluation of the process and performance. Perceptive links are made between the influence of research, developmental activity and the performance taking significant note of the involvement of self and appreciative contribution of others.	13-15
	Students produce an excellent evaluation of the process and performance. Clear links are made between the influence of research, developmental activity and the performance taking significant note of both the involvement of self and others.	10-12
	Students produce a good evaluation of the process and performance. They make a range of links between the influence of research, developmental activity and the performance taking full note of both the involvement of self and others.	7-9
	Students produce an adequate evaluation of the process and performance. Some links are made between the influence of research, developmental activity and the performance taking note of the involvement of self but only superficial reference to others.	4-6
	Students produce limited evaluation of the process and performance. Few links are made between the influence of research, developmental activity and the performance taking some note of the involvement of self but no account of the contribution of others.	0-3

### 3.5 Delivering this unit

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- It is advised that the choice of stimulus material/s, theme or issue is made by the teacher.
- The stimulus material may, if wished, be explored initially through practical work facilitated by the teacher.
- The stimulus material may be drawn from a wide range of possibilities, eg an artefact, a series of linked newspaper articles, a published play, a short story, a painting, photographs.
- Students should develop their performance piece in the light of the style and ideas of a practitioner/s.
- The performance piece should be designed for a particular, defined audience.

When work on a published play text is the preferred option, students may:

- select one scene or an extract as a starting point
- focus on a selected theme, character idea etc and reconstruct the play
- deconstruct the play
- create the play in a new style and/or genre.

Candidates should be placed in performance groups where they will be given the opportunity to achieve their full potential. Teachers will need to adopt a grouping policy which is most suitable for their students.

### 3.6 Resources

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- You are advised to allocate an appropriately equipped space for the students to develop their work.
- Students, particularly design skill students, should have access to equipment that will allow them to access the published assessment criteria.
- The final performance should be presented in a suitable space that accommodates both the performance and the audience.

## 4.1 Unit description

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This externally examined written unit requires the detailed study of one prescribed play and one prescribed historical period of theatrical development.

The unit is divided into two sections.

### Sections A and B

In Sections A and B students will have to study one play from a choice of three, developing and shaping their ideas for a proposed production of the play from the perspective of a director.

The choice in this section is either:

Aristophanes — *Lysistrata*

or

Christopher Marlowe — *Dr Faustus*

or

Georg Buchner — *Woyzeck*

Electronic copies of the set texts can be found in the Drama section of the GCE 2008 area of the Edexcel website at [www.edexcel.com/gce2008](http://www.edexcel.com/gce2008).

The examination will refer exclusively to these texts and only annotated copies of these texts will be permitted in the examination room.

### Section C

In Section C students are required to study and research the original performance conditions of a play written and performed in one of three given periods of theatrical development.

A live production of the chosen play, at which students respond as a member of the audience, will be at the centre of this section.

The time period chosen in this section must not be the same as the one chosen in Section A and B.

The choice in this section is either:

525BC–AD65

or

1564–1720

or

1828–1914

Students will be required to evaluate the ways in which directors, designers and performers have used the medium of drama to interpret the chosen play in a contemporary performance and to relate this experience to their understanding of its original performance conditions.

## 4.2 Assessment information

One 2 hour and 30 minute written examination.

Students may take the following documents into the examination room to help them inform their thinking in response to the questions set in this unit.

- An annotated copy of the chosen set text for Sections A and B that indicates the thinking behind their overall interpretation and workshop activities around sections of the play.
- Their research notes on the play they have seen live in relation to their understanding of its original performance conditions.

### 4.3 Unit content

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#### What students need to learn:

##### Sections A and B

Students will need to explore the chosen play from the viewpoint of a director working with a company preparing the script for performance.

Students' understanding of the role of a director is essential to the response to both questions in this section.

Preparation for this section could include:

- exploring the social, cultural and historical context surrounding the writing and performing of the play and its relevance to students themselves and a contemporary audience
- practical exploration of the ways in which the playwright has structured the play and uses plot, language, forms, characterisation and stagecraft to communicate ideas to an audience
- demonstration of an understanding of production methods used to communicate the directorial concept and interpretation to an audience
- exploration of rehearsal methods/techniques used in practical workshop activities on and around the text
- students' understanding of the contribution made to rehearsal and performance by actors and designers
- opportunities to explore the ideas that will shape an original production interpretation of the play as a whole
- planning and structuring rehearsals based on characterisation
- planning and structuring rehearsals based on exploration of meaning
- planning and structuring of rehearsals based on recognised design elements
- preparing a director's copy of the chosen text to support students' written responses in this section.

