

Το Δράμα (Drama) στα σχολεία του Ηνωμένου Βασιλείου (τα κύρια σημεία της εισήγησης στη Συνδιάσκεψη 2000 για το Θέατρο στην Εκπαίδευση*)

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Σ' αυτή τη Συνδιάσκεψη, όλες οι εισηγήσεις των ομιλητών, μού θυμίζουν την εξέλιξη της θεατρικής εκπαίδευσης (drama) στα σχολεία της Βρετανίας. Το γεγονός ότι σήμερα η θεατρική εκπαίδευση ευημερεί σε τόσο πολλά βρετανικά σχολεία, παρ' όλες τις προκλήσεις που έχει υποστεί ιδιαίτερος τα τελευταία χρόνια, οφείλεται στην ενεργητικότητα και στη θέληση των καθηγητών. Διαπιστώνω πως οι άνθρωποι που βρίσκονται σήμερα εδώ χαρακτηρίζονται από την ίδια θέληση και ενεργητικότητα.

Θέλω να μοιραστώ μαζί σας το τι έχει διαδραματιστεί ως τώρα, ώστε η θεατρική εκπαίδευση να έχει σήμερα καθιερωθεί πιο αποτελεσματικά απ' όσο ποτέ πριν. Το *Drama* είναι μέρος του Αναλυτικού Προγράμματος από τις αρχές του '60, αλλά διάφορες πρωτοβουλίες και ιδιαίτερα η εισαγωγή του Εθνικού Αναλυτικού Προγράμματος πριν από έντεκα χρόνια, προστάθισαν να περιθωριοποιηθούν το συγκεκριμένο μάθημα. Οι καθηγητές της θεατρικής εκπαίδευσης διαισθάνθηκαν ότι όχι μόνο το επάγγελμά τους απειλούνταν, αλλά και η ίδια η θεατρική εκπαίδευση στα σχολεία κινδύνευε να εξαφανιστεί.

Το Εθνικό Αναλυτικό Πρόγραμμα απαιτεί υποχρεωτική εκπαίδευση για όλους τους μαθητές από την ηλικία των 5 έως 16 ετών. Είναι υποχρεωτικό και ορίζει τις νόμιμες απαιτήσεις ως προς το τι πρέπει να διδάσκεται καθώς και τι προβλέπεται να επιτύχουν οι μαθητές σε συγκεκριμένα στάδια. Τα μαθήματα που καθορίστηκαν δεν συμπεριλάμβαναν τη θεατρική εκπαίδευση (Drama). Αυτή η ανακοίνωση προκάλεσε ανησυχία, θυμό και απογοήτευση σε πολλούς καθηγητές. Για να κοπάσει η αντίδραση, το *Drama* εμφανίζεται τελικώς ενσωματωμένο στο μάθημα των Αγγλικών, το οποίο είναι ένα από τα τρία βασικά μαθήματα. Αυτό βέβαια ήταν καλύτερο από το να αποκλειστεί τελείως, αλλά οι περισσότεροι καθηγητές και εμπυχωτές θεωρούσαν και θεωρούν το *drama* σαν μάθημα Τέχνης. Έτσι αν δέχονταν να ενταχθεί η θεατρική εκπαίδευση στο μάθημα των Αγγλικών, ήταν σαν να αρνούνται τη σωστή θέση του ανάμεσα στα υπόλοιπα καλλιτεχνικά μαθήματα ή την ταυτότητά του σαν αυτόνομο μάθημα -μέρος ενός καλλιτεχνικού αναλυτικού προγράμματος. Επίσης πολλοί ανησύχησαν για τη μελλοντική τους σταδιοδρομία ως καθηγητές εξειδικευμένοι σ' ένα μάθημα το οποίο είχε αποκλειστεί από το επίσημο αναλυτικό πρόγραμμα.

