

# Teacher's Guide

## Edexcel GCSE in Drama



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## Delivery models

The Edexcel GCSE in Drama is approachable in a variety of ways to suit the needs of your students. Assessment of Units 1 and 2 can be undertaken when you judge your students are ready. Assessment of Unit 3 has to fall between 1 February and 31 May in the year of the award.

Below are examples of three possible approaches to delivery.

### Example 1

Year 1	Term 1	Programme of Study: introduction
Year 1	Term 2	Programme of Study: leading to practice of Unit 1 and 2
Year 1	Term 3	Programme of Study: leading to practice of Unit 3
Year 2	Term 1	Unit 1 assessment: practical and documentary evidence Unit 2 assessment: practical and documentary evidence
Year 2	Term 2	Preparation for Unit 3
Year 2	Term 3	Unit 3 Examination

### Example 2

Year 1	Term 1	Programme of Study: introduction
Year 1	Term 2	Programme of Study: leading to practice of Unit 1 or Unit 2
Year 1	Term 3	Programme of Study: assessment of Unit 1 or Unit 2 Practice for Unit 3
Year 2	Term 1	Programme of Study: leading to practice of Unit 1 or Unit 2.
Year 2	Term 2	Preparation for Unit 3
Year 2	Term 3	Unit 3 Examination

### Example 3

Year 1	Term 1	Programme of Study: introduction
Year 1	Term 2	Programme of Study
Year 1	Term 3	Programme of Study
Year 2	Term 1	Programme of Study: assessment of Unit 1 or Unit 2
Year 2	Term 2	Programme of Study: assessment of Unit 1 or Unit 2 Preparation of Unit 3
Year 2	Term 3	Unit 3 Examination

# The Programme of Study

The Programme of Study is fundamental to drama and is designed to allow students to explore the subject by acquiring the skills and techniques needed to appreciate drama. Drama can only be fully understood through practical experience so the focus is on developing the skills needed for performance and production. Students also need to explore material that has the potential for dramatic development whether created from devised work or through the interpretation of a play text.

The content of the Programme of Study also gives students the vocabulary they will need to approach all aspects of drama covered in the three units. The assessment requirements expect students to be able to understand and use this specialist vocabulary appropriately.

The programme consists of four blocks of study. The content of each block is indicative, not prescriptive. You can use other forms or strategies which you know of or which you have experience. You may also know some items by other terms.

The four blocks of study are:

- forms of stimuli
- explorative strategies
- the elements of drama
- the drama medium.

Each of the four blocks offers a method of approaching drama, with the following purposes.

#### **Forms of stimuli:**

- offer the potential for creativity
- offer the potential for developing ideas
- offer the potential to explore meaning
- offer the potential for making connections between stimuli.

#### **Explorative strategies:**

- deepen understanding of ideas
- deepen understanding of character
- deepen understanding of scene structure
- deepen understanding of dramatic significance.

#### **The elements of drama:**

- introduce students to the grammar of drama
- introduce students to the underpinning structure of drama
- introduce students to elements that give form to drama
- introduce students to methods of dramatic communication.

# Section A: Content guide

## The drama medium:

- introduces students to design forms in drama
- introduces students to how design can support communication of meaning in drama
- introduces students to the physical nature of drama
- introduces students to essential acting techniques.

## Examples of the content of the Programme of Study

All the examples given here are illustrative **not** prescriptive. You are free to choose your own to meet the needs of your students.

### Forms of stimuli

- Poetry (for example *The Rime of the Ancient Mariner* by S T Coleridge)
- Artefacts (for example photographs, pictures, masks, props, costume, sculpture, objet d'art such as an African mask)
- Music (for example South American panpipe music)
- Play scripts (for example *Statements* by Athol Fugard)
- Live theatre performance (for example production of Shakespeare's *Macbeth*)
- Television, films, video/DVD (for example an episode of *The Bill*)
- Newspaper and/or magazine articles (for example a facsimile edition of the front page of the 1939 *Daily Mirror*)
- Extracts from literary fiction and/or non-fiction (for example an extract from *Tom Sawyer* by Mark Twain).

### Explorative strategies

- Still image (for example one person might act as a sculptor and position individuals in the group in relation to one another to create a still image).
- Thought-tracking (stopping individuals during an in-role activity and asking them to reveal their inner thoughts at that particular moment).
- Narrating (providing a spoken commentary that accompanies stage action, or a story being related by a character).
- Hot-seating (a technique used to deepen an actor's understanding of a role. The individual sits in the 'hot-seat' and has questions fired at them that they then answer from the point of view of their character).
- Role play (an individual pretends to be someone else by putting themselves in a similar position and imagining what the person might say, think and feel).
- Cross-cutting (creating a scene(s) and then re-ordering the action by 'cutting' forwards and backwards to different moments).
- Forum-theatre (a scene is enacted and watched by the rest of the group. At any point in the drama, observers or actors can stop the action to ask for help or refocus the work. Observers can step in and add a role or take over an existing one).

- Marking the moment (having created a piece of drama work, individuals identify a significant moment in the piece. This can be done in discussion, marked by freezing the action, using captions, inner thoughts spoken out loud, using lighting to spotlight the moment, etc. The moment will be significant for the individual in terms of revealing an understanding, an insight or evoking a feeling about the issue or idea being explored).

## **The drama medium**

The use of:

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

## **The elements of drama**

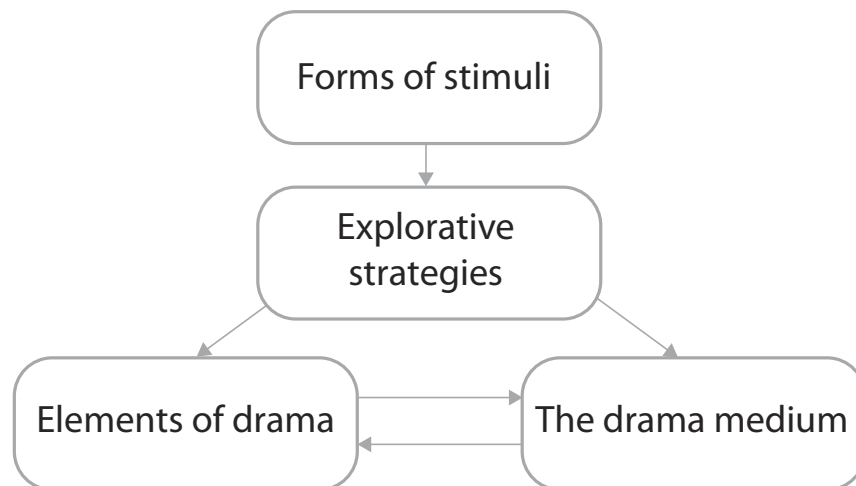
- Action/plot/content (the story, the characters and/or the theme(s) of the drama).
- Forms (the way the story is told, the characters are portrayed and/or the themes are depicted).
- Climax/anti-climax (building and/or releasing tension in the drama and/or a sense of expectation).
- Rhythm/pace/tempo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

## **Building on previous work**

A considerable proportion of the Programme of Study will already be familiar to students from their work during Key Stage 3. The first year of the GCSE course should focus on giving students as much experience as possible of the skills and techniques needed to explore, analyse and create drama. This experience can then be applied to the assessed units with confidence and meaning.