### Section C

For this section, students will need to see a live production of the chosen play and evaluate the performance elements that contributed to their understanding of the director's interpretation in this performance.

Students may consider and make notes on the following performance elements:

- acting techniques including verbal and non-verbal communication
- design elements including set and staging, costume and makeup, lighting and sound
- the interpretation of the play in the performance they see.

Students will need to research the original performance conditions of the play that they see live and be able to make connections between the two time periods. They should consider and understand the social, cultural and historical context of the play in relation to its performance history as witnessed in the live performance in relation to what it might have been like in its original performance.

Students' notes on the play in performance and its historical context will be compiled into a Research Notes document that will inform their thinking in relation to the question they will answer in this section of Unit 4.

- The Research Notes document may include drawings, sketches and diagrams but no pre-published material and should be no more than 1000 words in length.

## 4.4 Assessment guidance

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### Sections A and B

In this section, students will be required to relate their ideas for the whole play to an extract set in the examination and to articulate their knowledge of the social, cultural, and/or historical contexts of the play in relation to their proposed production.

Section A is about the process and its focus is on rehearsal in relation to the given extract.

Section B is about the performance and its focus is on the interpretation in relation to the question.

Evidence in relation to this section will come from appropriate use of the language of performance to demonstrate understanding of the role of the director.

Section A requires that students demonstrate a full understanding of the process of rehearsing a play for performance with specific reference to the given extract and appropriate and demonstrable rehearsal techniques/methods.

Section B requires that students demonstrate a full understanding of the influence a director may have over a production of the play in relation to the focus of the question. The students should be able to consider in detail the performers, designers and interpretation in relation to the intended impact on the audience and be able to explore this fully and with confidence.

### Section C

In this section, students will be required to relate their understanding of a play in performance with its social, cultural and historical perspective in relation to their understanding of its original performance conditions.

The question is about the live performance and the students' recognition of the elements that make up performance now in relation to how it might have been in the past.

Evidence in relation to this section will come from appropriate use of language of performance to demonstrate understanding of theatre in its historical context.

This question requires that the students demonstrate a full understanding of the production seen in relation to its original performance conditions and can relate fully that understanding to the demands of the question asked. Examples given from the performance seen will be supported and there will be a balance in the response to demonstrate the full understanding of the play in performance in relation to original performance conditions.

## 4.5 Delivering this unit

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**To successfully deliver this unit the following will be needed:**

- A suitable space to explore the chosen text for Sections A and B practically.
- A shared understanding of the role of director in the rehearsal process.
- A shared understanding of the role of director in relation to performance interpretation.
- Access to the social, cultural and historical context of the chosen play for Sections A and B.
- Access to a live performance of a play from the chosen time period in Section C.
- Research into the original performance conditions of the chosen play.
- Opportunities to write critically about drama and theatre in performance in preparation for this unit.



# D Assessment and additional information

## Administration of internal assessment

- 1 Internal standardisation** Teachers must show clearly how the marks have been awarded in relation to the assessment criteria. If more than one teacher in a centre is marking students' work, there must be a process of internal standardisation to ensure that there is consistent application of the assessment criteria.
- 2 Authentication** All candidates must sign an authentication statement. Statements relating to work not sampled should be held securely in your centre. Those which relate to sampled candidates must be attached to the work and sent to the moderator. In accordance with a revision to the current Code of Practice, any candidate unable to provide an authentication statement will receive zero credit for the component. Where credit has been awarded by a centre-assessor to sampled work without an accompanying authentication statement, the moderator will inform Edexcel and the mark will be adjusted to zero.
- 3 Further information**

For more information on annotation, authentication, mark submission and moderation procedures, please refer to the *Edexcel Information Manual* document, which is available on the Edexcel website.

For up-to-date advice on teacher involvement, malpractice and plagiarism, please refer to the latest *Joint Council for Qualifications (JCQ) Instructions for Conducting Coursework* document. This document is available on the JCQ website: [www.jcq.org.uk](http://www.jcq.org.uk).