Εντούτοις υπάρχουν και άλλοι παράγοντες οι οποίοι επηρεάζουν το αναλυτικό πρόγραμμα πέρα από τη νομοθεσία. Το πιο σπουδαίο ίσως είναι το τι πράγματι συμβαίνει στην τάξη και η δουλειά που οι ίδιοι οι καθηγητές κάνουν. Αυτό που έχει πραγματική επιρροή είναι το ίδιο το αποτέλεσμα άσχετα με το αναλυτικό πρόγραμμα. Επίσης πολλοί προϊστάμενοι γνώριζαν πόσο πολύτιμη ήταν η θεατρική εκπαίδευση στα σχολεία τους. Είχε τεράστια απήχηση στους μαθητές (η ζήτησή του είχε συνεχώς αυξανόμενη τάση σε σχέση με τα υπόλοιπα εξεταζόμενα μαθήματα), οι θεατρικές παραστάσεις προσέφεραν μία καλή δημόσια εικόνα του σχολείου και μερικοί προϊστάμενοι παραδέχθηκαν ότι το *drama* συνεισέφερε σε μεγάλο βαθμό στη συνολική εκπαιδευτική εξέλιξη των νέων. Γι' αυτό ενώ παρατηρήθηκε μία μείωση του αριθμού των σχολείων που προσέφεραν αυτό το μάθημα, η θεατρική εκπαίδευση συνέχιζε να ακμάζει σε πολλά άλλα. Πράγματι κάποιοι καθηγητές θεατρικής εκπαίδευσης (drama teachers) εκμεταλλεύτηκαν το γεγονός ότι το μάθημα ήταν υποχρεωτικό μέσα στο Αναλυτικό Πρόγραμμα των Αγγλικών και αναγνώρισαν ότι μπορούσαν να χρησιμοποιήσουν τη δεδομένη κατάσταση για να ανανεώσουν το σχεδιασμό της θεατρικής εκπαίδευσης, ενώ ταυτόχρονα να διατηρούν την ιδιαίτερη ταυτότητα του μαθήματος.

Ήταν εκείνη την εποχή που το Arts Council της Αγγλίας (γνωστό σήμερα ως Arts Council), ζήτησε από μια ομάδα ελεύθερων επαγγελματιών να καταθέσουν πληροφορίες και οδηγίες όσον αφορά τη θεατρική εκπαίδευση (drama) οι οποίες θα συμβάδιζαν με τις οδηγίες που είχαν δοθεί για όλα τα μαθήματα του Εθνικού Αναλυτικού Προγράμματος. Επίσης

* Η μετάφραση από τα αγγλικά έγινε από το Λουκά Καριοφύλλη και τη Χαρά Τσουκαλά.

Σημείωση μεταφραστών: Η Marigold χρησιμοποιεί παντού τον όρο Drama ο οποίος έχει διατηρηθεί στα περισσότερα σημεία του κειμένου, κυρίως εκεί που περιγράφει το μάθημα-drama στο αναλυτικό πρόγραμμα. Όταν γίνεται αναφορά στο περιεχόμενο του μαθήματος μεταφράστηκε σαν «θεατρική εκπαίδευση». Η λέξη «Δράμα» χρησιμοποιήθηκε επίσης κάποιες φορές αλλά δεν πρέπει να συγχέεται με το αρχαίο δράμα.

πρότεινε προγράμματα σπουδών και αναφορές που καθόριζαν το τι θα έπρεπε να πετύχουν οι μαθητές στο μάθημα της θεατρικής εκπαίδευσης σε συγκεκριμένα στάδια. Η μελέτη που προέκυψε με τίτλο *Drama in Schools*, (Arts Council 1992) είχε πιθανόν την μεγαλύτερη επιρροή στο αναλυτικό πρόγραμμα της θεατρικής εκπαίδευσης σε σχέση με οποιοδήποτε άλλο παράγοντα στο παρελθόν. Προσδιόριζε τρία κύρια πεδία δραστηριοτήτων τα οποία θα έπρεπε να παρέχονται στο «Drama»:

Δημιουργία (Creating), Ερμηνεία/Παρουσίαση (Performing) και Ανταπόκριση (Responding).