# Section A: Content guide

The starting point of drama work is usually a stimulus that will inspire the imagination, offer opportunities for reflection and create dramatic ideas. From these ideas a theme or issue may emerge that needs developing through exploration and analysis. During this development process students can begin to give form to the drama. By understanding how the elements of drama contribute to the communication of ideas and feelings students can shape the drama, giving it structure and depth.



The four blocks should not be seen as separate entities but as an holistic view of the many and varied aspects of drama. The creative development of drama rarely occurs in a neat linear process. For example, considering the elements of drama may lead to modifications of the form or the application of the drama medium may develop new ideas that can deepen the drama and give it further meaning.

## The Programme of Study and the assessed units

The Programme of Study provides the content for the three assessed units. Unit 1: *Drama Exploration* and Unit 2: *Exploring Play Texts* refer to the Programme of Study and this leads directly to the required assessment evidence.

The starting point for **Unit 1** is a minimum of two stimuli and **Unit 2** requires a play text chosen by the centre. These starting points are then developed through the application of explorative strategies, the elements of drama and the drama medium. You are advised to use the unit requirements to deliver your Programme of Study. The more experience students have of the various strategies and content of the Programme the greater the chance they will gain rewards when they produce work for assessment.

**Unit 3: *Drama Performance***, does not refer directly to the Programme of Study but it must be emphasised that many of the processes in the Programme will deepen the work required for assessment and are embedded in the assessment grids. Delivery of the Programme of Study can be used as practice for the assessed units without the pressure of actual assessment.

# Teaching ideas

## Unit 1: Drama Exploration

### *Practical exploration*

The six-hour practical exploration and documentary response required for Unit 1 represent a snapshot of the learning that occurred during the Programme of Study. This is an opportunity to assess that learning.

During the Programme of Study students will have gained an understanding of how to apply the blocks of study. In applying the assessment requirements of Unit 1 they will have the opportunity to demonstrate their ability to create drama from a minimum of:

- two forms of stimuli
- four explorative strategies
- two examples of the drama medium
- a selection of the elements of drama.

Assessment will take place in the context of a theme, topic or issue. These three contexts are not limited and are, to a great extent, interchangeable. The choice of context is entirely yours. Edexcel does not need to approve the chosen theme, topic or issue.

You will lead the practical exploration and can decide on its organisation and timing. For example it could be:

- a six-hour session taking place during one day
- three 2-hour sessions taking place over a period of three weeks
- three 2-hour sessions taking place over a period of two weeks.

You can adapt the organisation of the practical exploration to suit the available curriculum time.

### *Documentary response*

For the documentary response students need to respond to the work carried out during the practical exploration. This gives students the opportunity to reflect on the practical work and describe their understanding of the theme, topic or issue in light of the experience gained in the practical exploration. They should also make observations about how the explorative strategies, elements of drama and drama medium contributed to the development of the drama form.

## Unit 1: Assessment context

You will devise the context in which assessment takes place. The following are three examples of possible assessment contexts.

### *Example 1 — Fame*

#### **Stimuli**

- Photograph of Tiger Woods
- Title song from *Fame*



# Section A: Content guide

## Strategies

- Still image of moment of glory leading to sound collage
- Thought tracking of individuals in crowd
- Hot-seating – pressures of fame
- Role – *fame* interviewing *failure*
- Marking the moment – students take the role of individuals who have won places at an arts college at the beginning of their first day
- Response to song *Fame* using gesture
- Cross-cutting – fantasy of fame and reality in groups

## Example 2 — Monsters

### Stimuli

- Goya's *The Sleep of Reason Produces Monsters*
- Shakespeare's *Othello*:

*'O, beware my lord of jealousy*

*It is the green-eyed monster which doth mock*

*The meat it feeds on'*

### Strategies

- Still image – the monster in the mind
- Hot-seating – what makes you a monster?
- Movement – response to Goya:
  - slow motion
  - pace
  - levels
  - space
- Sound – potential effects in the scene including voice

### Further exploration

- Improvisation – helping someone with feelings of guilt about:
  - theft
  - being a burden to others (for example a carer)
  - addiction (for example alcohol, gambling)

## Example 3 — The environment

### Stimuli

- A trashed drama space
- Poem – *Going to see the rabbit* by Alan Brownjohn

### Question – What would it be like if no one cared about anything or anybody?

- Halve class on a split stage – A: Order B: Disorder
- Abstract meeting of order and disorder – metamorphosing into one another

- What imposes order on disorder?
  - ❑ Groups
  - ❑ Individuals
  - ❑ Outside influence
- Teacher narration: description of landscape (for example the Somme, Bhopal, Chernobyl, Pompeii) – students respond by becoming features of the landscape.
- Thought-tracking: students speak in role about what has happened to the landscape.
- Flashback: individuals move to create landscape before a war/ pollution/radiation/ eruption – create soundscape to accompany movement.

Use the poem *Going to see the rabbit* as a starting point to develop ideas introduced earlier using explorative strategies, elements of drama and drama medium to express ideas.

## Unit 2: Exploring Play Texts

### Exploring play texts

The assessment process in Unit 2 is similar to that required for Unit 1. Students carry out a six-hour exploration process and produce documentary evidence in response to their experience of the exploration. The major difference is that the stimuli used as the starting point in Unit 1 are replaced by a complete play text.

You choose the play text but it must be professionally published and by a recognised playwright. You can choose the play based on your students':

- interests
- abilities
- skills.

Students should study the chosen play so that they are familiar with the text before they are assessed in the practical exploration and documentary evidence. You could read the play with students but the unit must focus on students gaining an understanding of the practical implications of drama. As much practical exploration of the text as is possible will help students to produce rewarding responses during the assessment work.

Where a video/DVD of the text is available you might like to show students how the text can be interpreted. You must ensure that students understand that any play text is open to interpretation and it should not be assumed that a professionally recorded production of the play is necessarily definitive.

Watching a live staging of the play would be beneficial, if available. Again, this should not be assumed to be a definitive interpretation. Students must be encouraged to test their own creative responses to the text as much as possible.

The Programme of Study should be referred to so that students understand how to engage with a play in a practical and creative fashion.