For additional information on malpractice, please refer to the latest *Joint Council for Qualifications (JCQ) Suspected Malpractice in Examinations and Assessments: Policies and Procedures* document, available on the JCQ website.

## Assessment information

- Assessment requirements** For a summary of assessment requirements and assessment objectives, see *Section B, Specification overview*.

### Entering candidates for this qualification

Details of how to enter candidates for the examinations for this qualification can be found in Edexcel's Information Manual, copies of which are sent to all examinations officers. The information can also be found on Edexcel's website: [www.edexcel.com](http://www.edexcel.com).

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### Resitting of units

There is no limit to the number of times that a student may retake a unit prior to claiming certification for the qualification. The best available result for each contributing unit will count towards the final grade.

After certification all unit results may be reused to count towards a new award. Students may re-enter for certification only if they have retaken at least one unit.

Results of units held in the Edexcel unit bank have a shelf life limited only by the shelf life of this specification.

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### Awarding and reporting

The grading, awarding and certification of this qualification will comply with the requirements of the current GCSE/GCE Code of Practice, which is published by the Office of Qualifications and Examinations Regulation (Ofqual). The AS qualification will be graded and certificated on a five-grade scale from A to E. The full GCE Advanced level will be graded on a six-point scale A\* to E. Individual unit results will be reported.

A pass in an Advanced Subsidiary subject is indicated by one of the five grades A, B, C, D, E of which grade A is the highest and grade E the lowest. A pass in an Advanced GCE subject is indicated by one of the six grades A\*, A, B, C, D, E of which Grade A\* is the highest and Grade E the lowest. To be awarded an A\* students will need to achieve an A on the full GCE Advanced level qualification and an A\* aggregate of the A2 units. Students whose level of achievement is below the minimum judged by Edexcel to be of sufficient standard to be recorded on a certificate will receive an unclassified U result.

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### Performance descriptions

Performance descriptions give the minimum acceptable level for a grade. See *Appendix 1* for the performance descriptions for this subject.

**Unit results**

The minimum uniform marks required for each grade for each unit:

**Units 1 and 3**

Unit grade	<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	<b>E</b>
Maximum uniform mark = 80	<b>64</b>	<b>56</b>	<b>48</b>	<b>40</b>	<b>32</b>

Candidates who do not achieve the standard required for a Grade E will receive a uniform mark in the range 0–31.

**Unit 2 and 4**

Unit grade	<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	<b>E</b>
Maximum uniform mark = 120	<b>96</b>	<b>84</b>	<b>72</b>	<b>60</b>	<b>48</b>

Candidates who do not achieve the standard required for a Grade E will receive a uniform mark in the range 0–47.

**Qualification results**

The minimum uniform marks required for each grade:

**Advanced Subsidiary Cash-in code 8DR01**

Qualification grade	<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	<b>E</b>
Maximum uniform mark = 200	<b>160</b>	<b>140</b>	<b>120</b>	<b>100</b>	<b>80</b>

Candidates who do not achieve the standard required for a Grade E will receive a uniform mark in the range 0–79.

**Advanced GCE Cash-in code 9DR01**

Qualification grade	<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	<b>E</b>
Maximum uniform mark = 400	<b>320</b>	<b>280</b>	<b>240</b>	<b>200</b>	<b>160</b>

Candidates who do not achieve the standard required for a Grade E will receive a uniform mark in the range 0–159.

**Language of assessment**

Assessment of this specification will be available in English only. Assessment materials will be published in English only and all work submitted for examination and moderation must be produced in English.

### Quality of written communication

Students will be assessed on their ability to:

- write legibly, with accurate use of spelling, grammar and punctuation in order to make the meaning clear
- select and use a form and style of writing appropriate to purpose and to complex subject matter
- organise relevant information clearly and coherently, using specialist vocabulary when appropriate.

The Quality of Written Communication will be assessed in *Unit 1: Exploration of Drama and Theatre* and *Unit 4: Theatre Text in Context*.