- **ΔΗΜΙΟΥΡΓΙΑ (CREATING DRAMA)**
Η ικανότητα να παράγεις και να διαμορφώνεις θεατρικές φόρμες, να εξερευνάς και να εκφράζεις ιδέες.
- **ΠΑΡΟΥΣΙΑΣΗ (PERFORMING DRAMA)**
Η ικανότητα να εμπλέκεσαι και να επικοινωνείς με ένα ακροατήριο σε μία θεατρική παρουσίαση.
- **ΑΝΤΑΠΟΚΡΙΣΗ (RESPONDING TO DRAMA)**
Η ικανότητα να κάνεις τεκμηριωμένες και οξυδερκείς κρίσεις για το drama, καθώς και ικανότητα να εκτιμάς, να ερμηνεύεις, να ξανασκέφτεσαι και να αξιολογείς μια θεατρική δουλειά σε όλα τα σημεία της εξέλιξής της.

Αυτά τα τρία κύρια πεδία μπορούν να εντοπιστούν με σαφήνεια στις εξετάσεις των «θεατρικών» μαθημάτων. Μία από τις επίσημες εξετάσεις που παρέχεται στα σχολεία είναι αυτή του GCSE και στην οποία παίρνουν μέρος οι μαθητές που βρίσκονται στο 11ο σχολικό χρόνο – συνήθως όταν φθάσουν στο 16ο έτος της ηλικίας τους. Η δημοτικότητα του Drama στο επίπεδο GCSE συνεχίζει να αυξάνεται και μέσα στο 2000 πάνω από 40.000 μαθητές το επιλέγουν (πολύ περισσότεροι από αυτούς που επέλεξαν το μάθημα της μουσικής). Το Drama επιλέγεται επίσης από μαθητές που αποφασίζουν να συνεχίσουν τις σπουδές τους για δύο επιπλέον χρόνια μετά το τέλος της υποχρεωτικής παιδείας (γενικά είναι μια προϋπόθεση για να εισαχθούν σε Ανώτατα Εκπαιδευτικά Ιδρύματα) και 8.000 μαθητές επέλεξαν μέσα στο 2000, Θεατρικές Σπουδές (Theatre Studies) σε επίπεδο A-Level (μία από τις 'θεατρικές' επιλογές για μετά το 16ο έτος της ηλικίας τους). Όλες οι εξετάσεις εξελίχθηκαν και προσαρμόστηκαν τα τελευταία δύο χρόνια με τέτοιο τρόπο ώστε αφενός να διασφαλίζεται η ισοτιμία των απαιτήσεων μεταξύ τους και αφετέρου να ικανοποιούνται συγκεκριμένα κριτήρια (standards). Τα αναλυτικά προγράμματα προσδιορίζουν τα τρία σημαντικά πεδία δραστηριοτήτων, όπως τα συναντούμε στη μελέτη με τίτλο *Drama in Schools* χρησιμοποιώντας μια αμυδρά διαφορετική ορολογία. Οι εξετάσεις θεατρικής εκπαίδευσης –Drama- ελέγχουν όχι μόνο τις πρακτικές δεξιότητες των μαθητών, αλλά επίσης τη γνώση τους και την κατανόησή τους όσον αφορά το μάθημα αυτό. Όλοι οι εξεταστικοί φορείς ενθαρρύνουν τη σύνδεση με επαγγελματικούς θιάσους: Ίσως πρόκειται για ένα θέατρο που πηγαίνουν – ένα θέατρο σε μία κοντινή πόλη, ένα θέατρο που έρχεται στο σχολείο τους, ένα θέατρο της περιοχής ή ένας τοπικός ερασιτεχνικός θιάσος, άλλα σχολεία ή μία θεατρική παράσταση στην τηλεόραση. Αυτά που παρακολουθούν, εμπλουτίζουν τη σκέψη τους και τους βοηθούν να διαμορφώσουν τις ιδέες τους για το θέατρο -Drama.

