



# Specification

## Edexcel GCSE in Drama (2DR01)

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This specification is Issue 2. 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)

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# Introduction

The Edexcel GCSE in Drama is designed for use in schools and colleges. It is part of a suite of GCSE qualifications offered by Edexcel.

## About this specification

The new Edexcel GCSE in Drama has been developed after considerable consultation with relevant stakeholders. Prominent among these are teachers of drama whose views and advice has, where possible, been acted upon. The main structure of the new specification has remained largely unaltered. The major modifications to the specification are:

- there is now a three-unit structure
- the language of assessment has been clarified
- there is now a clear distinction between the practical and documentary assessment evidence
- there is now a generic approach to the assessment of the documentary evidence.

The ratio of assessment between practical and documentary evidence in Unit 1 remains unaltered. The ratio between practical and documentary evidence in Unit 2 has been altered to equal proportions in order to satisfy regulatory body requirements.

## Key subject aims

The Edexcel GCSE in Drama encourages students to:

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

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# Specification at a glance

The Edexcel GCSE in Drama is comprised of three units.

Terminal assessment requires at least 40 per cent of the overall assessment to be completed at the time of certification.

## Unit 1

### Drama Exploration

\*Unit code: 5DR01

- Internally assessed
- Availability: June series
- First assessment: June 2011

30% of  
the GCSE

#### Overview of content

- Application of the programme of study
- Application of a centre devised topic/theme/issue

#### Overview of assessment

- six-hour practical exploration
- Documentary response (recommended maximum 2000 words)

## Unit 2

### Exploring Play Texts

\*Unit code: 5DR02

- Internally assessed
- Availability: June series
- First assessment: June 2011

30% of  
the GCSE

#### Overview of content

- Application of the programme of study
- A full and substantial play text chosen by the centre
- Experience of live theatre as a member of the audience

#### Overview of assessment

- six-hour practical exploration of the play text
- Documentary response to practical exploration (recommended maximum 1000 words)
- Documentary response to live theatre (recommended maximum 2000 words)

**Unit 3 Drama Performance****\*Unit code: 5DR03**

- Externally assessed
- Availability: June series
- First assessment: June 2011

**40% of  
the GCSE****Overview of content**

- Demonstrate knowledge and understanding of practical drama skills through their application in a live performance
- Communicate to an audience

**Overview of assessment**

- Students will present their work as either performers or performance support students in a single performance to an examiner appointed by Edexcel.

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

# A Qualification content

## ■ Programme of Study

The Programme of Study sets out the essential content for the qualification.

It represents a comprehensive scheme that allows students to gain relevant skills, knowledge and understanding that can be applied to the required work in the assessment units.

The content of the Programme of Study is designed to cover all the main requirements that contribute to the drama form and allows students to appreciate what is needed to communicate meaning through drama.

## ■ The Programme of Study will introduce students to:

### **Explorative strategies**

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

### **The drama medium**

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



**The elements of drama**

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

**Forms of stimuli**

- Poetry
- Artefacts: photographs, pictures, masks, props, costume, sculpture, objet d'art
- Music
- Play scripts
- Live theatre performance
- Television, films, DVDs and videos
- Newspaper and magazine articles
- Extracts from literary fiction and non-fiction

## List of unit contents

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## Unit 1 Drama Exploration

### Overview

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#### Unit overview

This unit requires students to engage in a programme of work that will help them appreciate how a variety of drama activities can be used to deepen their understanding of drama form. Students will learn that it is through practical engagement that understanding might be enriched.

The unit requires students to explore a theme, topic or issue through the application of learning from the Programme of Study. Stimuli, chosen by the teacher, will allow students to deepen their understanding of the central aspects of the chosen theme, topic or issue and come to appreciate how the dramatic medium and strategies can be used to create drama form and communicate meaning.

Students will have the opportunity to make connections between different stimuli which support the theme, topic or issue and explore the creative potential of the material. The work produced for this unit is intended to have meaning for the participants and is not intended for performance to a theatre audience.

The process of teaching this unit will be based on the Programme of Study and include sharing work with others and responding to constructive feedback. This will offer students the opportunity to:

- engage in a range of drama activities
- explore a range of stimuli chosen across different times and cultures
- make connections and comparisons between different stimuli.

## Assessment overview

### Practical exploration

Students will participate in a teacher led and teacher supervised six hour practical exploration of drama. The six hours may be conducted in one session or divided into suitable sessions that make up the six hour total.

During the practical exploration students should be given the opportunity to work in a variety of different sized groups.

The practical exploration will be based on the activities that students have experienced during the Programme of Study and will include:

- at least two different types of stimuli
- at least four explorative strategies
- at least two examples of the drama medium
- the provision of opportunities to select and use appropriately the elements of drama identified in the Programme of Study.

Evidence for this unit will consist of:

- a video or DVD of one explorative session, lasting no more than two hours. Five students must be identified, representing within the session:
  - the highest achieving student
  - the lowest achieving student
  - three students representing a range of achievement between the highest and lowest
- a teacher comment sheet for the sample students
- a teacher's Record of Work clearly showing the content of the workshop and indicating how the assessment objectives were met.

The teacher-assessor must make accurate judgements about the quality of students' practical and written work.

Reference should be made to the tutor support materials, *Teacher's Guide*, for guidance on the process of assessment.

**Documentary response**

Students will produce a documentary response to the work conducted during the six-hour practical exploration that will allude to the process in the following terms:

- a reflection on the student's own work and the work of others
- an evaluation of the student's understanding of the explored theme, topic or issue
- an evaluation of how the use of explorative strategies informed the student's understanding of the explored theme, topic or issue
- an evaluation of how the drama medium can contribute to the creation of dramatic form.

The response can include any form of suitable documentation, for example drawings, plans, sketches, illustrations, photographs.

The documentary response must be no longer than 2000 words.

## Controlled conditions

The compass of the work for this unit will be centre devised. A topic, theme or issue will be chosen by the teacher.

