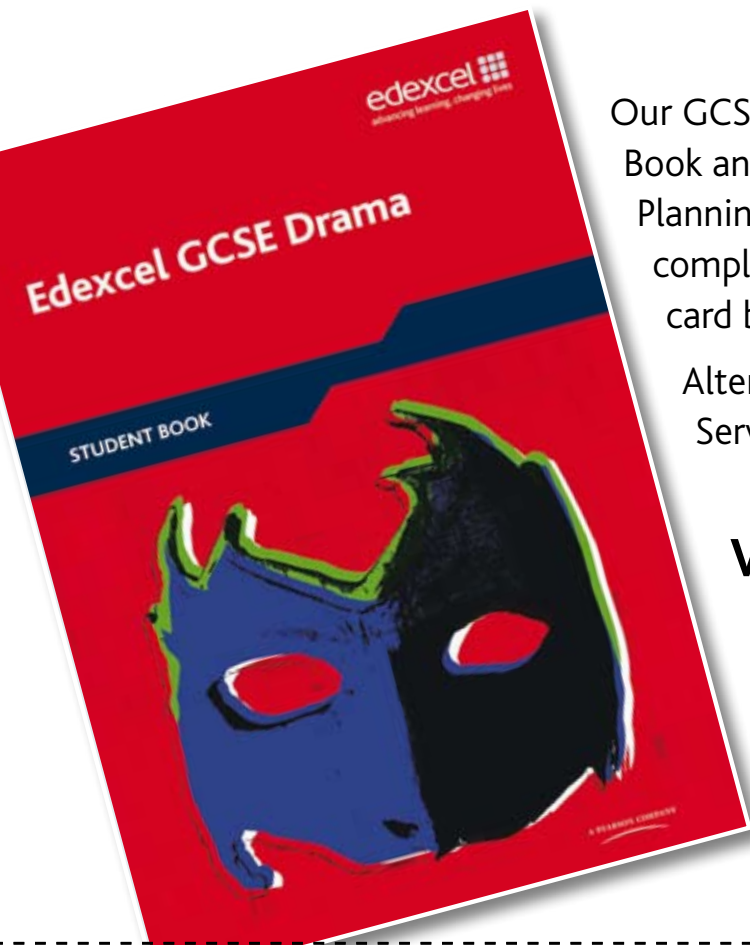


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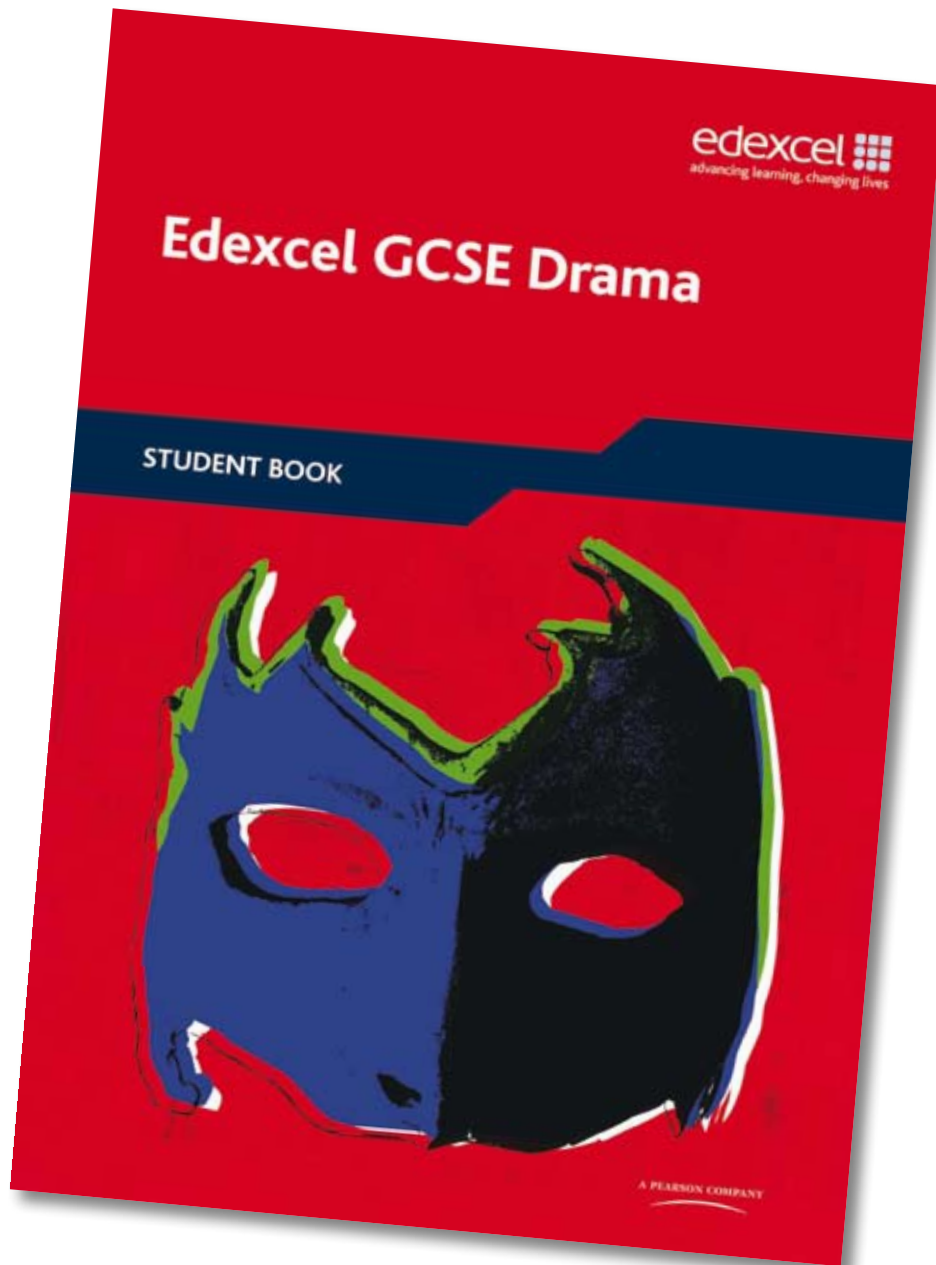
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Presenting our own resources for the new GCSE 2009 Drama specification



