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Introduction

Welcome to your GCSE Drama Course

Paper 1: Improvisation unit 1

You take part in a series of assessed practical workshops exploring an idea through drama. You also complete a portfolio of work. Both marks for these two sections combine and make up 30% of the GCSE.

Paper 1: Text unit 2

You take part in a series of assessed workshops on a play text and complete a portfolio of work on the work covered. Both marks for these two sections combine and make up 30% of the GCSE.

Paper 2: Performance

You form a production company and devise your own piece of work. You can be an actor or designer. This performance is assessed by an external examiner and is worth 40% of the GCSE.

Any Questions?

How are the different sections assessed?

There are sets of criteria included in this booklet to show you what you need to do for each paper. Your final mark for each set of Paper 1 workshops will be a combined mark of both your practical and written work. Your teacher assesses your work. However, some sessions will be videoed and an external examiner moderates these. Lessons will also be observed by other Drama teachers to ensure all the marking is the same.

The paper 2 performance will be marked and videoed by an external examiner and seen by an audience.

How do I use this booklet?

This booklet gives you all the assessment criteria for the exam so you can mark your own work and set targets for yourself. It also outlines how you could put your portfolio of work together for each set of workshops. Your teacher will help you create your portfolio to cover each section.

The booklet also gives definitions of **explorative strategies**, the **medium of drama** and the **elements of drama** as outlined by the syllabus. **YOU MUST MAKE SURE YOU READ THESE CAREFULLY AND BECOME FAMILIAR WITH THEM.**

Bring this booklet to each lesson.

Paper 1: Drama Exploration Unit 1

You need to produce a portfolio of documentary evidence about the series of exploration workshops on a subject i.e.: the exploration of War. The portfolio consists of three sections: your response to the subject, how you developed your ideas and an evaluation of your work and that of others. Each section can be a maximum of 4 sides of A4.

Response

Assessment Focus

AO1 *Responding to ideas and issues in different contexts demonstrating appropriate use of Drama forms to communicate meaning to others.*

In this section you should discuss your response to the subject being explored. You need to focus on explorative strategies used i.e.: still image, marking the moment, thought tracking and explain how the use of these strategies helped you to understand and appreciate the issues and ideas raised.

Space for your notes and diagrams of a piece of drama that you did:

Stimulus	What did it make you think?	How did you use it in the lesson?

Linking the texts:

Fill this section with your thoughts on how these different texts linked together. Were there any common themes, feelings or ideas?

1. Choose a moment when you used an **Explorative Strategy** that was an effective piece of Drama. Draw a diagram to show your positioning and movement. Make sure you give the diagram a title and indicate where the audience are placed. (Use box on page 2)
2. Briefly describe exactly how your group used an **Explorative Strategy**. You can label your diagram or write a paragraph.
3. How did doing the drama help you to understand the issues surrounding the stimulus?
4. What have you learned about the subject matter of the stimulus material? How had the drama helped you form your opinions? Have your opinions changed over the course of the lessons?

Development

Assessment Focus

*AO2 **developing** and exploring ideas using appropriate forms to structure them into a meaningful piece of Drama work.*

In this section you need to present a section of the work that emerged during the workshop process. It could be a script for a scene you should consider (b) the **Drama Medium** and (c) the **Elements of Drama**. You could present dialogue with stage directions, a storyboard of a scene, some in role writing. This will be work that you have done during the course of the lessons. It can be a maximum of four sides of A4 paper or two side of A3.

Evaluation

Assessment Focus

AO4 *evaluating the effectiveness of a piece of Drama work and recognising the significance of any historical, cultural and/or social influences.*

This section represents an evaluation of the workshop. You need to evaluate your own work as well as the work of others in the group. You also need to recognise the significance of how the **society** we live in may have influenced your work; how **cultural influences** may have affected your drama work and how **historical factors** may have influenced your work.

1. Choose a piece of Drama that you created that you think was effective. Briefly describe what you did in this Drama and **drama strategies** that were used.
2. Everything you did in that Drama was for a reason. You now need to 'unpick' that moment. How did you use the **elements of drama** ie: voice, movement, gesture, facial expressions, eye contact, pace, tension?
3. What message were you trying to create for your audience about the issues in your Drama? (Ie: Are you commenting on attitudes in today's
4. How did you decide that this was going to be your message? What influenced you and your group?
5. Now consider a piece of drama that you created that was less effective. Briefly describe the piece of drama and the **strategy** used.
6. What message were you trying to create with this piece of drama? Why were you unsuccessful in creating it?
7. If you were to do this piece of Drama again, what would you change? Be specific in your answer.
8. Choose a piece of Drama that you saw during the course of the workshops. Briefly describe the Drama and the strategy used.
9. What did you find effective/not effective about this piece? How did they use the **elements of drama**?
10. What message were the group trying to create with their Drama? Do you think they were successful?
11. Overall, what did you feel you learned through the exploration of ideas and issues in the workshops?