### Practical exploration

Practical exploration will take place in the centre under formal supervision and be led by the teacher. The teacher will:

- introduce the topic/theme/issue through a choice of at least two suitable stimuli
- supervise student response to the stimuli through suitable selection of at least four explorative strategies
- supervise student response to the theme/topic/issue through at least two examples of the drama medium
- supervise student response to a suitable selection of drama elements
- teachers must make detailed notes for assessment purposes of all student activity during the six-hour practical exploration.

### Documentary response

Students may make notes after the six-hour practical exploration but the final completion of the documentary evidence must take place under supervision.

It is recommended that the final preparation of the documentary evidence will take between four and six hours. During the process of completing the documentary evidence the work must not be removed from the centre.

### Authentication

Both practical and written 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.

Teachers will monitor and track each student's work and apply reflective practice to ensure that the work submitted for assessment is the student's own.

## Detailed unit content

### Programme of Study

The Programme of Study on pages 6 and 7 forms the basis of the content for this unit.

### The topic/theme/issue

The choice of topic, theme or issue must be devised by the centre.

- A topic might be expressed, for example, as 'fame'
- A theme might be expressed, for example, as 'monsters'
- An issue might be expressed, for example, as 'the environment'.

### Choice of stimuli

The choice of at least two stimuli will be made in the light of the topic, theme or issue. Choice of stimuli should be made to allow students the maximum potential for creative and imaginative activity.

Examples of possible stimuli are:

- poetry
- artifacts
- music
- play scripts
- live theatre performance
- television, films, DVDs and videos
- newspaper and magazine articles
- extracts from literary fiction and non-fiction.

### **Explorative strategies**

The choice of at least four explorative strategies will be made in order that students can gain a depth of understanding of the topic, theme or issue that is the object of their exploration. Students should be able to evaluate how the strategies helped them gain greater insight into their enquiry.

Examples of explorative strategies are:

- still image
- thought-tracking
- narrating
- hot-seating
- role play
- cross-cutting
- forum theatre
- marking the moment.

### **The use of the drama medium**

At least two examples of the drama medium will be chosen in order that students can develop their explorations. This will also give them the opportunity to see how the application of the drama medium can enhance the communication of the meaning of the topic, theme or issue when recreated in dramatic form.

Examples of the use of the drama medium:

- costume
- masks and/or make-up
- sound and/or music
- lighting
- space and/or levels
- set and/or props
- movement, mime and gesture
- voice
- spoken language.



### **The application of drama elements**

Students should come to recognise the elements of drama within their work and how these can assist and clarify dramatic form.

Examples of drama elements are:

- action/plot/content
- forms
- climax/anti-climax
- rhythm/pace/tempo
- contrasts
- characterisation
- conventions
- symbols.

## Assessment criteria

Assessment criteria	Level of response	Mark range
AO1 Practical exploration	There is an outstanding understanding of the dramatic potential of the theme/topic/issue. There is an in-depth response to the use of strategies, elements and medium and a creative and collaborative involvement in all practical tasks which are committed and focused. Communication of ideas demonstrates an outstanding creative and imaginative facility that clearly benefits both the student and the work of others.	33-40
	There is an excellent understanding of the dramatic potential of the theme/topic/issue. There is an assured use of strategies, elements and medium and a creative and collaborative involvement in all practical tasks which are committed and focused. Communication of ideas demonstrates an excellent creative and imaginative facility that benefits the student's work and has some effect on the work of others.	25-32
	There is a good understanding of the dramatic potential of the theme/topic/issue. There is an inconsistent use of strategies, elements and medium, and creative and collaborative involvement in practical tasks is irregular. Communication of ideas demonstrates a good creative and imaginative facility.	17-24
	There is an adequate understanding of the dramatic potential of the theme/topic/issue. There is some use of strategies, elements and medium, and a creative and collaborative involvement in some practical tasks but there is a lack of commitment and focus. Communication of ideas demonstrates an adequate creative and imaginative facility.	9-16
	There is a limited understanding of the dramatic potential of the theme/topic/issue. There is poor use of strategies, elements and medium and a lack of involvement in all practical tasks. Communication of ideas demonstrates a limited creative and imaginative facility.	1-8
	There is no understanding of the dramatic potential of the theme/topic/issue. There is no evidence of the use of strategies, elements and medium and there is a lack of involvement in all practical tasks. Communication of ideas does not demonstrate creative and imaginative facility.	0

Assessment criteria	Level of response	Mark range
AO3 Documentary response	There is an outstanding evaluation of the student's understanding of the explored theme, topic or issue. The use of strategies and medium shows an outstanding knowledge of how they contribute to the creation of dramatic form. There is an outstanding response to the work of others demonstrating a highly perceptive appreciation of the collaborative involvement required.	17-20
	There is an excellent evaluation of the student's understanding of the explored theme, topic or issue. The use of strategies and medium shows an excellent knowledge of how they contribute to the creation of dramatic form. There is an excellent response to the work of others demonstrating a considerable appreciation of the collaborative involvement required.	13-16
	There is a good evaluation of the student's understanding of the explored theme, topic or issue. The use of strategies and medium shows a good knowledge of how they contribute to the creation of dramatic form. There is a good response to the work of others demonstrating a notable appreciation of the collaborative involvement required.	9-12
	There is an adequate evaluation of the student's understanding of the explored theme, topic or issue. The use of strategies and medium shows an adequate knowledge of how they contribute to the creation of dramatic form. There is an adequate response to the work of others demonstrating some appreciation of the collaborative involvement required.	5-8
	There is a limited evaluation of the student's understanding of the explored theme, topic or issue. The use of strategies and medium shows a limited knowledge of how they contribute to the creation of dramatic form. There is a limited response to the work of others demonstrating little appreciation of the collaborative involvement required.	1-4
	There is no evidence in the evaluation of the student's understanding of the explored theme, topic or issue. The use of strategies and medium shows an absence of knowledge of how they contribute to the creation of dramatic form. There is no response to the work of others demonstrating no understanding of the collaborative involvement required.	0

**Unit 2 Exploring Play Texts****Overview****Unit overview**

This unit introduces students to the content of plays written for the theatre. They will learn how to interpret a play in various ways and understand how a play works in performance.

