

# 8286 DRAMA

GCE Advanced Subsidiary Level

New Zealand Based Course

2009 and 2010

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## NOTE

This course has been approved for use by centres that are members of the Association of Cambridge Schools in New Zealand Inc. A fee is payable to ACSNZ for candidates to be examined in this course. Membership enquiries, advice about fees and other information can be obtained from:

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See web page for further information [www.acsnz.org.nz](http://www.acsnz.org.nz)

# **INTRODUCTION**

This course focuses on the study and performance of plays written in various historical and social contexts, and the devising of drama based on that study.

The course ensures a thorough study of specific theatre genres and periods and the opportunity to apply knowledge, skills and understanding in the production and devising of plays.

The course has a two-paper structure and it represents one year of post-GCSE study.

# **AIMS**

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The aims of the syllabus are the same for all students. These are set out below and describe the educational purposes of a course in AS Drama. They are not listed in order of priority.

The aims are:

- to develop understanding of drama through practical, analytical and theoretical study;
- to foster knowledge and understanding of the social and cultural contexts of drama and theatre, through detailed study of dramatic texts, and practical exploration of drama written in different periods, in different styles and with different aims;
- to broaden and deepen the knowledge, skills and understanding acquired in the IGCSE drama course;
- to stimulate an interest in and enjoyment of drama and theatre;
- to provide a meaningful and satisfying course of study that increases understanding and knowledge, develops creativity and imagination and fosters personal and social growth.

# **ASSESSMENT OBJECTIVES**

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## **1A Scripted Drama**

**1A (i)** Candidates should be able to demonstrate understanding of the performance possibilities of texts representative of the chosen theatre genre or period. (15%);

AND EITHER

**1A (ii)** Demonstrate performing skills in drama (15%);  
OR

**1A (iii)** Demonstrate technical or production skills appropriate to the chosen theatre genre or period. (15%)

## **1B Devised Drama**

**1B (i)** Candidates should be able to demonstrate the ability to devise dramatic material, showing understanding of drama elements and application of dramatic conventions appropriate to the chosen genre or period. (15%)

AND

**1B (ii)** Candidates should be able to demonstrate performing skills in Drama. (15%)

## **2 Written Examination**

Candidates should be able to analyze and apply knowledge of drama processes and performance, using clear and accurate English, and appropriate terminology and demonstrating understanding of the production process (roles of actor, director, design, set, lighting, sound, costume, make-up) in relation to the chosen theatre genres and periods. (40%)

# **ASSESSMENT**

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There are two forms of assessment:

1. Coursework

This consists of TWO pieces of practical work:

- one (scripted) performance of an existing work; and
- one devised, based upon study of specified theatre genres or periods

2. Written examination paper

Candidates answer TWO questions. This paper will require responses to set texts.

The course will be examined in October-November only.

# **SCHEME OF ASSESSMENT**

All candidates take Paper 1 (Coursework) and Paper 2 (Written Examination).

Weighting of papers:

<b>Paper</b>	<b>Marks</b>	<b>Weighting</b>
1	60	60%
2	40	40%

<b>Component</b>	<b>Component Title</b>	<b>Duration</b>	<b>Weighting</b>
1A	Coursework – scripted drama	minimum of 45 minutes	30%
1B	Coursework – devised drama	30-45 minutes	30%
2	Written examination	1 hour 45 minutes	40%

# **ASSESSMENT CRITERIA**

For Paper 1 (Coursework) the following criteria will be used:

## **Assessment objective 1 A i:**

*To demonstrate understanding of the performance possibilities of texts representative of specified theatre genres or periods.*

- 13-15** There is a very high level of understanding and awareness of the performance possibilities of the text and of performance practice appropriate to the chosen theatre genre or period demonstrated by sophisticated, creative and consistently accomplished interpretation.
- 11-12** There is a high level of understanding and awareness of the performance possibilities of the text and of performance practice appropriate to the chosen theatre genre or period demonstrated by a thoughtful, creative and skilful interpretation.
- 9-10** There is a clear level of understanding and awareness of the performance possibilities of the text and of performance practice appropriate to the chosen theatre genre or period demonstrated by a coherently realised interpretation.
- 7-8** There is an understanding and awareness of the performance possibilities of the text and of performance practice appropriate to the chosen theatre genre or period demonstrated by a justifiable interpretation.
- 5-6** There is some understanding and awareness of the performance possibilities of the text and of performance practice appropriate to the chosen theatre genre or period demonstrated by a justifiable interpretation but there are limitations which impair the performance.
- 0-4** There is a limited understanding of the performance possibilities of the text demonstrated by an interpretation which is inappropriate for the chosen theatre genre or period and difficult to justify. There are limitations which impair the performance.