### Assessment objectives and weighting

		% in AS	% in A2	% in GCE
<b>AO1</b>	Demonstrate the application of performance and/or production skills through the realisation of drama and theatre.	30%	40%	35%
<b>AO2</b>	Demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology.	30%	20%	25%
<b>AO3</b>	Interpret plays from different periods and genres.	30%	30%	30%
<b>AO4</b>	Make critical and evaluative judgements of live theatre.	10%	10%	10%
<b>TOTAL</b>		100%	100%	100%

### Synoptic assessment

In synoptic assessment there should be a concentration on the quality of assessment to ensure that it encourages the development of the holistic understanding of the subject.

Synopticity requires students to connect knowledge, understanding and skills acquired in different parts of the Advanced GCE course.

Synoptic assessment in the context of Drama and Theatre Studies requires students to understand and engage in the process of creating live drama as well as responding to play texts from the viewpoint of a theatre director. These elements are tested in both units of the GCE A2 in Drama and Theatre Studies.

**Stretch and challenge**

Students can be stretched and challenged in A2 units through the use of different assessment strategies, for example:

- using a variety of stems in questions — for example, analyse, evaluate, discuss, compare
- ensuring connectivity between sections of questions
- a requirement for extended writing
- use of a wider range of question types to address different skills — for example, open-ended questions, creative responses, etc.

**Additional information****Malpractice and plagiarism**

For up-to-date advice on malpractice and plagiarism, please refer to the latest *Joint Council for Qualifications (JCQ) Instructions for Conducting Coursework* document. This document is available on the JCQ website: [www.jcq.org.uk](http://www.jcq.org.uk).

For additional information on malpractice, please refer to the latest *Joint Council for Qualifications (JCQ) Suspected Malpractice in Examinations And Assessments: Policies and Procedures* document, available on the JCQ website.

**Access arrangements and special requirements**

Edexcel's policy on access arrangements and special considerations for GCE, GCSE, and Entry Level is designed to ensure equal access to qualifications for all students (in compliance with the Equality Act 2010) without compromising the assessment of skills, knowledge, understanding or competence.

Please see the Joint Council for Qualifications (JCQ) website ([www.jcq.org.uk](http://www.jcq.org.uk)) for their policy on access arrangements, reasonable adjustments and special considerations.

Please see our website ([www.edexcel.com](http://www.edexcel.com)) for:

- the forms to submit for requests for access arrangements and special considerations
- dates to submit the forms.

Requests for access arrangements and special considerations must be addressed to:

Special Requirements  
Edexcel  
One90 High Holborn  
London WC1V 7BH

### Equality Act 2010

Please see our website ([www.edexcel.com](http://www.edexcel.com)) for information on the Equality Act 2010.

### Prior learning and progression

#### Prior learning

Students who would benefit most from studying a GCE in Drama and Theatre Studies are likely to have a Level 2 qualification such as a GCSE in Drama and/or English at grades A\*–C or a BTEC First in Performing Arts (Acting).

#### Progression

This qualification supports progression into further education, training or employment, such as entry into an appropriate Higher Education course or a BTEC National in Performing Arts.

### Combinations of entry

There are no forbidden combinations.

### Student recruitment

Edexcel's access policy concerning recruitment to our qualifications is that:

- they must be available to anyone who is capable of reaching the required standard
- they must be free from barriers that restrict access and progression
- equal opportunities exist for all students.

### The wider curriculum

This qualification provides opportunities for developing an understanding of moral, social and cultural issues, together with an awareness of health and safety considerations as applied to Drama and Theatre Studies. *Appendix 2: Wider curriculum* maps the opportunities available.

# E Resources, support and training

## Resources to support the specification

In addition to the resources available in the *Getting Started* and *Internal Assessment Guide* books, Edexcel produces a wide range of resources to support this specification.

## Edexcel's own published resources

Edexcel aims to provide the most comprehensive support for our qualifications. We have therefore published our own dedicated suite of resources for teachers and students written by qualification experts. These resources include:

- AS Students' Book
- A2 Students' Book
- AS Teacher's File
- A2 Teacher's File.

For more information on our complete range of products and services for GCE in Drama and Theatre Studies, visit [www.edexcel.com/gcedrama](http://www.edexcel.com/gcedrama).