Paper 1: Drama Exploration Unit 2

You need to produce a portfolio of documentary evidence about the series of exploration workshops on a text. The portfolio consists of three sections: your response to the text, how you developed your ideas and an evaluation of a 'live' performance. Each section can be a maximum of 4 sides of A4.

Response

Assessment Focus

AO1 *Responding* to ideas and issues in different contexts demonstrating appropriate use of Drama forms to communicate meaning to others.

In this section you should discuss your response to the play text being explored. You need to focus on explorative strategies and explain how the use of these strategies helped you to understand and appreciate the play text.

1. Choose a moment when you used an **Explorative Strategy** that was an effective piece of Drama. Draw a diagram to show your positioning and movement. Make sure you give the diagram a title and indicate where the audience are placed.
2. Describe exactly what your group did in the **Explorative Strategy** and explain how this interpreted the themes of the play.
3. How did the use of this strategy help you to understand the play text?
4. Think about a moment that you took on a role in a role-play, a hot seat or Forum theatre. Draw and label a *Role on the Wall* to show how you played that character. Include how you used voice and movement.
5. How did this strategy make you think about one of the characters in the play?

Development

Assessment Focus

AO2 *developing* and exploring ideas using appropriate forms to structure them into a meaningful piece of Drama work.

In this section you need to demonstrate your understanding or interpretation of a scene or section of the play that emerged during the exploration workshops. This work may be presented as sketches, drawings, annotated text but must demonstrate YOUR ideas for presenting a section of the play. You should consider (b) the **Drama Medium** and (c) the **Elements of Drama**. You could include a role on the wall, ground plan of a set design, some in role writing or a storyboard. This section will be formed from work in your Drama notebooks.

Evaluation

Assessment Focus

AO4 *evaluating the effectiveness of a piece of Drama work and recognising the significance of any historical, cultural and/or social influences.*

In this section you need to evaluate a 'live' performance of a play. You need to discuss how the play was brought to life from the written page to a live performance. You must demonstrate your understanding and appreciation of how the **medium** and **elements of drama** are used to create effect. You also need to consider the social, cultural and historical influences on the play.

1. Write the name of the performance, the company (ie: RSC) and the place and date of the performance.
2. When was the play written? Who wrote the play?
3. What message do you think the director is giving to a contemporary audience? Give an example from the play that showed this message.
4. How did the performance of this scene add to your understanding of the issues?
5. You are now going to consider the medium of drama. Firstly, discuss the set. Draw a diagram of the set. (Colour and label)
6. What did the scenery suggest to you? How did it change throughout the production? How did it help emphasise the message of the play?
7. What were the costumes like? Describe one of them and discuss how what the colour and style meant to the production and themes.
8. How were the lights used? Choose a moment when you think the lights were effective. How were they used? How did they add meaning to the play?
9. How were sound and music used in the play? Again, did their use help add any dramatic significance to the play?
10. Which of the actors did you think communicated their characters most clearly? How did they use movement, mime and/or gesture?
11. How did they use their voice to good effect to portray their character?
12. Evaluate the production as a whole. Consider how the **elements of drama** contributed to the overall production. Do you think the director was successful in creating a message for the audience? In your opinion does it still have relevance today?