## **Assessment objective 1 B i:**

*To devise dramatic material showing understanding of drama elements and application of conventions appropriate to the chosen theatre genre or period.*

- 13-15** Selection, development and shaping of material demonstrates a very high level of understanding and control of drama elements. Application of conventions demonstrates a thorough working knowledge of the social, cultural and/or historical contexts of the chosen theatre genre or period. In performance, devised work is highly effective and convincing.
- 11-12** Selection, development and shaping of material demonstrates a high level of understanding and control of drama elements. Application of conventions demonstrates a working knowledge of the social, cultural and/or historical contexts of the chosen theatre genre or period. In performance, devised work is consistently effective and convincing.

- 9-10** Selection, development and shaping of material demonstrates a good level of understanding and control of drama elements. Application of conventions demonstrates a clear knowledge of the social, cultural and/or historical contexts of the chosen theatre genre or period. In performance, devised work is reasonably effective and competent.
- 7-8** Selection, development and shaping of material demonstrates an understanding and control of drama elements. Application of conventions demonstrates knowledge of the social, cultural and/or historical contexts of the chosen theatre genre or period. In performance, devised work is appropriate and reasonably competent.
- 5-6** Selection, development and shaping of material demonstrates some understanding and control of drama elements. Application of conventions demonstrates some knowledge of the social, cultural and/or historical contexts of the chosen theatre genre or period. There are limitations which impair the performance.
- 0-4** Ability to select, shape and develop material is limited. Application of conventions is often inappropriate and shows little knowledge of the chosen theatre genre or period. In performance, devised work is unconvincing.

**Assessment objective: 1 Aii; 1 Bii.**

*Candidates should be able to demonstrate performing skills in Drama.*

- 13-15** Demonstrates very strong command of vocal skills and highly developed control of movement to create character in a way that is fully engaging. Reacts with full awareness and sensitivity to others in the ensemble and communicates effectively and convincingly with the audience.
- 11-12** Demonstrates strong command of vocal skills and control of movement to create character in an engaging way. Reacts with appropriate awareness and sensitivity to others in the ensemble and communicates effectively with the audience.
- 9-10** Demonstrates appropriate command of vocal skills and consistent control of movement to create character in a fairly engaging way. Reacts with an awareness of others in the ensemble and demonstrates an ability to communicate with the audience.
- 7-8** Demonstrates vocal skills and control of movement to create character in an appropriate way. Shows some awareness of others in the ensemble and demonstrates some ability to communicate with the audience.
- 5-6** Demonstrates some vocal skills and some control of movement to create character but there are limitations and inconsistencies which impair the performance. Awareness of others in the ensemble is evident but not consistent and ability to communicate with the audience is limited by lapses of concentration or lack of awareness.
- 0-4** Vocal skills and control of movement are limited and/or inappropriate to the role. There is limited ability to integrate performance with the ensemble, and communication with the audience is stilted and awkward.

**Assessment objective 1 Aiii**

*To demonstrate technical or production skills.*

- 13-15** The technical or production work is consistently accomplished and in performance communicates in a fully integrated, highly effective, thoughtful and considered way.
- 11-12** The technical or production work is skilful and controlled and in performance communicates in a well integrated, effective, thoughtful and considered way.
- 9-10** The technical or production work is appropriate, competent and functional and in performance communicates in an integrated, effective and justifiable way.
- 7-8** The technical or production work is appropriate and functional, and in performance communicates in way which is justifiable and effective at times.
- 5-6** The technical or production work is appropriate and functional and shows some rudimentary skills but limitations in the use of materials, equipment, techniques or application impair the performance.
- 0-4** The technical or production work is not appropriate, competent or functional. Limitations in the use of materials, equipment, techniques or application impair the performance.

# CURRICULUM CONTENT

## Set plays for 2009 and 2010

- |   |                   |
|---|-------------------|
| 1. Classical tragedy<br><i>Medea</i>  | Euripides         |
| 2. Mediaeval mystery/morality plays<br><i>Everyman</i>                                | Anonymous         |
| 3. Elizabethan/Jacobean Drama<br><i>Much Ado About Nothing</i>                        | Shakespeare       |
| 4. Comedy of manners<br><i>She Stoops to Conquer</i>                                  | Goldsmith         |
| 5. Contemporary 20 <sup>th</sup> century theatre<br><i>Rhinoceros</i>                 | Ionesco           |
| 6. New Zealand Theatre: the Maori voice<br><i>Purapurawhetū</i>                       | Briar Grace-Smith |
| 7. Contemporary New Zealand Theatre: looking at ourselves<br><i>Wednesday to Come</i> | Renée             |

## Paper 1: Coursework – Theory into Practice

### 1 A Scripted Drama

Candidates will research, prepare and perform an acting OR technical OR production role in a significant and substantial piece of scripted drama taken from **one** of the set plays listed above.