The play text to be studied will be chosen by the centre to ensure that it is suitable for students' interests and abilities. It must be a complete and substantial play text that has been published professionally.

The exploration process should make reference to the experience gained through the Programme of Study. There should be a focus on the communication of meaning in the play through:

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

Students must have experience of live theatre as a member of the audience. The live theatre could be a performance of:

- the play chosen for exploration
- any other play
- a play performed by peers within a centre.

Reference should be made to the tutor support materials, *Teacher's Guide*, for guidance on the process of assessment.

### Assessment overview

Evidence for this unit will consist of:

- participation in a six hour practical exploration based on a complete and substantial play text.

This unit requires students to:

- participate in a six hour practical exploration of a complete and substantial play text that includes:
  - the use of at least **four** of the explorative strategies listed in the Programme of Study in response to sections of the play
  - at least **two** of the skill areas listed in the drama medium section of the Programme of Study
  - opportunities to select and appropriately use the elements of drama listed in the Programme of Study.

Evidence for this unit will consist of:

- a documentary response analysing and evaluating the student's own and other students' work during the exploration process (maximum of 1000 words. Drawings, sketches, plans etc may be included)
- an evaluation of a live performance of a complete play (maximum of 2000 words)
- while style of presentation may be flexible, there must be some sustained writing within the documentary evidence
- a video or DVD of one explorative session, lasting no more than two hours. Five students must be identified representing within the session:
  - the highest achieving student
  - the lowest achieving student
  - three students representing a range of achievement between the highest and lowest
- a teacher comment sheet for the sample students
- a teacher's Record of Work clearly showing the content of the workshop indicating how the assessment objectives were met.

The teacher-assessor must make accurate judgements about the quality of students' practical and written work.

## Controlled assessment

The work for this unit will be centre devised. A complete and substantial play text will be chosen by the teacher.

### Practical exploration

A six-hour practical exploration of the chosen play text will take place under formal supervision in the centre and be led by the teacher. The teacher must:

- introduce the chosen play text
- supervise student response to the play text through suitable selection of at least four explorative strategies
- supervise student response to the play text through at least two examples of the drama medium
- supervise student response to a suitable selection of drama elements
- make detailed notes for assessment purposes of all student activity during the six hour practical exploration

### Documentary response

Students may make notes after the six hour practical exploration but the final completion of the documentary evidence must take place under supervision.

It is recommended that the final preparation of the documentary evidence will take between two and four hours. During the process of completing the documentary evidence the work must not be removed from the centre.

### Response to live performance

Students may make notes following their attendance at live theatre but completion of the evaluation must take place under supervision.

It is recommended that the final preparation of the documentary evidence will take between four and six hours. During the process of completing the documentary evidence the work must not be removed from the centre.

### **Authentication**

Both practical and written 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.

Teachers will monitor and track each student's work and apply reflective practice to ensure that the work submitted for assessment is the student's own.

### **Quality of written communication**

Quality of written communication will be taken into account in the marking of the response to live theatre. The assessment descriptors of quality of written communication is embedded within the appropriate assessment criteria grid (page 26).

Quality of written communication includes:

- clarity of expression
- structure and presentation of ideas and grammar
- punctuation and spelling
- the use of technical language.



## Detailed unit content

The emphasis in this unit is on students developing an understanding of the ways in which playwrights record their ideas in a script and how performers, directors and designers use drama to interpret and realise these ideas in performance.

Within this unit, work is intended to have meaning for the participants and is not intended for performance to a theatre audience. The work for this unit may, however, be developed and used as the material for the performance support or scripted performance in Unit 3. Part of the process of teaching this unit will include sharing work in progress with others and responding to constructive feedback.

This unit requires students to:

- participate in an explorative six hour workshop. This must include:
  - the use of at least **four** of the explorative strategies listed in the Programme of Study in response to sections of the play
  - at least **two** of the skill areas listed in the drama medium section of the Programme of Study
  - provide opportunities to select and appropriately use the elements of drama listed in the Programme of Study.
- provide a documentary response to their work on the chosen play and the explorative work conducted in the six hour exploration.

Included should be:

- reference to the connection of the explored extracts of the play to the whole play
  - an explanation of how the explorative strategies enhanced their understanding and appreciation of the play
  - an explanation of how the play was explored using the drama medium
  - an explanation of how the play was explored using the elements of drama.
- write an evaluation of an experience of live theatre as a member of the audience.

## Assessment criteria

Assessment criteria	Level of response	Mark range
AO1 Practical exploration	Student's practical exploration shows an outstanding understanding of the text. There is a fluent use of strategies, elements and medium and a creative and collaborative involvement in all practical tasks which are committed and focused. Communication of ideas shows an outstanding knowledge and understanding of plot, character, form and structure.	25-30
	Student's practical exploration and understanding of text is excellent showing imaginative use of strategies, elements and medium and sustained, collaborative involvement in all practical tasks. Communication reveals an excellent knowledge and understanding of plot, character, form and structure effectively in all practical activities.	19-24
	Students demonstrate a good understanding of the text, which is explored with appropriate engagement and use of strategies, elements and medium in practical tasks. Communication reveals a good grasp of plot and character, and there is a confident use of form and structure.	13-18
	Student's practical exploration of the text is adequate with some contribution of ideas and understanding of strategies, elements and medium to meet the tasks. There may be stronger involvement in some aspects of the practical exploration than others, and they may not always be able to demonstrate their understanding of text and form clearly.	7-12
	Student's practical exploration of the text is limited. Their response to, and understanding of the text is basic or flawed, or they cannot communicate their ideas and intentions. Cooperation and interaction with others may be inconsistent.	1-6
	Students' practical exploration of the text is limited. There is no evidence of a response to and understanding of the text and there is no communication of ideas and intentions. Cooperation and interaction with others is not evident.	0