## Edexcel publications

You can order further copies of the Specification and SAMs documents from:

Edexcel Publications  
Adamsway  
Mansfield  
Notts NG18 4FN

Telephone: 01623 467467  
Fax: 01623 450481  
Email: [publication.orders@edexcel.com](mailto:publication.orders@edexcel.com)  
Website: [www.edexcel.com](http://www.edexcel.com)

## Additional resources endorsed by Edexcel

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Edexcel also endorses additional materials written to support this qualification.

Any resources bearing the Endorsed by Edexcel logo have been through a rigorous quality assurance process to ensure complete and accurate support for the specification. For up-to-date information about endorsed resources, please visit [www.edexcel.com/endorsed](http://www.edexcel.com/endorsed).

Please note that while resources are checked at the time of publication, materials may be withdrawn from circulation and website locations may change.

The resources listed are intended to be a guide for teachers and not a comprehensive list. Further suggestions can be found in *Appendix 4*.

Please see [www.edexcel.com/gcedrama](http://www.edexcel.com/gcedrama) for up-to-date information.

## Edexcel support services

### Edexcel support services

Edexcel has a wide range of support services to help you implement this qualification successfully.

**ResultsPlus** – ResultsPlus is an application launched by Edexcel to help subject teachers, senior management teams, and students by providing detailed analysis of examination performance. Reports that compare performance between subjects, classes, your centre and similar centres can be generated in 'one-click'. Skills maps that show performance according to the specification topic being tested are available for some subjects. For further information about which subjects will be analysed through ResultsPlus, and for information on how to access and use the service, please visit [www.edexcel.com/resultsplus](http://www.edexcel.com/resultsplus)

**Ask the Expert** – to make it easier for our teachers to ask us subject specific questions we have provided the **Ask the Expert** Service. This easy-to-use web query form will allow you to ask any question about the delivery or teaching of Edexcel qualifications. You'll get a personal response, from one of our administrative or teaching experts, sent to the email address you provide. You can access this service at [www.edexcel.com/ask](http://www.edexcel.com/ask)

### Support for Students

Learning flourishes when students take an active interest in their education; when they have all the information they need to make the right decisions about their futures. With the help of feedback from students and their teachers, we've developed a website for students that will help them:

- understand subject specifications
- access past papers and mark schemes
- learn about other students' experiences at university, on their travels and when entering the workplace.

We're committed to regularly updating and improving our online services for students. The most valuable service we can provide is helping schools and colleges unlock the potential of their learners. [www.edexcel.com/students](http://www.edexcel.com/students)

## Training

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A programme of professional development and training courses, covering various aspects of the specification and examination, will be arranged by Edexcel each year on a regional basis. Full details can be obtained from:

Training from Edexcel  
Edexcel  
One90 High Holborn  
London WC1V 7BH

Email: [trainingbookings@pearson.com](mailto:trainingbookings@pearson.com)  
Website: [www.edexcel.com/training](http://www.edexcel.com/training)

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## Introduction

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Performance descriptions have been created for all GCE subjects. They describe the learning outcomes and levels of attainment likely to be demonstrated by a representative candidate performing at the A/B and E/U boundaries for AS and A2.

In practice most candidates will show uneven profiles across the attainments listed, with strengths in some areas compensating in the award process for weaknesses or omissions elsewhere. Performance descriptions illustrate expectations at the A/B and E/U boundaries of the AS and A2 as a whole; they have not been written at unit level.

Grade A/B and E/U boundaries should be set using professional judgement. The judgement should reflect the quality of candidates' work, informed by the available technical and statistical evidence. Performance descriptions are designed to assist examiners in exercising their professional judgement. They should be interpreted and applied in the context of individual specifications and their associated units. However, performance descriptions are not designed to define the content of specifications and units.

The requirement for all AS and A level specifications to assess candidates' quality of written communication will be met through one or more of the assessment objectives.

The performance descriptions have been produced by the regulatory authorities in collaboration with the awarding bodies.