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You've read the specification, now take a look at our own resources!

To support your move to the new specification, we are publishing our own dedicated suite of resources for the new GCSE 2009 Drama qualification. Tailored to the new specification and building on the free materials already provided, our own resources are written in consultation with senior examiners to ensure you have all the support you need to deliver the new specification with confidence.

- ✓ Raises attainment
- ✓ Motivates students
- ✓ Provides complete planning support

Raises attainment

By utilising the power of video to provide visual examples of performance and practical work with examiner audio, students are able to see what makes a good performance. By coupling this visual element with examples of written work in the accompanying Student Book and CD-ROM, students are fully supported in understanding the assessment criteria for every part of the qualification to ensure they succeed.

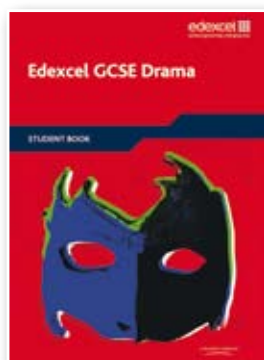
Motivates students

Engaging, practical lessons are made easy using a combination of the Student Book and DVD. Packed full of exciting activities, students are able to develop the skills they need in a fun and practical way.

Provides complete planning support

Following the clear structure of the specification, the *Planning, Teaching and Assessment Guide* provides everything you need to plan and teach your lessons. With Schemes of Work linked to examples in the Student Book, examiner guidance and unparalleled support for controlled assessment and the performance exam, you will find a wealth of ideas for approaching each unit enabling you to plan your lessons with confidence.

Course Components



Edexcel GCSE Drama
Student Book



Edexcel GCSE Drama
Planning, Teaching and Assessment Guide
(CD-ROM & DVD)

Unit 1: Drama Exploration

Unit 1: Drama Exploration

The requirements of each unit are clearly explained

What will you do in Unit 1?

- Use stimulus material and a range of drama activities to explore a theme, topic or issue
- Choose drama strategies, media and elements of drama to create your own work and communicate meaning
- Evaluate how your exploration and use of techniques contribute to your creation of drama.

How are you assessed in Unit 1?

Unit 1 is worth 30% of your total GCSE marks.

You will participate in a six-hour practical exploration of drama. This may take place on one day or be spread over a number of shorter sessions. You will then write a documentary response of up to 2,000 words.

The mark your teacher gives you will be based on:

- your practical work during the six-hour exploration
- your documentary response.

How will this book help you with Unit 1?

The pages that follow give examples of how you might explore various topics, themes and issues through a variety of stimuli.

These examples will help you to develop the skills to explore other topics, themes and issues, using a range of explorative strategies, drama media, elements of drama and stimuli to create meaningful drama.