Assessment criteria	Level of response	Mark range
AO3 Documentary evidence	Students' analysis and evaluation of their own work and that of others is outstanding. They show considerable understanding and appreciation of the way the medium and elements of drama are used to interpret a play.	9-10
	Students' analysis and evaluation of their own work and that of others is excellent. They show clear understanding and appreciation of the way the medium and elements of drama are used to interpret a play.	7-8
	Students' documentary evidence shows a good understanding of their own work and that of others and evaluate it with some justification.	5-6
	Students' documentary evidence will be adequate, largely descriptive and evaluative comments will lack development and justification.	3-4
	Students' documentary evidence will be limited in terms of content and understanding.	1-2
	Students' documentary evidence will not demonstrate any evidence of content and understanding.	0

Assessment criteria	Level of response	Mark range
AO3 Response to live performance	The evaluation of a live performance is outstanding. There are coherent and critical judgements that are informed and extremely well justified.  Quality of written communication (QWC): there is an outstanding application of written communication. Spelling, punctuation and grammar are faultless and the selected form and style are appropriate.	17-20
	The evaluation of a live performance is excellent with evidence of informed and justified critical judgements.  QWC: there is an excellent application of written communication. Spelling, punctuation and grammar show only minor errors and the selected form and style are suitable.	13-16
	The evaluation of a live performance is good. There is evidence of the inclusion of some appreciation of the narrative and identification of some performance elements.  QWC: there is a good application of written communication. Spelling, punctuation and grammar show some errors and the selected form and style are acceptable.	9-12
	Comments on the live performance are adequate and may have token references to production elements and unsupported evaluation, but will be mainly descriptive and concentrate mainly on narrative rather than performance.  QWC: there is an adequate application of written communication. Spelling, punctuation and grammar show a number of errors and the selected form and style are acceptable.	5-8
	Evaluation of a live performance will be limited with little or no reference to drama media or elements.  QWC: there is a limited application of written communication. Spelling, punctuation and grammar show few accuracies and the selected form and style are basic.	1-4
	Evaluation of a live performance will offer no reference to drama media or elements.  QWC: there is insufficient application of written communication. Spelling, punctuation and grammar show no accuracies and the selected form and style are inappropriate.	0

## Unit 3 Drama Performance

### Overview

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#### Unit overview

This unit provides students with the opportunity to:

- demonstrate their knowledge and understanding of practical drama skills through their application to a live performance
- communicate to an audience.

The knowledge and understanding will be gained from the Programme of Study.

Work carried out in Units 1 and 2 can form the basis of the skills needed for this final examination performance.

Students have the opportunity to show either their skills as a performer or as a performance support student in one performance only.

It is the responsibility of the centre to choose the options and content for the performances based on the assignment brief.

Edexcel does not recommend or approve the choice of performance material for this unit.

#### Assessment overview

This is an externally assessed unit. All students will present their work as either performers or performance support students in a single performance to an examiner appointed by Edexcel.

Edexcel will provide an externally set assignment brief which must be addressed for the final Unit 3 performance.

The examiner will visit the performance venue chosen by the centre. The examination will take place between 1 February and 31 May at a date and time agreed by the centre and the examiner.

### Performers

Students must work collaboratively as members of a performance group taking the role of either a performer or performance support student.

The group size must be between three and nine performers.

Performers can offer scripted performance, devised performance or a combination of both.

The assessment will be based on the assessment criteria grids on pages 33-35. Note should be taken of the four aspects of assessment that will be applied to each student's performance. These are:

- voice and movement
- roles and characterisation
- communication
- content, style, form.

Performance times must be no less than 15 minutes for smaller groups and no longer than a maximum of 45 minutes for groups of nine.

### Performance support

*Examiners will award marks within these time limits only.*

There can be a maximum of three performance support students in a performance group.

Only one student in each performance group may offer any one performance support option.

Performance support students must offer only one of the options in one performance.

Performance support options are:

- lighting
- sound
- setting/props
- costume
- make-up/masks.

Examiners will award marks only on the evidence of the work seen on the examination day(s).

Performance support students will make a presentation, lasting a maximum of five minutes, to the visiting examiner before the performance is given.

The assessment will be based on the assessment criteria on pages 35-36. Note should be taken of the four aspects of assessment that will be applied to each student's design. These are:

- justification of design decisions
  - an explanation of the rationale that led to the design decisions (either in writing or orally)
- documentation
  - relevant documentation must be available during the presentation
- realisation of design
  - the visiting examiner must be given the opportunity to inspect the realised design
- communication of the design in performance
  - communication of the design will be assessed during the performance.

The presentation must be recorded on video/DVD.

## Detailed unit content

### Options

Students can be examined in one of the following options.

- Performance devised by the students from a stimulus chosen by the centre and related to the assignment brief.
- Performance of a complete short published play.
- Performance of an extract from a full length published play.
- Performance of an adaptation of a selection of scenes from a full length published play.
- Performance based on a full length published play using some of the original text with additional devised work based on the situations and roles in the original text.
- Performance of a Theatre in Education piece to a target audience chosen by the centre.
- Performance based on the assignment brief that can include devised work plus existing play texts, poetry, song lyrics and factual material.

Whichever option is chosen students will be required to:

- work collaboratively with all other group members
- take advice, guidance and direction from the teacher
- prepare and rehearse for a sustained period
- show their vocal and movement practical skills in performance
- communicate with other performers and the audience
- demonstrate an understanding of style and form within their chosen option
- demonstrate an understanding of the content and purpose of the performance
- perform to the visiting examiner
- prepare in advance an individual written description of the role(s) performed in the context of the performance
- prepare in advance as a member of the performance group a copy of the script as performed or a detailed breakdown of the scenes seen in performance
- justify the final design decisions.



### Performance support

Students can be examined in only one of the following options to support the performance (chosen from the above options):

- lighting
- sound
- setting/props
- costume
- masks/make-up.

Performance support students are required to produce documentation and a justification of the final design decisions. They must give a presentation of their work to the visiting examiner.