### Response to a live performance

Students must experience live theatre as a member of the audience. You should plan for this as early as possible by researching suitable performances that are planned for their area. These may take place in professional or amateur contexts. A performance taking place in the centre is acceptable providing it is a substantial piece and students are not involved in the production. If a TIE (Theatre in Education) company is visiting the centre then this is equally valid. A production of the play text chosen for study in Unit 2 is also acceptable.

The live performance does not have to be of a published play by a professional writer. It could be a new unpublished play or a production that is of a primarily physical nature.

Where the chosen performance is of a written play students need to be familiar with the text so they can compare the performance they see with their expectations of what they assumed the performance would be like.

Students should be able to make analytic judgements of the production based on their experience of the Programme of Study, in particular the drama medium and the elements of drama.

It may be helpful for the student group to discuss the production before they write up their documentary response.

## Unit 2: Assessment context

You will devise the context in which assessment takes place. The following are three examples of work that could be undertaken in preparation for the unit 2 assessment.

### Example 1: William Shakespeare — *The Tempest*

Explore the theme of justice:

- in the form of a trial
- group hot-seating
  - Sebastian is questioned about his treatment of Prospero
  - Prospero is questioned about his treatment of Caliban/Ariel/Ferdinand.

#### Explorative strategies

Still images illustrating:

- lines
- key moments
- ideas from the play
- thought tracking characters at those moments.

#### The drama medium and the elements of drama

- Design – explore the setting
- Set design/lighting/sound – visual and sound interpretation of the storm
- Lighting/sound – the ‘magic’ moments
- Movement – the comedy potential of the Caliban/Trinculo/Stephano scene.

### Example 2: Dennis Potter — *Blue Remembered Hills*

Exploration of being a small child:

- re-enact an infant school playground
  - modern
  - war time
- discuss difference of the social and historic setting
- create sound collage of children’s games.

#### Explorative strategies

- Still images showing status among the children
- Still image showing a moment that encapsulates a character
- Thought track the characters as they hide after the fire

# Section A: Content guide

## The drama medium and the elements of drama

- Consider the staging of the squirrel sequence or the fire:
  - ❑ focus on fear and cruelty
  - ❑ potential for technical design element, for example:
    - use of projection
    - computer images
    - physical theatre
    - use of levels
    - lighting and sound effects.

### Example 3: Mark Wheeller — *Hard to Swallow*

Sociogram – costume representing Catherine

Students take on roles from the play and place themselves in proximity to costume depending on perceived closeness to Catherine.

#### Explorative strategies

- Thought track characters:
  - ❑ during illness
  - ❑ after death
  - ❑ use of symbol – empty plate representing anorexia.
- Still image showing different family states during the years.

Improvise chosen scenes/moments in the play that are narrated.

## The drama medium and the elements of drama

- Consider staging of specific scenes:
  - ❑ the Billy Goats
  - ❑ in and out of hospital
  - ❑ bingeing
  - ❑ use of design – setting/lighting/sound/masks.

## Unit 3: Drama performance

Unit 3 gives students the opportunity to put their knowledge and experience of how drama is approached into practice. The work carried out in the Programme of Study and Units 1 and 2 should be seen as a foundation that can now be used to mount a performance that will be assessed.

Units 1 and 2 deal with the processes of drama and offer the potential for exploration and experiment without the pressure of mounting a complete production with all the associated responsibility and decision making. Unit 3 does include that responsibility and decision-making process. It is essential that students understand fully their responsibilities and that the rehearsal period is the key to success.

### The assignment brief

Edexcel will set an assignment brief that must be followed in deciding what performance material will be used. Materials, based on the theme of *Loss*, are included in the GCSE in Drama Sample Assessment Materials.

The assignment briefs are designed to allow you to be as flexible and imaginative as possible when choosing suitable performance material.

The final choice of performance material is at your discretion. Individual performance groups may be examined through any of the following types of performance:

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

You can develop material used in Units 1 and 2 provided it meets the overall assignment brief for Unit 3.

Unit 3 is externally assessed and assessment will take place in front of a visiting examiner. The examination form is *performance* but is still a *formal examination* that will take place under examination conditions appropriate to the content. The organisation of the examination performance must be the same as for any other formal examination.

## Unit 3 Rehearsal ideas

Organisation of the rehearsal process is crucial and some form of rehearsal schedule is recommended. If each rehearsal has a specific purpose then students will come to realise how a work progresses and what is required to build the rehearsal process towards the final performance/examination. Broadly, the rehearsal process will follow this sequence:

- research and exploration of play/theme etc
- character research

# Section A: Content guide

- blocking/proxemics
- run through of scenes/whole piece
- technical rehearsal
- dress rehearsal.

The work experienced in the Programme of Study should be used in Unit 3. The four blocks of study can be applied to the content of the drama in order to attain a full understanding of the dramatic potential and achieve a depth of performance. For example, selected explorative strategies such as still image or freeze-frame can be used to achieve an appreciation of a scene, and hot-seating can add depth and understanding to character.

Students offering performance support skills can benefit from the work on the drama medium so that they can fully support the production that they are working on. It is essential that they fully support the style and spirit of the drama and are fully integrated into the work.

The elements of drama will help form the drama so that it will contribute to the overall shape of the performance.

# Student guide

## Is this the right subject for me?

Do you enjoy:

Expressing yourself in an active and exciting way?

Working in a group?

Contributing your own ideas and respecting those of others?

Exploring ideas by putting yourself in other people's shoes?

Playing many parts in different imaginary situations?

Creating your own drama work?

Looking at plays written by other people?

If you have ticked **any** of the boxes above, then this GCSE Drama course is the ideal subject for you.

## What do I need to know before, or be able to do, taking this course?

You will probably have had experience of drama during Key Stage 3 in drama lessons or, perhaps, in English lessons. You may also be a member of a drama club. Any of these experiences can help if you choose drama as a GCSE subject. You will develop your improvisation and acting skills to a higher level. You will also look at plays in more detail and at different ways of bringing a script to life on stage. If you are more interested in the technical aspects of drama (for example set design or lighting) you could focus on these for part of the course.

## What will I learn?

You will learn how drama is created, including all the acting and staging skills that are needed to put a piece of drama on to the stage. You will learn how to create a character and play this character in a performance.

You will also learn many other skills that are highly valued in any walk of life. These include teamwork and confidently presenting yourself in public.

## How will I be assessed?

Almost all assessment is practical.. There are no written examinations although you will be required to keep a written record of your practical work.

You will explore themes, ideas and plays in a wholly practical way and your teacher will assess how well you have done. You will also be required to perform in a play or contribute a form of design to a production such as costume, lighting or sound. You will perform the play with a visiting examiner in the audience.