Portfolio Assessment

49 – 60	<ul style="list-style-type: none"> • Present your ideas clearly showing an understanding of the drama strategies used and their effect. • Clearly present your work using a structure to communicate how your ideas were developed in practical work. • Evaluate your drama analytically and effectively with clarity using Drama vocabulary. • Make links to show how social, cultural and historical influences have affected your work. • Have a correct use of grammar, punctuation and spellings.
37 – 48	<ul style="list-style-type: none"> • Present ideas with understanding of the drama strategies used. • Present your work clearly communicating how you developed your ideas with some success. • Evaluate your Drama effectively with some clarity using Drama vocabulary. • Show some insight into how social, cultural and historical influences have affected your work. • Have mostly correct use of grammar, punctuation and spellings.
22 – 36	<ul style="list-style-type: none"> • Present ideas to show some sense of the Drama strategies used and their effect. • Present your work with some understanding of how ideas were developed in your practical work. • Evaluate your drama effectively using some vocabulary of drama. • Occasionally show insight into how social, historical influences have affected your practical work. • Reasonably accurate grammar, punctuation and spelling.
10 – 21	<ul style="list-style-type: none"> • Present ideas as a description of Drama strategies used. • Show how your ideas were developed but in a limited way. • Attempt to evaluate Drama but not always effectively. • Make limited reference to social, cultural and historical influences. • Some spelling, punctuation and grammar will be incorrect.
0 – 9	<ul style="list-style-type: none"> • Ideas presented in a basic way with little or no reference to how Drama strategies were used. • Work presented in an unclear way with little or no reference to how ideas were developed. • Does not evaluate Drama in a meaningful way. • Makes little or no attempt to social, cultural or historical influences.

Workshop Assessment

49-60	<ul style="list-style-type: none"> • Students will recognise and express a range of connections between texts and compare them in a knowledgeable way • Present ideas clearly showing they are being shaped with an understanding of form and structure • Focus their ideas and suggestions on aspects of form and structure. They should be creative, imaginative and original • Demonstrate their ability to explore issues and ideas in an expressive, analytical, reflective and personal way • Experiment creatively with forms, genres, materials and approaches as part of the development process • Show a clear and consistent understanding and appreciation of the ways in which others use the elements and medium of drama, or the way others have interpreted a written text in performance, making critical judgements that are informed and well justified • Evaluate the effectiveness of the drama constructively and objectively making informed judgements about the ways in which the social, cultural and historical influences are communicated
37-48	<ul style="list-style-type: none"> • Make clear connections between texts and make comparisons with some justification • Present ideas showing they are being shaped with a sense form and structure • Focus their ideas and suggestions on aspects of form and structure with some originality • Demonstrate their ability to explore issues with some thought, imagination and understanding • Make imaginative use of forms, genres, materials and approaches as part of the development process • Recognise and discuss the ways in which others use the elements and medium of drama in their work, or the way others have interpreted a written text in performance, making judgements that are informed and to some extent justified • Evaluate the drama's effectiveness with some insights into the social, cultural and historical influences.
22 – 36	<ul style="list-style-type: none"> • Recognise a number of similarities and differences between texts or make a viable interpretation of the play that is intuitive rather than just carefully thought about • Present ideas in an appropriate form with some shaping • Focus their ideas and suggestions on aspects of form for most of the time with some originality • Demonstrate their ability to explore issues displaying some insight but with little depth or reflection • Use a range of forms, genres, materials with some invention and originality as part of the development process • Discuss the ways in which others use the elements and medium of drama in their work, or the way others have interpreted a written text in performance, making some informed or recognise connections between texts. • Evaluate the drama by being able to describe its effectiveness with occasional attempts to show how social, cultural and historical influences are communicated.

<p>10 – 21</p>	<ul style="list-style-type: none"> • Attempt to make some connections between texts or show they can interpret some aspects of the play with guidance • Contribute ideas and some suggestions to group work that may have started from someone else in the group • Present ideas as a story with little sense of how it could be put into a piece of drama • Demonstrate some development of issues and ideas but with a limited means of expression • Select and use some forms and materials as part of the development process • Recognise some of the ways in which others use the elements and medium of drama in their work, or the ways in which a written text is realised in performance. • Attempt to evaluate the effectiveness of the drama with passing references to how it links to society, culture or history. Comments may not always be informed or appropriate.
<p>0 - 9</p>	<ul style="list-style-type: none"> • Make little or no connections between texts or make some basic responses to the play • Occasionally contribute a few ideas and suggestions that may sometimes be inappropriate • Present ideas in a basic way • Demonstrate a basic development of issues but without reflection or understanding of structure • Take part in the use of forms and materials during the development process with guidance • Describe the work of others in a simple way without reference to the language of drama, or without making connections between a written and performed text. • Occasionally evaluate the drama in a simple and descriptive manner with little or no reference to the influences of society, culture or history.

Paper 2: Devising

In this unit you will form part of a production company and create your own piece of performance that is presented to an audience and external examiner. This is worth 40% of your GCSE.