Documentation must be available at the presentation and must include:

Lighting:

- final design with grid plan and lantern schedule
- lighting plot or cue sheet with at least four lighting states.

Sound:

- final sound tapes to include at least one original cue that was created and recorded live and three further sound cues
- cue sheet showing order, length and output level of each cue.

Setting/props:

- a scale model of the final design as realised in the performance space
- a scale ground plan and/or scale drawing of any designed properties.

Costume:

- the final design of at least two constructed and/or found costumes
- costume plot or list of costumes/accessories worn by each actor.

Masks/make-up:

- final design for at least two masks and/or make-ups
- designs for all other masks and/or make-ups used by each actor.

Whichever option is chosen students will be required to:

- work collaboratively with all other group members
- take advice, guidance and direction from the teacher
- research and prepare for a sustained period
- communicate their chosen skill to the audience and examiner
- supervise the relevant equipment during the performance
- provide appropriate documentation
- give a presentation of no more than five minutes to the examiner before the examination to include reasons why the option was chosen
- reasons why and how the skill is expected to work in the performance
- an account of the realisation of the skill prior to performance
- alternative ideas not used in the final performance.

## Assessment criteria

### Assessment criteria — performers

Assessment criteria	Level of response	Mark range
AO2 Voice and movement	Vocal skills demonstrate an outstanding use of pace, pitch, pause and tone. Movement demonstrates an outstanding use of gesture, stillness, fluency and expression.	17-20
	Vocal skills demonstrate an excellent use of pace, pitch, pause and tone. Movement demonstrates an excellent use of gesture, stillness, fluency and expression.	13-16
	Vocal skills demonstrate a good use of pace, pitch, pause and tone. Movement demonstrates a good use of gesture, stillness, fluency and expression.	9-12
	Vocal skills demonstrate an adequate use of pace, pitch, pause and tone. Movement demonstrates an adequate use of gesture, stillness, fluency and expression.	5-8
	Vocal skills demonstrate a limited use of pace, pitch, pause and tone. Movement demonstrates a limited use of gesture, stillness, fluency and expression.	1-4
	Vocal skills demonstrate no apparent use of pace, pitch, pause and tone. Movement demonstrates no apparent use of gesture, stillness, fluency and expression.	0

### Assessment criteria — performers

Assessment criteria	Level of response	Mark range
AO2 Roles and characterisation	There is an outstanding demonstration of the creation of role/character showing complete commitment and imagination.	17-20
	There is an excellent demonstration of the creation of role/character showing significant commitment and imagination.	13-16
	There is a good demonstration of the creation of role/character showing variable commitment and imagination.	9-12
	There is an adequate demonstration of the creation of role/character showing some commitment and imagination.	5-8
	There is a limited demonstration of the creation of role/character showing little commitment and imagination.	1-4
	There is no evidence of role/character, showing no commitment or imagination.	0

### Assessment criteria — performers

Assessment criteria	Level of response	Mark range
AO2 Communication	There is outstanding communication with other performers, audience members and the visiting examiner. The sense of rapport with all members of the ensemble is outstanding.	17-20
	There is excellent communication with other performers, audience members and the visiting examiner. The sense of rapport with all members of the ensemble is excellent.	13-16
	There is a good communication with other performers, audience members and the visiting examiner. The sense of rapport with all members of the ensemble is good.	9-12
	There is adequate communication with other performers, audience members and the visiting examiner. The sense of rapport with all members of the ensemble is adequate.	5-8
	There is limited communication with other performers, audience members and the visiting examiner. The sense of rapport with all members of the ensemble is limited.	1-4
	There is no evidence of communication with other performers, audience members and the visiting examiner. There is no evidence of rapport with other members of the ensemble.	0

### Assessment criteria — performers

Assessment criteria	Level of response	Mark range
AO2 Content, style, form	There is outstanding control over the appreciation of the chosen style and form. There is an outstanding understanding of the content of the performance.	17-20
	There is excellent control over the appreciation of the chosen style and form. There is an excellent understanding of the content of the performance.	13-16
	There is good control over the appreciation of the chosen style and form. There is a good understanding of the content of the performance.	9-12
	There is adequate control over the appreciation of the chosen style and form. There is an adequate understanding of the content of the performance.	5-8
	There is limited control over the appreciation of the chosen style and form. There is a limited understanding of the content of the performance.	1-4
	There is no evidence of control over the chosen style and form. There is no evidence of understanding of the content of the performance.	0

### Assessment criteria — performance support

Assessment criteria	Level of response	Mark range
AO2 Justification of design decisions	The design decisions demonstrate an outstanding understanding of the chosen design skill in the context of the requirements of the performance.	17-20
	The design decisions demonstrate an excellent understanding of the chosen design skill in the context of the requirements of the performance.	13-16
	The design decisions demonstrate a good understanding of the chosen design skill in the context of the requirements of the performance.	9-12
	The design decisions demonstrate an adequate understanding of the chosen design skill in the context of the requirements of the performance.	5-8
	The design decisions demonstrate a limited understanding of the chosen design skill in the context of the requirements of the performance.	1-4
	The design decisions do not demonstrate understanding of the chosen design skill in the context of the requirements of the performance.	0

**Assessment criteria — performance support**

Assessment criteria	Level of response	Mark range
AO2 Documentation	The documentation demonstrates an outstanding response to the needs of the planned design.	17-20
	The documentation demonstrates an excellent response to the needs of the planned design.	13-16
	The documentation demonstrates a good response to the needs of the planned design.	9-12
	The documentation demonstrates an adequate response to the needs of the planned design.	5-8
	The documentation demonstrates a limited response to the needs of the planned design.	1-4
	The documentation does not demonstrate a response to the needs of the planned design.	0

**Assessment criteria — performance support**

Assessment criteria	Level of response	Mark range
AO2 Realisation of design	Designs are realised with an outstanding level of technical skill.	17-20
	Designs are realised with an excellent level of technical skill.	13-16
	Designs are realised with a good level of technical skill.	9-12
	Designs are realised with an adequate level of technical skill.	5-8
	Designs are realised with a limited level of technical skill.	1-4
	Designs are realised with no technical skill.	0

**Assessment criteria — performance support**

Assessment criteria	Level of response	Mark range
AO2 Communication of the design in performance	The design communicates an outstanding enhancement to the performance, audience members and the visiting examiner.	17-20
	The design communicates an excellent enhancement to the performance, audience members and the visiting examiner.	13-16
	The design communicates a good enhancement to the performance, audience members and the visiting examiner.	9-12
	The design communicates an adequate enhancement to the performance, audience members and the visiting examiner.	5-8
	The design communicates a limited enhancement to the performance, audience members and the visiting examiner.	1-4
	The design offers no contribution to the performance, audience members and the visiting examiner.	0

# B Assessment

## Assessment summary

Units 1 and 2 are internally assessed.