Μία ακόμη κυβερνητική επέμβαση στα σχολεία είναι το λεγόμενο Ofsted (Office for Standards in Education). Είναι ο φορέας που διαμορφώνει τα κριτήρια (standards) στην παιδεία. Ιδρύθηκε στις αρχές του '90 με σκοπό να ελέγχει και να κάνει εκθέσεις για την ποιότητα της παιδείας που παρέχεται. Το Ofsted παρά το γεγονός ότι έχει αμφισβητηθεί πολύ, αναγνώρισε ότι το Drama διδασκόταν συχνά ως ξεχωριστό μάθημα από τα Αγγλικά. Γι' αυτό το λόγο έδωσε οδηγίες στους επιθεωρητές για το τι θα πρέπει να προσέχουν κατά τη διάρκεια των ελέγχων τους στα σχολεία όσον αφορά την ποιότητα της θεατρικής εκπαίδευσης. Αναφέρει ότι: Τα κριτήρια πρέπει να καθορίζονται με βάση τις παρακάτω πλευρές των μαθητικών επιδόσεων:

- Να χρησιμοποιούν τη φαντασία τους με πίστη και συναίσθημα
- Να δημιουργούν κάποιο δρώμενο με αποφασιστικότητα και συγκέντρωση

- Να ανταποκρίνονται με ευαισθησία όχι μόνο στη δική τους θεατρική δουλειά αλλά και στην άλλων
- Να χρησιμοποιούν μια σειρά δραματικών δεξιοτήτων, τεχνικών, θεατρικών μορφών και συμβάσεων για να εκφράσουν αποτελεσματικά ιδέες και συναισθήματα
- Να αντιλαμβάνονται και να χρησιμοποιούν κατάλληλα θεατρικές έννοιες
- Να ανακαλούν, να καταγράφουν και να αξιολογούν όχι μόνο τη δική τους δουλειά αλλά και των άλλων

Οι οδηγίες αυτές είναι χρήσιμες και οι καθηγητές που τις διάβασαν, τις δέχτηκαν θετικά. Προσδιορίζουν την *Δημιουργία* και *Παρουσίαση* καθώς και την *Εκτίμηση* και *Αποτίμηση* του Drama ως μέσου με το οποίο οι νεαροί μαθητές δουλεύουν στο μάθημα αυτό.

Παρ' όλα αυτά η θεατρική εκπαίδευση, ακόμα δε θεωρείτο επισήμως αυτόνομο μάθημα. Πριν τρία χρόνια ο φορέας των Εκπαιδευτών Καθηγητών (Teacher Training Agency) αποφάσισε πως τα μαθήματα που θα προσφέρονταν στους εκπαιδευόμενους καθηγητές θα ήταν μόνο όσα προβλέπονταν από το Εθνικό Αναλυτικό Πρόγραμμα. Αυτό είχε σαν αποτέλεσμα την κατακραυγή προϊσταμένων, καθηγητών και άλλων εκπαιδευτικών. Η Κυβέρνηση, ως αποτέλεσμα αυτής της πίεσης, επανεξέτασε το ζήτημα μετά από διαβουλεύσεις και ανακοίνωσε ότι θα πρέπει να παρέχεται εξειδικευμένη εκπαίδευση στους καθηγητές της Δευτεροβάθμιας Εκπαίδευσης, όσον αφορά το Drama. Αυτό ήταν το πρώτο κρίσιμο βήμα το οποίο διασφάλιζε ότι η θεατρική εκπαίδευση αποτελεί ξεχωριστή ενότητα του αναλυτικού προγράμματος και ότι υπάρχει αυξανόμενη ζήτηση για εξειδικευμένους καθηγητές στα σχολεία.