AS performance descriptions for Drama and Theatre Studies

Assessment objectives	Assessment objective 1	Assessment objective 2	Assessment objective 3	Assessment objective 4
<p><b>A/B boundary performance descriptions</b></p>	<p>Demonstrate the application of performance and/or production skills through the realisation of drama and theatre.</p> <p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li>a produce work that is creative and results from a well-developed understanding of the content, form, style and/or genre</li> <li>b present work that is technically accomplished, disciplined and communicates effectively with an audience.</li> </ul>	<p>Demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology.</p> <p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li>a demonstrate detailed knowledge and understanding of relevant aspects of drama and theatre using appropriate terminology</li> <li>b present work that is well organised, clear and fluent.</li> </ul>	<p>Interpret plays from different periods and genres.</p> <p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li>a analyse and comment on the key characteristics of the play in terms of its performance potential and provide practical ideas for a dramatically effective interpretation in performance</li> <li>b interpret comprehensively the meaning of a play through application of ideas and concepts appropriate to the context.</li> </ul>	<p>Make critical and evaluative judgements of live theatre.</p> <p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li>a demonstrate the ability to make sound critical and evaluative judgements of live theatre.</li> </ul>
<p><b>E/U boundary performance descriptions</b></p>	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li>a produce work that is based on a partial understanding of the context of the work</li> <li>b produce work that sometimes communicates with an audience but has a restricted level of technical accomplishment.</li> </ul>	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li>a demonstrate some degree of knowledge and understanding of some aspects of drama and theatre, using some appropriate terminology</li> <li>b present work that communicates in a straightforward way although is not always entirely accurate.</li> </ul>	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li>a identify some of the play's theatrical characteristics in terms of its performance potential</li> <li>b provide an obvious and straightforward interpretation of a play.</li> </ul>	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li>a demonstrate some ability to make evaluative judgements of live theatre.</li> </ul>

## A2 performance descriptions for Drama and Theatre Studies

Assessment objectives	Assessment objective 1	Assessment objective 2	Assessment objective 3	Assessment objective 4
<b>A/B boundary performance descriptions</b>	<p>Demonstrate the application of performance and/or production skills through the realisation of drama and theatre.</p> <p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li>a produce work that is imaginative and highly creative</li> <li>b demonstrate a high level of understanding of the content, form, style and/or genre</li> <li>c present work that demonstrates sustained technical accomplishment, communicates effectively to an audience, and has a real sense of purpose.</li> </ul>	<p>Demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology.</p> <p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li>a demonstrate a depth of knowledge and understanding of relevant aspects of drama and theatre, articulating their awareness of the relationship between theory and practice</li> <li>b write accurately, use terminology appropriately, and organise, sustain and develop an argument based on well-chosen examples.</li> </ul>	<p>Interpret plays from different periods and genres.</p> <p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li>a reflect analytically and perceptively on the key characteristics of the play in terms of its performance potential and provide inventive practical ideas for a dramatically effective interpretation.</li> </ul>	<p>Make critical and evaluative judgements of live theatre.</p> <p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li>a demonstrate the ability to consistently make accurate critical and evaluative judgements of live theatre.</li> </ul>
<b>E/U boundary performance descriptions</b>	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li>a produce work that shows a straightforward understanding of the content, form, style and/or genre</li> <li>b present work where technical achievement is often insufficient to enable an effective performance.</li> </ul>	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li>a demonstrate generalised knowledge and understanding of drama and theatre, making some connections between theory and practice</li> <li>b write in a way that communicates ideas and understanding but where the meaning is sometimes obscured by incorrect information.</li> </ul>	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li>a respond to a play with some ideas that provide a workable interpretation of the performance of the play.</li> </ul>	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li>a demonstrate some ability to make critical and evaluative judgements of live theatre.</li> </ul>



## Signposting

Issue	Unit 1	Unit 2	Unit 3	Unit 4
Moral	✓	✓	✓	✓
Social	✓	✓	✓	✓
Cultural	✓	✓	✓	✓
Health and safety	✓	✓	✓	✓

## Development suggestions

Issue	AS/A2 units	Opportunities for development or internal assessment
Moral	AS Unit 1 AS Unit 2 A2 Unit 3 A2 Unit 4	<ul style="list-style-type: none"> <li>■ All dramatic dilemmas tend to require discussion of morals in terms of situation and/or character</li> </ul>
Social	AS Unit 1 AS Unit 2 A2 Unit 3 A2 Unit 4	<ul style="list-style-type: none"> <li>■ All drama and theatre may be deemed a social art form</li> </ul>
Cultural	AS Unit 1 AS Unit 2 A2 Unit 3 A2 Unit 4	<ul style="list-style-type: none"> <li>■ Drama and theatre are central examples of cultural activity</li> </ul>
Health and safety	AS Unit 1 AS Unit 2 A2 Unit 3 A2 Unit 4	<ul style="list-style-type: none"> <li>■ All practical dramatic activity requires care as follows:               <ul style="list-style-type: none"> <li>◆ performers warm up, warm down, physical contact</li> <li>◆ safety procedures where audiences are present</li> <li>◆ relevant safety procedures in handling of technology</li> </ul> </li> </ul>