Unit 3 is externally assessed.

### Summary of table of assessment

Unit 1	Drama Exploration	Unit code: 5DR01
	<ul style="list-style-type: none"><li>Internally assessed under controlled conditions</li><li>Six-hour practical exploration</li><li>Documentary response (recommended maximum 2000 words)</li></ul>	
Unit 2	Exploring Play Texts	Unit code: 5DR02
	<ul style="list-style-type: none"><li>Internally assessed under controlled conditions</li><li>Six-hour practical exploration of the play text</li><li>Documentary response to practical exploration (recommended maximum 1000 words)</li><li>Documentary response to live theatre (recommended maximum 2000 words)</li></ul>	
Unit 3	Drama Performance	Unit code: 5DR03
	<ul style="list-style-type: none"><li>Externally assessed under controlled conditions</li><li>Students will present their work as either performers or performance support students in a single performance to an examiner appointed by Edexcel.</li></ul>	

## Assessment objectives and weightings

	% in GCSE
AO1: Recall, select, use and communicate their knowledge and understanding of drama in an effective manner to generate, explore and develop ideas.	35%
AO2: Apply practical drama skills to communicate in performance.	40%
AO3: Analyse and evaluate their own work and that of others using appropriate terminology.	25%
<b>TOTAL</b>	<b>100%</b>

## Relationship of assessment objectives to units

Unit number	Assessment objective			
	AO1	AO2	AO3	Total for AO1, AO2 and AO3
Unit 1	20%	0%	10%	30%
Unit 2	15%	0%	15%	30%
Unit 3	0%	40%	0%	40%
<b>Total for GCSE</b>	<b>35%</b>	<b>40%</b>	<b>25%</b>	<b>100%</b>

## Entering your students for assessment

### Student entry

Details of how to enter students for this qualification can be found in Edexcel's *Information Manual*, a copy is sent to all examinations officers. The information can also be found on Edexcel's website: [www.edexcel.com](http://www.edexcel.com)

Students studying unitised GCSE Short Course and GCSE qualifications are required to complete at least 40 per cent of the overall assessment requirements as terminal assessment.

### Forbidden combinations and classification code

Centres should be aware that students who enter for more than one GCSE qualification with the same classification code will have only one grade (the highest) counted for the purpose of the School and College Performance Tables.

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



## Access arrangements and special requirements

Edexcel's policy on access arrangements and special considerations for GCE, GCSE, and Entry Level aims to enhance access to the qualifications for students with disabilities and other difficulties (as defined by the Disability Discrimination Act 1995 and the amendments to the Act) without compromising the assessment of skills, knowledge, understanding or competence.

Please see the Edexcel website ([www.edexcel.com/sfc](http://www.edexcel.com/sfc)) for:

- the Joint Council for Qualifications (JCQ) policy *Access Arrangements and Special Considerations, Regulations and Guidance Relating to Students who are Eligible for Adjustments in Examinations*.
- the forms to submit for requests for access arrangements and special considerations
- dates for submission of the forms.

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

Special Requirements  
Edexcel  
One90 High Holborn  
London WC1V 7BH

## Disability Discrimination Act (DDA)

Please see the Edexcel website ([www.edexcel.com/sfc](http://www.edexcel.com/sfc)) for information relating to the Disability Discrimination Act.

## Controlled assessment

In controlled assessments, control levels are set for three linked processes: task setting, task taking and task marking. The control levels (high, medium or limited dependent on the subject) are set for each process so that the overall level of control secures validity and reliability provides good manageability for all involved and allows teachers to authenticate the student work confidently.

The summary of the controlled conditions for this specification are shown below.

### Summary of conditions for controlled assessment

#### Practical exploration

The work of the work for *Unit 1: Drama Exploration* and *Unit 2: Exploring Play Texts* will be centre devised.

- Unit 1: a topic, theme or issue will be selected by the teacher as the basis of the exploratory work.
  - Assessment of the practical exploration will take place during a six-hour session. This timescale may be in one full session or divided into suitable divisions of time.
- Unit 2: a complete and substantial play text will be chosen by the teacher.
  - Assessment of the practical exploration will take place during a six-hour session. This timescale may be in one full session or divided into suitable divisions of time.

#### Documentary response

Completion of the documentary response must take place in the centre under supervision.

Students may make notes after the six hour practical explorations but the final completion of the documentary evidence must take place under supervision. The maximum number of words permitted is:

- Unit 1: Documentary response is 2000 words
- Unit 2: Documentary response is 1000 words
- Unit 2: Response to live theatre is 2000 words

**Response to live performance**

- Unit 2: students may make notes following their attendance at a live theatre performance but completion of the evaluation must take place under supervision.

**Authentication**

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

**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.

**Authentication**

All students must sign an authentication statement. Statements relating to work not sampled should be held securely in your centre. Those which relate to sampled students must be attached to the work and sent to the moderator. In accordance with a revision to the current Code of Practice, any student 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.

### Further information

For more information on annotation, authentication, mark submission and moderation procedures, please refer to the *Edexcel GCSE in Drama: Instructions and administrative documentation for internally assessed units* document, which is available on the Edexcel website.