Το Σεπτέμβριο του 2000 εισάγεται η αναθεωρημένη εκδοχή του Εθνικού Αναλυτικού Προγράμματος. Η Θεατρική Εκπαίδευση ακόμα δεν αναγνωρίζεται ως ξεχωριστό μάθημα, αλλά συμπεριλαμβάνεται ως θεσμοθετημένη προϋπόθεση/υποχρέωση στο Εθνικό Αναλυτικό Πρόγραμμα των Αγγλικών. Εντούτοις στο αναθεωρημένο αναλυτικό πρόγραμμα οι απαιτήσεις για τη θεατρική εκπαίδευση είναι πολύ πιο σαφείς. Επίσης για μια φορά ακόμα μπορούμε να διακρίνουμε σ' αυτό την επιρροή της μελέτης Drama in Schools, Arts Council 1992.

Οι δραστηριότητες της θεατρικής εκπαίδευσης -Drama- προσδιορίζονται για κάθε στάδιο (Key stage). (Υπάρχουν τέσσερα στάδια: KS1: 5-7 ετών, KS2: 7-11 ετών, KS3: 11-14 ετών και KS4: 14-16 ετών). Η γκάμα των δραστηριοτήτων για τους μαθητές στα στάδια KS3 και KS4 είναι:

- Να αυτοσχεδιάζουν και να ερμηνεύουν ρόλους.
- Να επινοούν, να γράφουν και να ερμηνεύουν ρόλους σε θεατρικά έργα.
- Να συζητούν και να κρίνουν τις δικές τους παραστάσεις, καθώς και τις παραστάσεις των άλλων.

Είναι εύκολο να διαπιστώσει κάποιος τη σχέση ανάμεσα στα τρία πεδία δραστηριοτήτων που περιγράφονται στη μελέτη του Arts Council. Αναγνωρίζεται η σημασία της μάθησης όχι μόνο *μέσω* του «Δράματος» (*learning through Drama*) αλλά και *μέσα* στο ίδιο το μάθημα του «Δράματος» (*learning in Drama*). Θα πρέπει να δίνεται στους μαθητές η ευκαιρία να καταλάβουν πώς λειτουργεί το Drama έτσι ώστε να μπορούν να χρησιμοποιούν τη θεατρική φόρμα για να δημιουργήσουν τρόπους με τους οποίους να εκφράζουν αυτές τις ιδέες, να τις διαμορφώνουν και να τις μεταδίδουν σε άλλους. Θα μπορούσαν βεβαίως να ασχοληθούν με ένα θέμα όπως είναι π.χ. η σχολική βία -το 'νταηλίκι' (bullying) ή το θέμα της τρίτης ηλικίας, αλλά θα πρέπει επίσης να καταλάβουν πως όχι μόνο πρέπει να έχουν την ικανότητα να ερευνούν το θέμα *μέσω* «Δράματος», αλλά και να έχουν την ικανότητα να δημιουργούν και να παρουσιάζουν τις δικές τους απόψεις για το συγκεκριμένο θέμα. Όταν αυτές οι δύο πλευρές πλησιάσουν η μία την άλλη (μάθηση *μέσω* drama και μάθηση *μέσα στο* drama), τότε επιτυγχάνεται μία από τις πιο συναρπαστικές διαδικασίες μάθησης.

Αυτό που προσπάθησα να κάνω ήταν να γράψω κάποιες οδηγίες για το θέμα της προόδου/εξέλιξης στο μάθημα του «Δράματος» (progression in Drama). Ασχολήθηκα λοιπόν με τρία κύρια πεδία δραστηριοτήτων που ονομάζω *δημιουργία* (creating), *παρουσίαση/ερμηνεία* (performing) και *ανταπόκριση* (responding) και προσπάθησα να