Type of code	Use of code	Code number
National classification codes	Every qualification is assigned to a national classification code indicating the subject area to which it belongs. Centres should be aware that students who enter for more than one GCE qualification with the same classification code will have only one grade (the highest) counted for the purpose of the school and college performance tables.	5210
National Qualifications Framework (NQF) codes	Each qualification title is allocated a National Qualifications Framework (NQF) code. The National Qualifications Framework (NQF) code is known as a Qualification Number (QN). This is the code that features in the DfE Section 96, and on the LARA as being eligible for 16-18 and 19+ funding, and is to be used for all qualification funding purposes. The QN is the number that will appear on the student's final certification documentation.	The QNs for the qualifications in this publication are: AS — 500/2655/0 Advanced GCE — 500/2620/3
Unit codes	Each unit is assigned a unit code. This unit code is used as an entry code to indicate that a student wishes to take the assessment for that unit. Centres will need to use the entry codes only when entering students for their examination.	Unit 1 — 6DR01 Unit 2 — 6DR02 Unit 3 — 6DR03 Unit 4 — 6DR04
Cash-in codes	The cash-in code is used as an entry code to aggregate the student's unit scores to obtain the overall grade for the qualification. Centres will need to use the entry codes only when entering students for their qualification.	AS — 8DR01 Advanced GCE — 9DR01
Entry codes	The entry codes are used to: 1 enter a student for the assessment of a unit 2 aggregate the student's unit scores to obtain the overall grade for the qualification.	Please refer to the <i>Edexcel Information Manual</i> available on the Edexcel website.



Please note that while resources are checked at the time of publication, materials may be withdrawn from circulation and website locations may change at any time.

## Books

There are suggestions below for resources which may help inform your teaching of each unit.

There will be cross over between units, the categories below are for guidance only. The lists are not exhaustive.

### Unit 1

Benedetti J – *The Art of the Actor* (Methuen Drama, 2005)  
ISBN 9780413773364

Benedetti J – *Stanislavski: An Introduction* (Methuen Drama, 1982)  
ISBN 9780413500304

Elsam P – *Acting Characters* (Methuen Drama, 2006)  
ISBN 9780713675863

Kustow M – *Theatre@Risk* (Methuen Drama, 2000)  
ISBN 9780413738202

Lepage R – *Connecting Flights* (Methuen Drama, 1997)  
ISBN 978 0413 706904

Schumacher C (editor) - *Artaud on Theatre* (Methuen Drama, 2001)  
ISBN 9780413737700

### Unit 2

Howl, J – *100 Exercises to get you into Drama School* (Methuen Drama, 2008) ISBN 9781408101322

Kohlhaas, K – *The Monologue Audition* (Nick Hern Books, 2000)  
ISBN 9781854596086

Rodenburg P – *The Actor Speaks* (Methuen Drama, 1998)  
ISBN 9780413700308

### Unit 3

Brook P – *There are No Secrets* (Methuen Drama, 1995)  
ISBN 9780413694904

Carey D & Clark Carey R – *The Vocal Arts Workbook* and DVD (Methuen Drama, 2008) ISBN 9780713688245

Fredman and Reade – *The Essential Guide to Making Theatre* (Hodder Education, 1996) ISBN 9780340655146

Graham S & Hoggett S - *The Frantic Assembly Book of Devising Theatre* (Routledge, 2009) ISBN 9780415467605

Grotowski J – *Towards a Poor Theatre* (Methuen Drama, 1975) ISBN 9780413349101

Houseman B - *Finding Your Voice* (Nick Hern Books, 2002) ISBN 978 1854596598

Lamden G - *Devising: A Handbook for Drama and Theatre Students* (Hodder Murray, 2000) ISBN 9780340780084