For up-to-date advice on teacher involvement, please refer to the JCQ *Instructions for conducting coursework/portfolio* document on the JCQ website: [www.jcq.org.uk](http://www.jcq.org.uk)

For up-to-date advice on malpractice and plagiarism, please refer to the JCQ *Suspected Malpractice in Examinations: Policies and Procedures and Instructions for conducting coursework/portfolio* documents on the JCQ website.

## Assessing your students

The first assessment opportunity for Units 1, 2 and 3 of this qualification will take place in the June 2011 series and in each following June series for the lifetime of the specification.

Unit	June 2010	June 2011	June 2012	June 2013
Unit 1: Drama Exploration	X	✓	✓	✓
Unit 2: Exploring Play Texts	X	✓	✓	✓
Unit 3: Drama Performance	X	✓	✓	✓

### Awarding and reporting

The grading, awarding and certification of this qualification will comply with the requirements of the current GCSE/GCE Code of Practice for courses starting in September 2009, which is published by the Qualifications and Curriculum Authority. The GCSE qualification will be graded and certificated on an eight-grade scale from A\* to G. Individual unit results will be reported.

The first certification opportunity for the Edexcel GCSE in Drama will be 2011.

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.

## Unit results

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

### Unit 1 and Unit 2

Unit grade	<b>*A</b>	<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	<b>E</b>	<b>F</b>	<b>G</b>
Maximum uniform mark = 90	<b>81</b>	<b>72</b>	<b>63</b>	<b>54</b>	<b>45</b>	<b>36</b>	<b>27</b>	<b>18</b>

Students who do not achieve the standard required for a grade G will receive a uniform mark in the range 0–17.

### Unit 3

Unit grade	<b>*A</b>	<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	<b>E</b>	<b>F</b>	<b>G</b>
Maximum uniform mark = 120	<b>108</b>	<b>96</b>	<b>84</b>	<b>72</b>	<b>60</b>	<b>48</b>	<b>36</b>	<b>24</b>

Students who do not achieve the standard required for a grade G will receive a uniform mark in the range 0–23.

## Qualification results

The minimum uniform marks required for each grade:

### GCSE in Drama Cash-in code: 2DR01

Qualification grade	<b>*A</b>	<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	<b>E</b>	<b>F</b>	<b>G</b>
Maximum uniform mark = 300	<b>270</b>	<b>240</b>	<b>210</b>	<b>180</b>	<b>150</b>	<b>120</b>	<b>90</b>	<b>60</b>

Students who do not achieve the standard required for a grade G will receive a uniform mark in the range 0–59.

### Resitting of units

Students can resit the assessment requirements for an internally and externally assessed unit once before claiming certification for the qualification. The best available result for each contributing unit will count towards the final grade.

For internally assessed units students will need to retake the entire assessment requirements for that unit.

Students that want to resit after they have completed all the assessment requirements of the course will be required to retake at least 40 per cent of the assessment requirements.

Results of units will be held in Edexcel's unit bank for as many years as this specification remains available. Once the GCSE qualification has been certificated, all unit results are deemed to be used up at that level. These results cannot be used again towards a further award of the same qualification at the same level.

### 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.

### Stretch and challenge

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

- a requirement for extended writing (Unit 2)
- practical exploration (Units 1 and 2)
- performance (Unit 3).

## Malpractice and plagiarism

For up-to-date advice on malpractice and plagiarism, please refer to the JCQ *Suspected Malpractice in Examinations: Policies and Procedures* document on the JCQ website [www.jcq.org.uk](http://www.jcq.org.uk)

## Student recruitment

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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.

## Progression

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Progression from the GCSE in Drama can lead to study in:

- GCE in Drama and Theatre Studies
- BTEC National Award in Performing Arts (Acting)
- BTEC National Certificate in Performing Arts (Acting)
- BTEC National Diploma in Performing Arts (Acting)
- 14-19 Diploma in Creative Media (Level 3).

## Grade descriptions

	<p>Grade descriptions are provided to give a general indication of the standards of achievement likely to have been shown by candidates awarded particular grades. The descriptions must be interpreted in relation to the content in the specification; they are not designed to define that content.</p> <p>The grade awarded will depend in practice upon the extent to which the candidate has met the assessment objectives overall. Shortcomings in some aspects of students' performance in the assessment may be balanced by better performances in others.</p>
<p><b>A</b></p>	<p>Candidates recall, select and communicate detailed knowledge and thorough understanding of plays and other types of drama. They demonstrate a thorough awareness of the relationships between texts and dramatic styles, and of social context and genre, to generate, explore and develop their ideas.</p> <p>They apply and adapt effectively an extensive range of practical skills, which they execute creatively to communicate their ideas. They work very productively with others.</p> <p>They have well-developed evaluative and reflective skills. They show critical awareness of work in progress and performance, and of their own contribution and that of others. They provide, by reasoned argument, full justifications, demonstrating insight and sensitivity in developing practical work. They understand and use terminology accurately and appropriately.</p>
<p><b>C</b></p>	<p>Candidates recall, select and communicate sound knowledge and understanding of plays and other types of drama. They show awareness of the relationships between texts and dramatic styles, and of social context and genre.</p> <p>They demonstrate secure practical skills, which they apply appropriately to communicate their ideas. They work constructively with others.</p> <p>They use evaluative and reflective skills appropriately to show critical awareness of work in progress and performance, and of their own contribution and that of others. Using appropriate terminology, they support their views with relevant reasons, demonstrating the ability to take work forward.</p>



**F**

Candidates recall, select and communicate basic knowledge and understanding of plays and other types of drama. They have a superficial awareness of relationships between texts and dramatic styles, and of social context and genre.

They use a limited range of practical skills, which they sometimes apply appropriately to demonstrate ideas in drama and in working with others.

They provide a basic, critical response at a simplistic and generalised level to evaluate work in progress and performance, and their own contribution and that of others.

## Edexcel resources

Edexcel aims to provide the most comprehensive support for our qualifications.