The scripted piece must be of sufficient length (at least 45 minutes) and difficulty to allow candidates to demonstrate their skills, knowledge and understanding.

#### Assessment focus

- Candidates undertaking an **acting role** are assessed on their ability to select and apply performance techniques and conventions (e.g. movement, use of space, vocal expression of text) in order to perform convincingly in a style appropriate to their chosen theatre genre or period. The performance should reflect candidates' exploration of the ways in which the social, historical and cultural context of the play might affect its interpretation and production.
- Candidates undertaking a **technical or production role** are assessed on their skills in researching, planning and carrying out ONE of the following three roles in a way which is integral to the performance and enhances its effectiveness:
  1. Set design
  2. Costume, makeup and/or masks
  3. Lighting

The performance should reflect candidates' exploration of the ways in which the social, historical and cultural context of the play might affect its production.

## **1 B Devised Drama**

Candidates will devise and perform **one** original piece of theatre which demonstrates their research and applies their knowledge of one of the specified theatre **genres or periods** listed on page 8.

Candidates **MUST** choose a **DIFFERENT** theatre genre or period from that chosen for their scripted drama.

Devised drama should be of sufficient length (30 to 45 minutes) to allow candidates to demonstrate their ability to shape and structure their material.

### **Assessment focus**

- Candidates are assessed on their ability to devise and shape dramatic material into an original piece of theatre that effectively communicates ideas, feelings and/or meaning to an audience.
- Candidates are assessed on their ability to relate knowledge and understanding of their chosen theatre genre or period to their devised drama.
- Candidates are assessed on their ability to select appropriate performance elements, techniques and conventions (e.g. movement, use of space, vocal expression of text, use of properties, lighting, costume, make up) and apply them effectively.

### **Guidance on Coursework:**

The prescribed group size is between **TWO** and **SIX** candidates. Each candidate should be allowed broadly equal exposure.

Centres must record all coursework on video or DVD.

Candidates participate in the planning, rehearsal and performance of drama, and are assessed on their individual practical contributions. Coursework videos/DVDs will be moderated by an external Moderator appointed by CIE.

All candidates' work should be marked according to the assessment criteria and the work of six candidates (selected by the Centre, covering the whole mark range) compiled onto VHS videocassette or DVD for submission to the CIE moderator. Additionally, candidates in the sample who are undertaking a **technical** or **production** role are requested to submit supplementary evidence, for example the set design, costume designs, lighting plan etc. to support the recorded performance on video/DVD.

For work submitted on DVD please note that only full-sized DVDs will be accepted, and Centres must ensure that they can be played on a standard DVD player before despatching the moderation sample to CIE.

CIE does not expect candidates to undertake coursework without guidance and continuing supervision from teachers. The degree of teacher guidance will vary according to the kinds of work being undertaken. Teachers may intervene during the assessment of coursework to challenge candidates on their use of ideas and the crafting of the drama. The teacher may also act as director for the group performance of the piece of repertoire.

Teachers must:

- select appropriate repertoire for candidates;
- set and/or negotiate coursework tasks;
- exercise continuing supervision of the work in order to monitor individual progress;
- ensure that the work is completed in accordance with the syllabus requirements and can be assessed in accordance with the marking criteria and procedures;
- provide a cover sheet to accompany the video or DVD, outlining details of the candidates, tasks, marks and so on.

## **Paper 2: Written Examination**

This Paper will be based on a study of TWO of the set plays listed on page 8. A choice of three questions will be provided for each of the seven texts.

The play performed by candidates for Paper 1A and the play corresponding to the genre chosen for Paper 1B should also be studied for Paper 2.

Candidates answer TWO questions- one on each of the plays they have studied - which provide an opportunity to analyze and apply knowledge and understanding of drama processes and performance to the set plays chosen.

Candidates will be expected to demonstrate an understanding of the production process (role of actor, director, stage management, design, set, lighting, sound, costume, make-up) in relation to the theatre genres and periods.

Set texts should be studied from a performance perspective based on knowledge, understanding and skills developed through the practical work in Paper 1 (Coursework).

Candidates should show knowledge and understanding of:

- how plays relate to the contexts in which they are created and/or performed;
- the ways in which directors, performers and theatre technicians can interpret texts and convey meaning to an audience;
- the importance of historical, social and cultural influences on plays and styles of performance;
- drama and theatre terms and concepts.