## What can I do after I've completed the course?

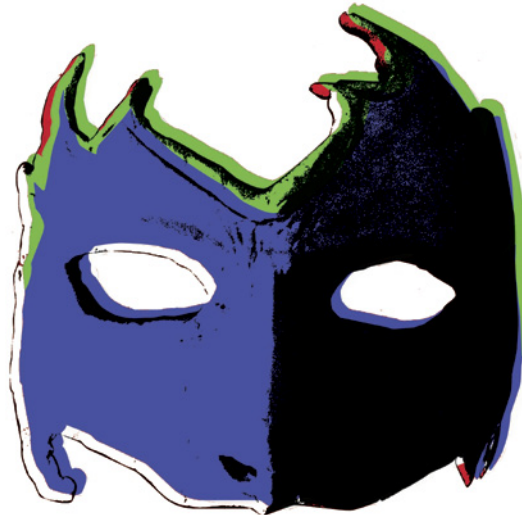
After you have completed GCSE Drama you can go on to higher levels of study. These include:

- GCE Drama and Theatre Studies at AS and A2 Level
- BTEC National Performing Arts (Acting).

## Next steps!

If you want to find more about this GCSE Drama course then you can visit the Edexcel website at [www.edexcel.com/drama](http://www.edexcel.com/drama)

You should also talk to the head of drama at your centre who will be able to describe the course in detail and advise you of what you need to do next when it comes to your options.



This section provides all the information you need to understand the Controlled assessment and help your students achieve the best possible results.

This Controlled assessment guide consists of three parts:

- assessment overview
- controlled assessment guide
- controlled assessment exemplars for Units 1 and 2.

## Assessment overview

The grid gives you an overview of the assessment for this course.

We recommend that you make this information available to students to help ensure they are fully prepared and know exactly what to expect in each assessment.

Unit 1	Percentage	Marks	Timing
Drama Exploration	30%	Total 60 Practical Exploration – 40 Documentary Evidence – 20	<b>Controlled assessment:</b> six-hour practical exploration, centre-devised; taken at any point to be decided by the teacher; documentary evidence max. 2000 words.
Unit 2	Percentage	Marks	Time
Exploring Play Texts	30%	Total 60 Practical Exploration – 30 Documentary Evidence – 10	<b>Controlled assessment:</b> six-hour practical exploration, centre-devised based on a play text; taken at any point to be decided by the teacher; documentary evidence maximum 1000 words.
Response to Live Theatre		Response to Live Performance – 20	Written response to live theatre maximum 2000 words.
Unit 3	Percentage	Marks	Timing
Drama Performance	40%	Total 60 Voice and Movement – 20 Roles and Characterisation – 20 Communication – 20 Content, Style and Form – 20	<b>External assessment:</b> performance of a play to a visiting examiner, devised or scripted. This must take place between 1 February and 31 May.

# Controlled assessment guide

### About the controlled assessment

Controlled assessment involves students researching and then carrying out a task. It is similar to coursework except that controls have been added to ensure the work is all the student's own.

There are three activities: task setting, task taking and task marking.

There are three levels of control: high, medium and limited. The level of control for each activity, in each subject, is specified by QCDA.

QCDA have also stipulated whether, and how often, the task must change. There are three potential types of change: review, replace and refresh.

This section explains the level required for each activity and what it means for you and your students, and the frequency of change.

#### Task setting

##### **What is the level of control?**

Limited.

##### **What does this mean?**

Tasks are set by the centre. Tasks must cover all the Assessment Objectives and allow for the full range of outcomes. Our specification experts will be able to help if you are in doubt, just email [performingarts@edexcelexperts.co.uk](mailto:performingarts@edexcelexperts.co.uk). Edexcel, however, does not need to see or approve tasks set by centres.

##### **How often will the task change?**

For Units 1 and 2, you will replace the task every year. Any students wanting to retake the controlled assessment unit will need to use the one available for the session in which they are retaking, regardless of the task they did originally. If students are taking the same task, they must start from scratch and do the whole task again. Edexcel will set a new assignment brief for Unit 3 each year.

## Task taking

The controls for taking the task have been designed to ensure that the task is carried out by the student and is all their own work. This means that students cannot carry out work at home and bring it to the classroom.

The task is split into three parts:

- practical exploration
- recording of activities in the practical exploration for documentary evidence
- writing up.

The levels of control and the effect are different for each part.

### **What is the level of control?**

#### **Research**

Limited.

#### **Writing up**

Medium.

### **What does this mean?**

#### **Research**

You will lead and supervise the six-hour practical exploration. The research refers to the work carried out within the Programme of Study.

The student can carry out research for the documentary evidence on their own without any supervision. You will need to monitor students' work and check that it is their own by benchmarking against previous work and expectations.

#### **Writing up**

Students will need to reflect on the work carried out during the six-hour practical exploration. They may make notes during or after the exploration process. The final writing up of the documentary evidence must take place under supervised conditions.

## Task marking

### What is the level of control?

Medium.

### What does this mean?

You will mark all the tasks. You then fill in a form to show all the marks achieved. Edexcel will ask for a sample of the work to moderate, including student work with high and low scores. Moderation will be postal. Edexcel will moderate the work and you will receive a detailed report on the findings on results day.

### Quality of Written Communication (QWC)

There is an obligation for QWC to be included in all GCSE specifications. The regulatory authorities require awarding bodies to identify where QWC is to be assessed. In GCSE Drama the QWC is assessed in *Unit 2: Exploring Play Texts* in the assessment grid referring to *Response to live performance*. When assessing QWC the following elements should be considered. Accuracy of:

- spelling
- punctuation
- grammar
- use of technical language.

QWC assessment descriptors are embedded within the assessment grid. You are advised to assess the response to live performance and then adjust the mark given to reflect the accuracy of QWC.

# Controlled assessment exemplars

The following examples have been modified by moderators for illustrative purposes.

The students' work for **Unit 1** arose directly from the six-hour practical exploration assessment. Notes, diagrams etc. were taken at the end of each session and used to inform the writing under controlled conditions. The stimuli were an extract from the film *The Elephant Man*, an engraving and a TV programme entitled *The Witchfinder General*.

For **Unit 2** students worked on text exploring the play *The Woman in Black* by Susan Hill and evaluated a professional performance.

The examples given below are extracts from the originals with comments on the levels achieved against the assessment criteria for A03: *Documentary Evidence*. There is an emphasis on explorative strategies and drama medium with less attention paid to evaluating understanding of the issue and the work of others, which also have an effect on student achievement.

These are not exemplars in the sense of model answers – they give an indication of what could meet the assessment criteria for A03 for Levels 1/2 and 3/4.

You can find more Unit 1 and Unit 2 example work on the Edexcel Drama website.