As you go through, you'll also find examples of how you can document your drama work successfully, with guidance at the end of the unit on how to write up your final documentary response.

The structure of the book is outlined, so students can easily find their way around

Order your **FREE Evaluation Pack!** See page 6 for details

Still image

A still image is formed when one person in a group acts as a sculptor to create an image by positioning the other individuals in the group into a frozen pose as if they have been captured in a photograph.

You may also hear still image referred to as **tableau** (plural tableaux) or **freeze frame**.



What makes a good still image?

A successful still image will have an **aesthetic** quality, which means that it will be carefully composed – like a good photograph – and will be interesting to look at, because of:

- the use of different levels
- how the characters are positioned in relation to one another
- the amount of tension the image captures.

A good still image will also have a clear **purpose**: the moment captured by the still image should be important for some reason. It might be the start of something, the end of something or the moment when something changes.

Activity: Try it!

Below are three examples of still images which show how still image can be used to create an effective beginning, end and turning point in a drama.

Read each one and then, in the boxes on the right, describe or draw an example of your own still image for a start, end and turning point. Check your ideas against the bullet points above to make sure your still images are as effective as possible.

A start...

A body lies slumped on the ground.
One character stands over it holding a knife.
Another looks at the body in horror, a third is frozen in a silent scream.
The drama begins...

An end

A character kneels by a suitcase, their thumbs pressing the clasps shut. The character's eyes are closed.
Two other characters, one male, one female, stand watching. The male has his arm around the female; she has her head on his shoulder. Her right arm is extended towards a fourth character who is strapped into an electric chair.
The drama ends.

A turning point

A character is lying in bed with the covers held up to the chin.
Another is holding the door of a wardrobe open. This character is looking at the character in the bed but pointing into the wardrobe where a third person is standing naked apart from a feather boa draped around their neck and hanging to strategically cover certain parts of their body.
This drama is about to take a new turn!

Questions encourage students to evaluate their own and others' work

Evaluating use of still image

- Did your image have a clear purpose, so that you knew what you wanted the audience to focus on?
- Did you compose the image so that the audience saw what you wanted them to see?
- Did you use different levels and think carefully about how your characters were positioned to create tension in the image?
- Did each member of the group tense their body as much as possible and hold the image long enough for the audience to take it all in?

Links with other strategies

A still image might be used with **thought tracking** to find out what characters are thinking or feeling at a particular moment, or **marking the moment** in which the turning point in a character's life or story is recognised.

Sometimes a sequence of still images can be put together to tell a story in much the same way that a comic strip works. **Narration** can be used to make a story depicted in this way clearer.

The Programme of Study is covered at the beginning of the book and subsequently woven into Unit 1 and Unit 2

Strategies are clearly defined

Ideas for how to use each strategy well help students understand what is important for success

Live performance evaluation

What do you have to do?

For this part of Unit 2, you are expected to:

- see a live performance of a whole play
- write an evaluation of the production in up to 2,000 words.

edexcel **examiner tip**

Remember that you are evaluating the specific production and performance that you experience. Focus on the elements of drama and use of the drama medium rather than the literary qualities of the play itself.

What is an evaluation?

When you evaluate something, you....	What does this actually mean?
...make a clear, critical judgement about what you have seen	Analyse the strengths and weaknesses of the performance. What worked well? What didn't work well?
...you take an objective view of the different elements of the production	Don't simply describe what happened and what you enjoyed or didn't enjoy. This is less about your personal preferences, and more about whether the performance was effective, and why.
...measure the success of the performance against what it was setting out to do	You need a sense of the audience and purpose. Who was this production for? What was it trying to do? (Make you laugh? Shock you?) Did it achieve what it set out to do?

You are an informed observer, analysing, using the skills you have learned, whether something is successful and why (or why not).

What are the steps you need to go through?

There are three main stages involved in the evaluation process: before, during and after the performance. Each of these is covered in more detail on the next few pages.

- **Before the performance:** Prepare by making notes or discussing key aspects of the play you are going to see.
- **During the performance:** Look out for the key aspects you have identified in advance, but try to enjoy the performance at the same time! Jot down notes during the interval, but don't be distracted from the production by making notes during the actual performance.

- **After the performance:** Try to add as much as you can to your notes while things are still fresh in your mind (for example, on the train/coach or back at home). Finally, reflect carefully, sort your notes into a sequence and get them ready for your written evaluation.