Oddey A (editor) - *Devising Theatre: A Practical and Theoretical Handbook* (Routledge, 1996) ISBN 9780415049009

Orti P - *Your Handy Companion To Devising And Physical Theatre* (Lulu.com, 2011) ISBN 9781447855453

Swale J - *Drama Games for Devising* (Nick Hern Books, 2012) ISBN 9781848420373

#### **Unit 4**

Baldwin C – *Stage Directing: A Practical Guide* (The Crowood Press Ltd, 2003) ISBN 9781861266033

Bate J – *Soul of the Age: A Biography of the Mind of William Shakespeare* (Random House, 2010) ISBN 9780812971811

Henderson J - *3 Plays by Aristophanes: staging women* (Routledge, 2010) ISBN 9780415871310

Holroyd M - *A Strange Eventful History* (Vintage, 2009) ISBN 9780099497189

Lecoq J - *The Moving Body* (Methuen Drama, 2009)  
ISBN 9781408111468

McLeish K - *Guide to Greek Theatre and Drama* (Methuen Drama, 2003) ISBN 9780413720306

Mitchell K - *The Director's Craft* (Routledge, 2008)  
ISBN 9780415404396

Mort S - *Stage Lighting – The Technicians' Guide* (Methuen Drama, 2011) ISBN 9781408123577

Noble A - *How to do Shakespeare* (Routledge, 2009)  
ISBN 9780415549271

Panet B - *Essential Acting: A Practical Handbook for Actors, Teachers and Directors* (Routledge, 2009) ISBN 9780415476782

Shapiro J - *1599: A Year in the Life of William Shakespeare* (Faber and Faber, 2006) ISBN 9780571214815

Walton J M (editor) - *Craig on Theatre* (Methuen Publishing Ltd, 1983) ISBN 9780413495402

Zarrilli, McConachie, Williams and Sorgenfrei - *Theatre Histories – An Introduction* (Routledge, 2010) ISBN 9780415462242

### Set texts

Aristophanes - *Lysistrata and Other Plays* (Penguin Classics, 2003)  
ISBN 9780140448146

Buchner G - *Woyzeck* (Methuen Drama, 1979)  
ISBN 9780413388209

Marlowe C - *Dr Faustus* (Norton, 2005) ISBN 9780393977547

## Useful websites

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[www.edexcel.com/gcedrama](http://www.edexcel.com/gcedrama)

[www.imagi-nation.com/moonstruck](http://www.imagi-nation.com/moonstruck)

<http://hellenicbookservice.com/>

[www.nationaltheatre.org.uk](http://www.nationaltheatre.org.uk)

[www.rsc.org.uk](http://www.rsc.org.uk)

[www.shakespeares-globe.org](http://www.shakespeares-globe.org)

[www.stagework.org.uk](http://www.stagework.org.uk)

### **Units 1 and 2**

[Mousetrap.org.uk](http://Mousetrap.org.uk)

### **Unit 3**

[www.ideastap.com](http://www.ideastap.com)

[Kneehigh.co.uk](http://Kneehigh.co.uk)

[Franticassembly.co.uk](http://Franticassembly.co.uk)

[DV8.co.uk](http://DV8.co.uk)

### **Unit 4**

[Splendidproductions.co.uk](http://Splendidproductions.co.uk)





Pearson Education Limited is one of the UK's largest awarding organisations, offering academic and vocational qualifications and testing to schools, colleges, employers and other places of learning, both in the UK and internationally. Qualifications offered include GCSE, AS and A Level, NVQ and our BTEC suite of vocational qualifications, ranging from Entry Level to BTEC Higher National Diplomas. Pearson Education Limited administers Edexcel GCE qualifications.

Through initiatives such as onscreen marking and administration, Pearson is leading the way in using technology to modernise educational assessment, and to support teachers and learners.

This specification is Issue 6. Key changes are sidelined. We will inform centres of any changes to this issue. The latest issue can be found on the Edexcel website: [www.edexcel.com](http://www.edexcel.com)

References to third-party material made in this specification are made in good faith. We do not endorse, approve or accept responsibility for the content of materials, which may be subject to change, or any opinions expressed therein. (Material may include textbooks, journals, magazines and other publications and websites.)

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