## Unit 1: Drama Exploration

### Example 1: Excellent/Outstanding

*In our first lesson on the Elephant Man we were given photographs of John Merrick and told to freeze as John Merrick. I hunched my back and bent my legs inward. I also bent my elbow in and flicked my wrists in, whilst tilting my head to lean on my raised shoulder. Using freezing at this moment allowed us to interpret ideas from the film and photograph. It also allowed us to present them clearer by making us do individual freezes, helping us with our improvisation skills. I related my freeze to when Merrick was first seen by Treaves in the film because the doctor could then understand and appreciate how severe Merrick's deformities were. I also put myself into his shoes at 'the freak show' scene and kept my head down to represent my shame or fright at being watched by an audience. I imagined how lost and terrified he must have been at the sound of the crowds and tried to build the feeling into my body.*

### Moderator comment



Level 1: knowledge and understanding combining personal response to stimuli with perceptive use of drama form.



*We were asked to create 5 freezes to show important moments in the life of the elephant man. One was of the time John was in the freak show. Some group members were the audience who had facial expressions of disgust and fright by widening their mouth and eyes, and frowning their lips. We related this back to when he was shown to an audience, out of his 'owner's greed for money. Freezing was a more effective way of working because it allowed the audience to focus on the main character in the scene and how their body positioning or facial expressions were.*

### Moderator comment



Level 2: knowledge of how strategies and medium communicate but does not make in-depth connections between intentions and realisation.



*We used still imaging to help develop or improve the freeze. Still imaging or moulding is used to give other classmates to give advice on how they think the scene could be changed. This was a good way of working because it helped us to think on the spot and was a new way of working we hadn't really explored before. We made a distance between Merrick and the townspeople with the 'owner' closer to him but facing him as they did – only his expression was smiling and greedy to contrast with the audience and Merrick's frightened, downcast face.*

### Moderator comment



Level 1: knowledge and understanding of using drama to communicate subtle and complex ideas.



*If I had to improve in anything it would be my role as Merrick. I felt that sometimes I failed to maintain my posture and my facial expressions looked as the Elephant man. We could have also extended it to show how Merrick's emotions change between when he was with his mother and when the teens appeared. A strong moment I noticed in another group's work was when Merrick was noticed in the train station by a group of young children. It was strong because each person kept in role and some of the facial expressions used, especially by the children were really believable. They used space and levels as well as body language to show different people's attitudes and reactions – some hid their faces, one peeped around its mother to look at him, one person reached forward with a fascinated expression to touch him – representing different kinds of feelings about disability.*

## Moderator comment

“ One Level 3 comment but otherwise Level 1 response to the work of others – critical awareness evident in details of characterisation and freeze frame. ”

*In another practical lesson we focused on witchcraft and outcasts. We were given the task of creating an individual freeze, either being a citizen accused of witchcraft or a witch finder handling with an accused witch. I chose to freeze as a witch finder checking for teats on an elderly woman's body. We could be creative and improvise anything we wanted to - like facial expressions, body language and even thought tracking. I got the idea for my freeze from the television programme and it made me realise the intensity of being a witch hunter, inspecting bodies of accused witches and accused witches being inspected for evidence of witchery. I held my arms out as if clutching someone to me with one hand and pulling at their clothing with the other, pressing my lips together in a hard, determined line to show effort and intention. As the Witch Finder I was afraid of what the witch could do so my thought aloud was 'Must find the teat before she curses me!'*

## Moderator comment

“ Level 1: knowledge of how to create drama – balance of student's understanding, intentions and how they were realised. ”

*I thought the other group's work was very good because it covered an area that my, as well as the remaining groups, had not covered. They showed how the accused witches were badly mistreated whilst being held in the prisons. They used their actions to show how badly they had been scarred, with speech and walking difficulties, from the witch hunters trying to get a 'confession' from them. This was good because they used their facial expressions and the way in which they were walking (stumbling and hunching) to show the soreness of the witch hunter's actions. It made us realise how little power they had, that they were guilty because people wanted to believe they were guilty.*

## Moderator comment

“ Level 1: evaluation of how drama communicates ideas. ”

*In my group we wanted to show that although we don't hang witches and people like the Elephant Man aren't rejected and made to be in freak shows, there are some things that are the same. So we decided to build on some of the work we had done before – a game called Pass the Squeeze – to show how a rumour spreads through a crowd about a woman being a witch; then froze the scene while the rest of the group acted as a crowd who had misunderstood the word 'paediatrician' and were going to 'get' the person. At first we couldn't decide if it should be about pornography, a missing child or drugs but thought that it showed how people's fear is so powerful that it doesn't matter if the person is innocent or guilty. Then the scene froze and the first group switched to John Merrick being made to strip off his shirt at the freak show. The 'owner' shouted out to the townspeople to come and see the 'freak' – except Alan used the class as if they were the audience at the fair: then we switched it to a TV programme about 'embarrassing illnesses' – I was the presenter and Jo was a modern Elephant Man. I used my voice to sound kind, and put my hand on Jo's shoulder to show I was nice, but really I was like the 'owner' wanting people to tune in to the programme. We did think of someone with AIDs or Bird Flu but decided that this was a better way of showing that some things don't change. Using cross cutting and freeze frames meant that one image was still there to compare with the active one as it was being shown.*



# Section B: Assessment guide

## Moderator comment

“ Level 1: evaluation of the student’s understanding of the explored theme and of how dramatic form can communicate complex ideas. ”

*Another group showed how a Down’s Syndrome child was isolated by people – they chose to show it as a dream. This was good because it meant they could use drama symbolically. They moved away from him, laughing and imitating the way he spoke. Because they used rhythm and pacing with the words and movements it had a powerful effect – as they pointed and spoke they stepped back away from him. He shouted out and they froze in silence. The sudden change from noise and movement to silent stillness was quite shocking.*

## Moderator comment

“ Level 2: knowledge of how strategies and medium create strong reactions in an audience but this is not analysed further. ”

*By doing the work in both witchcraft and the Elephant man, and studying the story of them both, I find it difficult to decide upon which character or area is worst. I was relieved in the film of the Elephant man when Mr Treaves spoke and cared for John Merrick like a normal human being. It was such a change from how he was usually treated, especially in the circus as some sort of circus freak because we learnt that he was a nice man, underneath all of his abnormal features, he had a personality that nobody took the time to notice because people that met him were scared away by his monstrous appearance. On the other hand, being an accused witch would have been awful because of the shocking revelations we heard about in Witchfinder General and the consequence of being unlawfully killed due to accused witchcraft because I don’t think either is easier or better because both have serious and life long consequences. Although both were in the past this topic has made me think that perhaps things haven’t really changed – TV programmes and magazines are full of ‘freak’ shows and people being blamed for things.*

## Moderator comment

“ Level 1: evaluation of the student’s understanding of the explored theme showing how drama has enabled connections to be made between the present and past issues. ”