Examiner tips highlight common pitfalls

Assessment criteria are explained in student friendly language, so that they understand the requirements

Processes are clearly broken down into the main steps, making tasks more manageable

Prompting questions help students engage with the process

Before the performance

So, how can you prepare for a live performance you are going to evaluate? Whether you know the play already or not, it can help to get some background on it beforehand. Use the chart below to make notes on each area for the play you are going to see.

the venue or setting

- Where is the performance taking place? In a large theatre? At a school? Outdoors?
- Is it at a commercial theatre or is it an amateur production?

the play (text)

- What sort of play is it (e.g. thriller, comedy)?
- When was it written or devised?
- When and where is it set?
- Do you know its main story/plot already?

the performers

- Who is performing the play?
- What do you know about them?

publicity

- Have you read or seen anything about the performance in advance (such as posters)?
- What have you learned about the production from these?

Expectations

All these things will mean you have certain expectations about the performance. For example, if you know it already, what happens in the plot and your desire to know how it ends may be less important than the way the ideas have been interpreted. Equally, you may want the play to be performed in a particular way, or a character to behave and look as you see them in your mind, and then be surprised by what is on stage.

Movement

Movement covers many aspects of performance. At its most obvious, it is how you get from one place to another, yet gesture, stillness, eye contact and pace all combine to create convincing roles.

How can you use movement well in performance?

When you are preparing a role for performance, think about the following:

- How can you use movement to show **character**? For example, how does movement indicate a character's age, mood, emotion and status?
- What do **gestures** tell you about a character and what they are feeling? Consider **mannerisms**, such as twisting a lock of hair when nervous, as well as subtle gestures that communicate emotion – a touch sometimes says more than words.
- What can be shown through different types of **expression**? For example, eye contact shows feelings and can draw attention to unspoken thoughts.

- What impact do the **pace** and **fluency** of movements have? What about the impact made by entrances and exits? Think about how movements match the genre of the play. For example, a fast-paced comedy will require quick movement, whereas melodrama requires an exaggerated style.
- What is the **use of the stage space** in relation to other characters (**proxemics**) and what does it tell the audience?

The mind map below traces some of the many different areas of movement. You can continue to add branches, going into more and more specific detail.

Clear advice helps students develop important skills

Bold terms are defined in the glossary, providing an easy reference

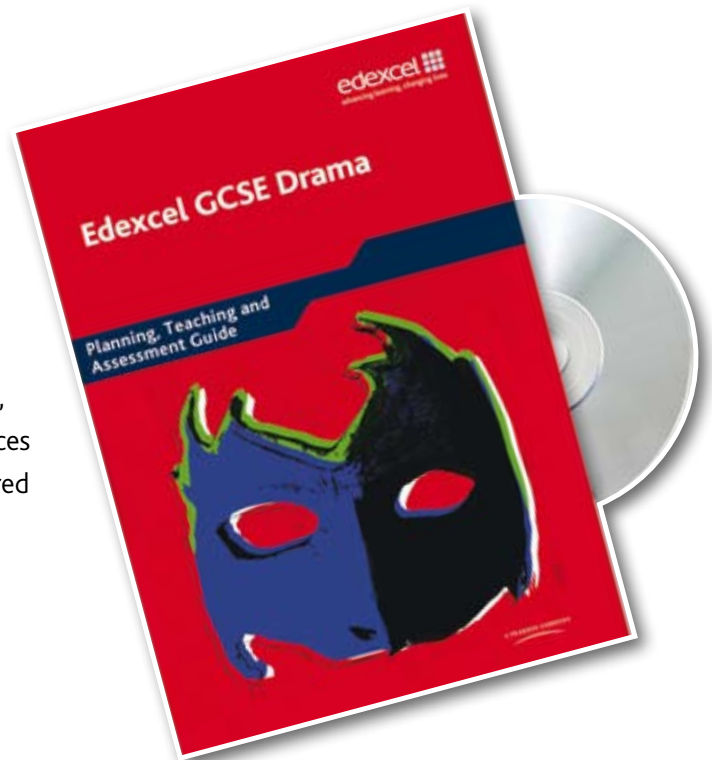


Visual layout makes pages more engaging and accessible for students

Planning, Teaching and Assessment Guide

Consisting of a CD-ROM and DVD, the Planning, Teaching and Assessment Guide contains up to four hours of video footage covering all three units of the course. The video clips are linked to the assessment criteria and have the invaluable feature of examiner commentary.

The clips provided for Units 1 and 2, exemplify approaches to practical workshops and can work alongside the Schemes of Work provided on the CD-ROM. The clips provided for Unit 3, demonstrate a variety of approaches and levels to performances and practical work helping students understand what is required and how to improve their performance skills.



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