You have two options:

- Acting
- Performance Support

Performance Support candidates will work WITH a group on the construction of the piece and decide how best to use their design skill to compliment and enhance the play. Each Performance Support candidate will be responsible for ONE area of design, either

- Costume
- Masks/makeup
- Stage design
- Lighting

As well as producing the design in the context of the performance each candidate will produce a portfolio of work showing the process of the design and give a *5-minute presentation* to the examiner before the play begins.

The students must provide:

i) Costume

- A portfolio of research and sketches showing the development of ideas
- The final design of one constructed costume
- Drawings for at least two other characters in the play
- A costume plot worn by each actor
- A justification for other hired or found costumes
- One constructed costume seen in the performance

ii) Makeup

- A portfolio of research and sketches showing the development of ideas
- The final design for one mask or two makeups
- Drawings for at least two other characters in the play
- A justification of the choice of materials, application methods (makeup) and construction methods (mask)
- A demonstration of at least one mask or two makeups in performance

iii) Stage Design

- A portfolio of research and sketches showing the development of ideas
- A 1: 25 scale model of the final design to be realised in the performance space
- A justification for the final design decision
- A 1: 25 scale ground plan and/or scale drawing of any designed properties
- The design in performance

iv) Lighting

- A portfolio of research and sketches showing the development of ideas
- The final lighting design with grid plan and lantern schedule
- A lighting plot or cue sheet showing at least four different lighting states
- A justification for the final lighting design
- A demonstration of the lighting plot in the performance

GCSE Design Presentations

You will make a 5-minute presentation to the examiner before your group performs their play. You will be in the Drama studio, with your group, the teachers and the examiner. The examiner will listen to your presentation but not ask you any questions.

Follow the plan below to write your speech:

1. Introduce yourself using your full name and tell the examiner which design you have created (e.g. mask, set, lighting, costume)
2. Explain what you think the play is about, in your own words. Tell her the main themes of the play. (1 min)
3. Explain how your design shows the main themes of the play. *E.g. The play was set in a repressive society where all of the people were being monitored by the government. I reflected this in my make-up design by using the symbol of the ever-watching eye painted onto the faces of all the actors.* Give at least 5 examples of the ways your designs link to the themes. (2 min)
4. Show her how the actors use your designs in the production. What does your design add to the production through its use? *E.g. When the women are producing the babies, they stand in front of the flat where I painted a womb. This is to indicate to the audience where they are. It also contrasts well when the male, dressed in blue, stands in front for his monologue about being trapped in a female world as it reminds the audience that her is stuck in a woman's world.* Give 3 Explain the process of your design: How did you get your first idea, how and why did this change over the term? How did you make/paint your designs? Tell her how you did it. (2 min)
5. Conclusion: Pick out the best thing about your design and tell her why it works so well.

TIPS:

- KNOW the play you are designing for! This will mean attending ALL the rehearsals.
- Use cue cards with a few words written on to help you include all your points in the presentation.
- Get the actors to demonstrate your point by showing the costume or doing a moment from the play using your design.
- Your teacher will tell you when you will give your first practice presentation.

Devising Assessment

Acting

33 – 40	<ul style="list-style-type: none"> • Use vocal and movement skills with an excellent degree of control in terms of characterisation and style • Create a role or roles that show excellent levels of commitment and imagination • Have an excellent rapport with other performers and communicate inventively to the audience • Demonstrate excellent control over the chosen style and form • Show an excellent understanding of the content and purpose of the piece
25 – 32	<ul style="list-style-type: none"> • Use vocal and movement skills with a good degree of control in terms of characterisation and style. • Create a role or roles with good levels of commitment and imagination • Have a good rapport with other performers and communicate to the audience with clarity • Demonstrate a good control over the chosen style and form • Show a good understanding of the content and purpose of the piece
17 – 24	<ul style="list-style-type: none"> • Use appropriate vocal and movement skills in terms of characterisation and style. • Create a role or roles with appropriate levels of commitment and imagination • Connect with other performers most of the time and communicate to the audience with some success • Show an appropriate control over the chosen style and form • Show an appropriate understanding of the content and purpose of the piece
9 – 16	<ul style="list-style-type: none"> • Use vocal and movement skills with some attempt at characterisation and style. • Create a role or roles with some commitment of commitment and imagination • Connect effectively with other performers some of the time and communicate to the audience the intentions of the piece • Show some effective control over the chosen style and form • Show some effective understanding of the content and purpose of the piece
1 - 8	<ul style="list-style-type: none"> • Use vocal and movement skills in a basic way with little regard to character and/or style • Create a role or roles with basic commitment and imagination • Connect effectively with other performers in a basic way and communicate to the audience the intentions of the piece • Show basic control over the chosen style and form • Show a basic understanding of the content and purpose of the piece