## Final moderator comment

“ The evaluation and understanding of the issue explored through drama, and connections with the present world, are outstanding. Excellent use of strategies and medium though depth of analysis doesn’t always say why something was done a particular way. Clear signs of perception/collaboration ”

## Example 2: Adequate to Good

*I still imaged myself as John Merrick. I moved my back to the side and bent my spine over. I had one eye closed, my mouth was half shut and half open and my arm was dangling down. After that I walked around with a limp. I imagined there was people around me staring, laughing and shouting things. I said Leave me alone I want to go home. When I spoke I kept stuttering and it was hard to understand. I think still imaging was a good way of working because I could understand how John Merrick felt. He must have been in pain because of his deformity. This image linked to the photo of John Merrick. In the photo he must have been in pain because it hurt me when I imaged myself as John. I think the use of characterisation was good. John Merrick's facial expression linked to the photo of him. The features were obviously not the same but the way the mouth was half shut and half open was the same.*

### Moderator comment

“ Level 3: knowledge of how strategies were used to realise sensitive response to stimulus. ”

*We acted out a dream nightmare showing a lady being accused of being a witch. Lots of people were walking into her saying 'Saysooth' as they were coming closer the witch went lower and lower. She screamed and everyone went away. Everyone started banging their feet and saying 'Witch!' The witch was to be hung, as she was hung she jumped back up and wondered why she was not dead. Everyone once again crowded around her and shouted abuse, the accused witch eventually shouted 'I am not a witch!' I think the use of anti climax was used well because when everyone was shouting at the accused witch you would expect something to happen but all she does is shout and everyone stops talking. This dream nightmare increased my understanding of the accused witches in the TV programme. They felt there was nothing they could say or do to make people believe that they're not witches.*

### Moderator comment

“ Just into Level 3 for evaluation of the work of others and of explored theme: comment on use of anti-climax has more depth. ”

*We used forum theatre by discussing what we were going to do throughout the play. We had a girl skipping down the road and she fell over. An old lady tried to help her but the young girl accused her of being a witch. At this point they froze and we decided that someone should go in and help the young girl. The woman called for witch hunters they froze again and we said there should be two witch hunters taking the old lady away. They dragged her away and threw her on the floor. Everyone froze again and we changed it so that they were in court. The old lady was put on trial and was accused of being a witch. I think the use of tension worked well because as the old lady was being dragged away, everyone was chanting 'witch, witch!' I think this gave the audience a better understanding of what the atmosphere was like when court cases of accused witches were held.*

### Moderator comment

“ Level 4: knowledge of use of strategies and medium – comments are undeveloped. ”

*In a group we all discussed our feelings as we were accused of being a witch. I think the use of voice was good as I used different levels in my voice. I pretended I was crying and made my voice sound different by using different pitches. It could have been improved by making facial expressions look more emotional. I could have screwed my face up and squinted my eyes to give the class a better understanding of how I was feeling.*

# Section B: Assessment guide

## Moderator comment

“ Level 3: knowledge and awareness of how actual and possible use of drama form realise and communicate ideas. ”

*The class had to discuss how they were feeling because they had been accused of being a witch. One person used climax when they were talking. As they were talking they got louder and louder and then they just started crying. I thought this was good because it built up tension and you didn't know what reaction the person would have after she had built up all the anger.*

## Moderator comment

“ Level 3: response – notable appreciation and awareness of the effect of the use of drama form. ”

*Forum theatre was used to show the reaction of someone who had been accused of being a witch. A lady was accused of being a witch because she was standing next to a girl that had fallen over. There was a good use of levels in this part because there was someone on the floor, someone standing up and someone crouching down. You could tell who the characters were because of what levels they were at. To improve this scene we should have considered the use of space. We were all squashed together so you couldn't really see everyone's facial expressions. In the execution scene you could see how the accused witch was feeling by her facial expressions. Her face was looking down and she was frowning to show she was angry and really upset. Characters changed roles so that you could see how different people would react to being a witch.*

## Moderator comment

“ Sufficient depth for this to show Level 3: knowledge of how strategies and medium contribute to the creation of dramatic form. ”

*Our group worked on different types of outcasts. We done a boy who had Downs Syndrome and how he was left out because he was different. We included a non-naturalistic scene by having the boy with Downs Syndrome having a dream nightmare. He was asleep and everyone was saying why he was an outcast. He couldn't talk clearly so everybody would imitate what he was saying. I think the use of climax was good because the victim was talking and he built his voice up by talking over everybody, then he shouts and everybody goes away. I think the use of levels could have been improved because everybody was at the same level. I think it would have given a better effect if the boy would of gone down whilst everyone was insulting him. This would have shown how low he was feeling.*

## Moderator comment

“ Level 4: knowledge of how to create drama – comments are descriptive and undeveloped. ”

*Another group's work which I thought was good was when Merrick was put in a cage and he met a girl who was an outcast like him. They both discussed their feelings and they fell in love. I thought this was good because somebody else was in his situation. I think the use of space was good because they were both close together to show how they felt about each other. We worked in groups doing narration. Merrick was walking down the street and was being beaten up by some people. Then it turned into a dream nightmare. Everyone was calling him the Elephant Man. I think the use of contrast was good in this because it went from loud to quiet, someone would whisper Elephant Man and then stamp their feet, this created a good use of tension.*

## Moderator comment

“ Level 3: understanding of identification and discussion of use of form. ”

*The comparisons between witchcraft and the Elephant man was that they were both outcast. Nobody wanted to know them because they wasn't thought as a normal human being. The fact historical context was used had an influence on all of my work by people not understanding outcasts. I think the belief of witches in the 1600s was connected to the civil war, the belief of right and wrong. People did not understand diseases in the past so they reacted by being horrible.*

## Moderator comment

“ Level 4: evaluation – this is confined to the immediate issue explored within the unit. ”

## Final moderator comment

“ Much of the student's writing is adequate – for example descriptions of 'what we did' and perhaps one sentence to justify/evaluate it. However choices and understanding and use of language are occasionally nudging good – understanding of climax/anti-climax, tension and contras. ”

# Section B: Assessment guide

## Unit 2: Exploring Play Texts

### Example 1: Mostly Level 2 but occasionally 'nudging' Level 1

*In our first lesson on 'The Woman in Black' we worked in groups of 3 and had to show the day that Jennet Humfrye had to give up her baby son to her sister Alice. I played the part of Jennet and Alice's mother. One of the explorative strategies we used was thought tracking. My thought track expressed how I was both confused and angry by Jennet's hesitance to give up her baby. I decided to use this idea as my thought track to show how Jennet's mother was supposed to be her comfort in this situation and failed to be. I felt that this could be the thing that started Jennet's anger and thirst for revenge in the play This strategy was very effective at this moment because the audience saw the scene through each character's eye. It also helped to emphasise the intensity of each character's individual feelings and make the audience think about the message we were putting across — we wanted to show that this was the moment that started the Woman in Black's rampage. This was also emphasised when we also used marking the moment in our piece. We marked and froze at a point when Alice and her mother were waiting for Jennet to open the door, where she was sitting cradling her baby, showing signs of sadness and tears. This was an emotional moment which we chose because we felt that this could have been the real start of Jennet's rampage because she was rushed reluctantly into giving her baby to her sister. Marking the moment through freezing here was very effective because it not only emphasised a scene but allowed the audience to interpret the characters feelings through body posture and facial expressions.*