### **Teacher and student support**

The new resources from Edexcel will provide you and your students with comprehensive support for our new GCSE 2009 Drama qualification. These materials have been developed by subject experts to ensure that you and your department have appropriate resources to deliver the specification from Edexcel.

The resources will include an accessible student book and teacher support with a range of practical approaches for implementing each unit of the new specification, including video.

### **Assessment support**

The student book and teacher resources will also provide assessment support including clear guidance and exemplification, supporting student success.

## Edexcel publications

You can order further copies of the Specification, Sample Assessment Materials (SAMs) and Teacher's Guide documents from:

Edexcel Publications  
Adamsway  
Mansfield  
Nottinghamshire NG18 4FN

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

## Endorsed resources

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Edexcel also endorses some additional materials written to support this qualification. Any resources bearing the Edexcel logo have been through a 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.

### 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** – Ask the Expert is a new service, launched in 2007, that provides direct email access to senior subject specialists who will be able to answer any questions you might have about this or any other specification. All of our specialists are senior examiners, moderators or verifiers and they will answer your email personally. You can read a biography for all of them and learn more about this unique service on our website at [www.edexcel.com/asktheexpert](http://www.edexcel.com/asktheexpert).

**Ask Edexcel** – Ask Edexcel is Edexcel's online question and answer service. You can access it at [www.edexcel.com/ask](http://www.edexcel.com/ask) or by going to the main website and selecting the Ask Edexcel menu item on the left.

The service allows you to search through a database of thousands of questions and answers on everything Edexcel offers. If you don't find an answer to your question, you can choose to submit it straight to us. One of our customer services team will log your query, find an answer and send it to you. They'll also consider adding it to the database if appropriate. This way the volume of helpful information that can be accessed via the service is growing all the time.

**Examzone** – The Examzone site is aimed at students sitting external examinations and gives information on revision, advice from examiners and guidance on results, including re-marking, re-sitting and progression opportunities. Further services for students – many of which will also be of interest to parents – will be available in the near future. Links to this site can be found on the main homepage at [www.examzone.co.uk](http://www.examzone.co.uk).

## 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

Telephone: 0844 576 0027  
Email: [trainingbookings@edexcel.com](mailto:trainingbookings@edexcel.com)  
Website: [www.edexcel.com](http://www.edexcel.com)

# D Appendices

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## Appendix 1 Key skills

### Signposting

Key skills (Level 2)	Unit 1	Unit 2	Unit 3
<b>Communication</b>			
C2.1a	✓	✓	✓
C2.1b	✓	✓	✓
C2.2	✓	✓	✓
C2.3	✓	✓	
<b>Improving own learning and performance</b>			
LP2.1	✓	✓	✓
LP2.2	✓	✓	✓
LP2.3	✓	✓	✓
<b>Working with others</b>			
WO2.1	✓	✓	✓
WO2.2	✓	✓	✓
WO2.3	✓	✓	✓

### Development suggestions

Please refer to the Edexcel website for key skills development suggestions.

## Appendix 2 Wider curriculum

### Signposting

Issue	Unit 1	Unit 2	Unit 3
Spiritual	✓	✓	✓
Moral	✓	✓	✓
Ethical		✓	✓
Social	✓	✓	✓
Cultural	✓	✓	✓
Citizenship			✓
Environmental	✓		
European initiatives	✓		
Health and safety	✓	✓	✓



### Development suggestions

Issue	Unit	Opportunities for development or internal assessment
Spiritual	Units 1, 2 and 3	<ul style="list-style-type: none"> <li>Unit 1: the use of religious artefacts or texts as stimulus</li> <li>Units 2 and 3: the use of religious play texts, eg medieval drama</li> </ul>
Moral	Units 1, 2 and 3	<ul style="list-style-type: none"> <li>Unit 1: the topic, theme or issue used in unit 1 could be a moral dilemma</li> <li>Units 2 and 3: the moral considerations of a play with a war theme, eg <i>Oh! What A Lovely War</i></li> </ul>
Ethical	Units 2 and 3	<ul style="list-style-type: none"> <li>Units 2 and 3: the dilemma dramatised in Brecht's <i>The Caucasian Chalk Circle</i></li> </ul>
Social	Units 1, 2 and 3	<ul style="list-style-type: none"> <li>Drama is an intrinsically social activity as it requires interaction between participants and their audiences</li> </ul>
Cultural	Units 1, 2 and 3	<ul style="list-style-type: none"> <li>Drama is a fundamentally cultural activity as it requires interaction between participants and their audiences</li> </ul>
Citizenship	Unit 3	<ul style="list-style-type: none"> <li>Group work.</li> <li>Responding to community issues in a TIE context.</li> </ul>
Environmental	Unit 1	<ul style="list-style-type: none"> <li>Exploring issues of global warming.</li> </ul>
European initiatives	Unit 1	<ul style="list-style-type: none"> <li>Exploring traditional costumes, symbols and depictions of European identity.</li> <li>Comparing cultural similarities and differences within the European community.</li> </ul>
Health and safety	Units 1, 2 and 3	<ul style="list-style-type: none"> <li>Raising awareness and understanding of the safe use of technical equipment.</li> </ul>

## Appendix 3 Codes

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 GCSE qualification with the same classification code will have only one grade (the highest) counted for the purpose of the school and college performance tables.	5210
National Qualifications Framework (NQF) codes	Each qualification title is allocated a National Qualifications Framework (NQF) code.  The NQF code is known as a Qualification Number (QN). This is the code that features in the DfE's Sections 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 QAN for the qualification in this publication is:  GCSE – 500/4578/7
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 – 5DR01 Unit 2 – 5DR02 Unit 3 – 5DR03
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.	GCSE – 2DR01
Entry codes	The entry codes are used to: <ul style="list-style-type: none"> <li>• enter a student for the assessment of a unit</li> <li>• aggregate the student's unit scores to obtain the overall grade for the qualification.</li> </ul>	Please refer to the <i>Edexcel Information Manual</i> , available on the Edexcel website.