Devising Assessment

Performance Support

33 – 40	<ul style="list-style-type: none"> • Show that they have used the appropriate techniques and materials to realise a design that has flair and works with noticeable success • Use design and technical elements very successfully so that they are fully integrated into the performance • Communicate to the audience an imaginative interpretation of the piece using theatre craft inventively and with consistent control • Demonstrate excellent control over the chosen style and form • Produce excellent documentation that gives very detailed explanations about the design
25 - 32	<ul style="list-style-type: none"> • Show that they have used the appropriate techniques and materials to realise a design that has some invention and works well in performance • Use design and technical elements so that they are successfully integrated into the performance • Communicate to the audience an effective interpretation of the piece using theatre craft with control and some imagination • Demonstrate good control over the chosen style and form • Produce good documentation that gives very detailed explanations about the design
17 - 24	<ul style="list-style-type: none"> • Show that they have used the appropriate techniques and materials to realise a design that is functional • Use design and technical elements so that they work in the performance with some success • Communicate to the audience their intentions through competent use of theatre craft • Show satisfactory control over the chosen style and form • Produce clear documentation that gives appropriate explanations about the design
9 - 16	<ul style="list-style-type: none"> • Show that they have used some appropriate techniques and materials in a limited way • Use design and technical elements in the performance in an obvious but effective way • Communicate effectively to the audience some limited intentions through use of theatre craft • Show some effective control over the chosen style and form • Produce limited range of documentation about the design
1 - 8	<ul style="list-style-type: none"> • Show that they have made use of some basic techniques and materials in a limited way • Use design and technical elements in the performance in an awkward way that may inhibit the performance • Communicate to the audience some basic intentions through use of theatre craft • Show a basic control over the chosen style and form • Produce rudimentary documentation about the design

The Drama Medium

- The use of costume, 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 sets and/or props
- The use of movement, mime and/or gesture
- The use of voice
- The use of 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 vs. activity / silence vs. 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 location

Symbols: *the representational use of props, gestures, expressions, costume, lighting, and/or setting. For example, blue lighting to represent nighttime, a white costume to represent the innocence of a character.*

Explorative Strategies

- **Still image:** one person acts as a sculptor and creates images by positioning 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 a 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 actors understanding of a role. The individual sits in the 'hot seat' and has questions fired at them that they have to answer from the point of view of the role they are enacting.
- **Role-play:** an individual pretends to be someone else, by putting himself or herself in a similar position and imagining what that person might say, think and feel.
- **Cross-cutting:** creating a scene or scenes and then recording 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 moments will represent significance for the individual in terms of revealing an understanding, an insight or evoking a feeling about the issue or idea being explored.

Useful words and Phrases

Task 1: Fill in the table with a definition for each word.

Task 2: In your book write a sentence with each word showing you understand the meaning of each word.

Character	
Characterisation	
Effective	
Content	
Blocking	
Technique	
Eye contact	
Monologue	
Expression	
Atmosphere	
Role	
Improvisation	
Scene	
Understanding	
Stereotype	
Text	
Dialogue	
Theme	
Exploration	
Message	
Narration	

GCSE Drama Handbook

Mime	
Pace	
Symbolic	
Hot seating	
Plot	
Body language	
Reaction	
Relationship	
Contrast	
Audience	
Focal point	
Masking	
Facial expression	
Interpretation	
Scripted	
Unscripted	
Convincing	
Over-acting	
Under-acting	
Conflict	
Strength of movement	
Use of stage or space	
Abstract drama	
Timing	

Concentration	
Relaxation	
Observation	
Evaluation	
Fluent	
Climax	
Proxemics	
Developing a character	
Sustaining a character	
Reacting	
Dramatic impact	
Dramatic irony	
Creative	
Distracting	
Vocal tone	
Vocal projection	
Under-playing a line	
Throwing a line away	
Dramatic pause	
Building the pace	
Tension	
Dramatic tension	
Lighting	
Setting	

Prompting	
Stage management	
Style	
Process	
Rehearsal	
Performance	
Tableau/tableaux (Plural)	
Stylised	