#### Moderator comment

“ Gives a clear idea of the activity with excellent reasons for choices made. In marking the moment there is very clear understanding of how to interpret a play, though not quite reaching the outstanding level. ”

*In the next lesson we were instructed to take on roles as villagers in Crythin Gyfford. We worked individually and had to walk around the space, putting ourselves in the position of the scared and fearful villagers. I decided I was a mother who was accompanied by her daughter. I used one hand to put around her shoulder and one arm to put around her head, placing my hand on her ear. I felt and looked very scared. I used this bodily structure to show how I was keeping my daughter close by me and out of the path of the woman in black. We were then asked to freeze and say a thought track about who we were, define our choice of posture and comment on how we were feeling as that character. I explained how I was protecting and hiding my daughter because I was scared. Everyone was saying similar things and the overall atmosphere was one of dread. I thought it was good that although we were working individually we had created a whole picture of fear of the woman in black.*

#### Moderator comment

“ Excellent understanding and evaluation though not enough depth and detail of analysis to lift it to outstanding. ”

*We then moved on to work with narration and mime in small groups. Our scenario was showing how a family member responds after seeing the woman in black and how they attempt to share it with their family. The narrator was the only person in the group that was allowed to talk whilst the others mimed what they were saying. The only way the actors could convey what they were feeling was by facial expressions, body language and gestures. It was interesting to use narration and we had to work closely as a group, because we had to listen and concentrate hard to correspond to what the narrator was saying and vice versa but we still had to make what we were doing look natural. I think you could feel the concentration in the whole class in this piece of work. We paused and froze to mark the moment when the father saw the woman in black because we felt our facial expressions*

were very strong at this point showing everyone's reactions and because it was really the climax of our scene. This work really focused on the importance of family support and trust whilst living in Crythin Gyfford with the lady in black. It also emphasised the irony of the situation in the difference in family relationships and how Jennet was not allowed to have her family. It also emphasised the fear and dread brought on after sighting the woman in black.

### Moderator comment

“ Clear understanding of drama elements and interpretation of text, but depth of analysis and evaluation falls short of top levels. ”

*My overall perception of the play was helped along by participating in the woman in black practical work and my opinion was changed towards Jennet after discovering the truth behind Jennet's aggression and her reputation as the woman in black*

### Final moderator comment

“ A concise conclusion summarising experience. This student's analysis and style is more excellent than outstanding. Also these extracts concentrate on personal experience while some reference to/evaluation of the work of others is required in the criteria for this unit. ”

#### Example 2: Student Bridging Levels 3 and 4

*We showed a freeze in groups showing parent and children scared because they could see the woman in black. Our freeze was a mother holding one of her child's hand and had her arm around her other child. The children were crouched down and clinging onto the mother. The woman in black had her hands in the air to show she was more powerful. I think a freeze was a good idea for this scene because people can see how each person was feeling by their facial expression and body structure. You could tell the mother was afraid but she wanted to protect her children because she had her arms around them. The children's facial expressions showed how scared they were. One child had her face screwed up and her eyes squinted. The impression I would have got was that if the child had her eyes closed maybe nothing would happen. Another child had her face hidden in her mother's leg. This showed that the child turned to her mother for protection.*

### Moderator comment

“ Quite descriptive but some development and justification in evaluative comments. ”

*My thought tracking as the mother was "What does she want with my children?" I said this because I imagined that's how any parent would feel in that position. I think thought tracking was a good way of working because not only did the character itself understand the feelings of the character but the audience as well.*

### Moderator comment

“ Adequate but quite limited in development and justification. ”

*We did a still image showing the crash. We used different levels. The woman in black was standing up on a chair with her hands in the air. Stella was lying on the floor, the little girl was up against the tree and the horse was half up and half on the floor. Kipps had his hands reaching out as the crash occurred. This helped me understand how much revenge the woman in black wanted and how upset and caring Kipps was. All the characters were on the floor with their eyes closed to show that they had been in an accident. This scene helped me to understand the play itself. The play was based on revenge and disappointment.*

# Section B: Assessment guide

## Moderator comment

“ Reference to drama elements lifts the description somewhat, and an attempt at linking the scene to theme nudges Level 3. ”

*We used hot seating so that we understood the feelings of the characters. The four characters were Alice, Jannet, Kipps and Stella. This really worked. One of the questions which was asked was 'Jannet how did you feel when your child died?' She replied by saying 'I was so upset because he's my child and I should never of let my sister take him'. This was a good answer and made me understand she lived a guilty and unhappy life because her child was taken away from her.*

## Moderator comment

“ Some justification of evaluation but quite limited analysis of exercise. ”

*In our dream nightmare we had Mr Kipps asleep, a child showing fear and two Woman in Blacks showing death and adoption. As Mr Kipps was asleep the other characters was showing themselves killing Mr Kipps. As he woke up he saw the Woman in Black giving her child away. Every time Mr Kipps went to touch someone they moved away, he was puzzled by this. The other characters would say nasty comments to Mr Kipps. As he woke up he shouted 'No' and everyone disappeared. The use of convention worked really well in our dream nightmare as Mr Kipps woke up he saw two people having their child taken away in slow motion. The use of levels worked well because Mr Kipps was up higher than everyone else to show he was watching the action This gave me a better understanding of how Mr Kipps felt. He was scared of what the Woman in Black wanted with him.*

## Moderator comment

“ Very descriptive with an attempt to evaluate but with little depth and justification. ”

## Final moderator comment

“ This is an example of a student bridging two bands. Occasional 'goods' but mostly adequate, mainly because it is so descriptive and narrowly focused. It reads as story rather than analysis of performance although there are attempts at evaluation throughout. ”

## Unit 2: Response to Live Performance

### Example 1: Level 1/2 review

*The Woman in Black was a chilling horror play about the ghost of a young woman haunting an old mansion. The play had many good scenes with some very scary moments and kept the audience on the edge of their seats.*

#### Moderator comment

“ Succinct and coherent opening – style suggesting top levels. ”

*At the start, the actor playing old Mr Kipps was centre stage reading from a script. His tone of voice was steady and unbroken, really boring. He kept making small half gestures suggesting he wasn't comfortable on stage. The other actor then spoke from in front of the stage and out of sight, and walked onto the stage. His voice was much louder and more confident than Mr Kipps, the actor then read the same lines as Mr Kipps but with more emotion and more feeling. This was an excellent contrast and it immediately showed that these two people were in an acting studio, and Mr Kipps was there to get help from the actor. This told the audience what Kipps agenda was and gets them interested when he says loudly 'It must be told, It must be told.'*

#### Moderator comment

“ Using understanding of elements and media to make informed judgements – suggesting Level 2/1. ”

*Another excellent scene was when the young Kipps was pulling Spider the dog out of the marshes outside the haunted house. This was one of the scenes that the older Kipps narrated from the side of the stage. The older Kipps was in a spotlight with the rest of the stage lit with a soft grey light. A smoke machine was used to create a mist being blown around the stage giving an eerie and foggy atmosphere. This really made it feel like it was in the marshes. The younger Kipps was struggling to pull an imaginary Spider out of the mud. Kipps was shouting desperately for Spider to hold on. This scene was good as it built up tension even though there was not a real dog on the stage. The actor playing Kipps had to improvise and use his voice and movement to make it believable, which he did.*

#### Moderator comment

“ Clear understanding of how atmosphere was built and conventions used – judgements well justified suggesting at least a Level 2. ”

*The children's nursery was referred to numerous times in relation to the woman in black. The actors created a lot of tension when the room came into the plot because it was the only locked door in the house. The lighting was also very effective here because it was always lit by a spotlight when the rest of the stage was dark. They also used the sound of a heart beat coming from behind the door which created tension and mystery. Each time they opened the door the way they did it varied which increased the mystery behind the room. For example, when Kipps saw the door illuminated in a red spotlight for the second time the rest of the stage was in darkness to show that it was night. The basket which was used for Kipps' bed was at the far left of the stage, whereas the door in the red light was to the far right. Kipps slowly walked up to the door, and just when he reached for the doorknob the door flew open and a blood curdling shriek came from within. This was an excellent scene because it kept building up suspense from the moment the red spotlight came on, to the moment of the climax, which was the shriek.*



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## Moderator comment

“ Clear understanding of drama elements and medium allows well-justified evaluation. ”

*When Kipps finally walked through the door he found himself in a warmly lit nursery. He noticed a small cot in the centre, a cupboard full of toys and baby clothes to the right and a rocking chair to the left, rocking violently back and forth. Kipps dashed round to it in a panic and stopped the chair. He then looked around the room saying to himself how he could have been afraid of something like this. He then left the room. This was good because just after the audience have been scared by the door opening and the shriek, they were scared by the chair rocking with no-one in it. This made the audience feel the same panic that Kipps must have been feeling. It was also an anti-climax when he realised it was just a nursery and he felt stupid and ashamed.*

## Moderator comment

“ Good understanding of elements and some well-justified evaluation but style not really coherent enough for Level 1. ”

*I thought the choice to end the play on a disequilibrium because it added to the overall suspense and eeriness of 'The Woman in Black'. It was also very believable because of the actor's reactions when Kipps told him there was no actress to play Jennet Hymfrye, yet he still saw her. As well as this, the actress did not take a bow at the end. I think this was so that the audience was left wondering if they too had seen a ghost, and I think that if the audience were left analysing and discussing what they had seen it meant the play was a real success.*

## Moderator comment

“ Good conclusion suggesting the atmosphere very well, and justifying the play's impact coherently in a style that is good Level 2. ”

## Final moderator comment

“ Although this occasionally touches elements of Level 1, it is more securely based in Level 2 – being more excellent than outstanding. QWC suggests Level 2 throughout. ”

### Example 2: Level 3/4 review

*In the first scene of the woman in black a man came on the stage to tell the audience the story of the woman in black. The props which were shown were a brown basket, which was used for lots of scenes, a coat holder, a bucket and a book. The setting on the stage was well spaced out and only a few props were used. I think this worked well and I liked how the basket could be lots of different things. Also the props and the costume were old fashioned which told the audience the play was set in the past.*

## Moderator comment

“ Style is narrative/descriptive but concentrates on performance elements rather than story which lifts it above Level 4. ”

*First of all the spotlight shone on the man who was telling the story and as another character arrived the floodlights came on lighting the whole stage. I think the setting worked well because it was dull to give a scary atmosphere The curtains were tatty, ripped and brown to emphasise the dull scary atmosphere.*

## Moderator comment

“ Evaluation is supported but not in great depth. Focus is still on performance elements not story so that there are elements of Level 3 and 4 here. ”

*When Kipps was telling the story about the woman in black he used characterisation by crouching over to show he was an old man. The voice used by Kipps was old and wary, he did this to show his age.*

## Moderator comment

“ While certainly concentrating on performance elements, the comments are somewhat mediocre and lacking in imagination. ”

*The sound effects which was used whilst telling the story of the woman in black at the start was a clock ticking. This made it look as if time was going slowly. This gave a good and realistic effect.*

## Moderator comment

“ More detail and justification needed to bring this up to a Level 3. ”

*In the scene on the train characterisation was used well. The two men were moving from side to side to show where they were. The wooden basket which was used for the horse was also used for the seat on the train, the lights dimmed and the train went through the tunnel. The light shone on the gauze to show another train going past. I thought this was really good because it was really realistic. Sound effects were also used to show where they were. The sound of the train was used and a voice said where each stop was.*

## Moderator comment

“ More narrative detail gives a clearer picture of the scene while identifying performance elements, though evaluation is rather arbitrary there is Level 3 appreciation here. ”

*As the man went into the nursery we saw the chair rocking by itself. This left the audience in shock and in fright. The way the chair was rocking by itself was good because the audience knew that the woman in black was there and it left us in suspense.*

## Moderator comment

“ Again rather brief narrative context but some understanding of effect in justification/evaluation. ”

*The man ran about after he saw the woman in black. He sat down and shone the torch around the room. He shone it above his head and the woman in black was there. He used a torch because he was scared and wanted to see what was there. This was good because the pace was fast and all of a sudden there was the woman in black.*

## Moderator comment:

“ Mostly description of action but with some sense of drama process in the rather brief evaluation. ”

*At the end you heard children screaming and the sound effects of the car crash. The spotlight shone on the Woman in black with her arms in the air. This was good because it showed you she was still*

## Section B: Assessment guide

*getting her revenge. The two men walked off the stage backwards with their arms out. This looked as if they were pushing the woman in black away. The last thing we saw was the woman in black's head appear behind the gauze. I think this was a good idea because it left the audience in shock and suspense.*

### Moderator comment

“

Narrative again focused on drama elements and medium although evaluation continues to be quite brief with limited support. However there are more than token references to production elements throughout which puts this generally above Level 4.

”

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