ανιχνεύσω τα νήματα της «προόδου» που οι μαθητές μπορούν να πετύχουν στο «Δράμα», από το σημείο που αρχίζουν να το βιώνουν στο Σχολείο. Η δουλειά μου έχει κυρίως επηρεαστεί από τη μελέτη *Drama in Schools* του Arts Council, αλλά επίσης έχω χρησιμοποιήσει τις απαιτήσεις για το Drama που υπάρχουν στο μάθημα των Αγγλικών, τις οδηγίες του Ofsted, καθώς και τα κριτήρια των εξετάσεων. Εάν ένα παιδί είναι ικανό να παίξει έναν απλό ρόλο όταν είναι 5 ετών, τι άραγε μπορεί να κάνει όταν φτάσει στην ηλικία των 11 ή 16 ώστε να φαίνεται η σταδιακή πρόοδος; Εάν οι μαθητές λάβουν μέρος σε μία παράσταση κουκλοθέατρου όταν είναι 5 ετών, τι άραγε θα μπορούν να κάνουν στην ηλικία των 11 ετών; Εάν μπορούν να εξερευνήσουν το θέμα της σχολικής βίας (bullying) μέσω του drama όταν είναι 9 ετών, πόσο διαφορετικά περιμένουμε να ασχοληθούν με το ίδιο θέμα όταν γίνουν 14 ετών; Και εάν μπορεί ο μαθητής, όταν είναι 5 ετών, να μιλά για τον αγαπημένο του ήρωα από κάποια θεατρική παράσταση, τι άραγε θα μπορεί να πει αντίστοιχα ο 18χρονος, ο οποίος έχει περισσότερες γνώσεις και μεγαλύτερη κατανόηση; Προτείνω πως όταν σχεδιάζουμε ένα αναλυτικό πρόγραμμα για το Drama θα πρέπει να γνωρίζουμε τι μπορούν ήδη να κάνουν οι μαθητές σ' αυτό ή τι γνωρίζουν ή τι κατανοούν; Και μετά είναι αναγκαίο να σχεδιάσουμε μεθόδους με τις οποίες θα αποκτήσουν εμπειρίες οι οποίες θα διευρύνουν την μάθησή τους. Χρειάζεται να τους προσφέρουμε ευκαιρίες που να τους δίνουν τη δυνατότητα να προοδεύουν στη Θεατρική Εκπαίδευση με τον ίδιο τρόπο που μπορούν να προοδεύσουν στα Μαθηματικά, στην Τέχνη ή στην Ιστορία.

Τελικά εάν βελτιώσουμε μ' αυτό τον τρόπο το αναλυτικό πρόγραμμα της θεατρικής εκπαίδευσης, θα πρέπει επίσης να υπενθυμίσουμε στον εαυτό μας τη σημασία του πυρήνα όλων των Τεχνών, της «Δημιουργικότητας». Η Βρετανική Κυβέρνηση μέσω του Υπουργείου Παιδείας και Εργασίας δημοσίευσε το 1999 ένα έγγραφο με τίτλο *Όλο το Μέλλον μας (All Our Futures)*. Εκφράζει με σαφήνεια τη σπουδαιότητα της δημιουργικότητας στα Σχολεία λέγοντας ότι, εάν αποτύχουμε να προσφέρουμε ευκαιρίες για δημιουργικότητα στο αναλυτικό πρόγραμμα, δεν θα φτιάξουμε νέους που να μπορούν να συνεισφέρουν αποτελεσματικά στην κοινωνία του μέλλοντος. Αναγνωρίζει ότι μία κοινωνία που κοιτάζει μπροστά θα πρέπει να έχει δημιουργικούς επιστήμονες, τεχνολόγους, όπως και δημιουργικούς καλλιτέχνες, γιατρούς και καθηγητές. Πρέπει να διασφαλίσουμε ότι, όπως εστιάζουμε την προσοχή μας στις δεξιότητες, στη γνώση και στην κατανόηση, έτσι θα πρέπει όλοι μας να αναγνωρίσουμε την αξία της ίδιας της διαδικασίας της δημιουργικότητας. Εδώ όλοι μας γνωρίζουμε ότι η δημιουργικότητα μπορεί να καλλιεργηθεί μέσω της θεατρικής εκπαίδευσης, όπως και μέσω των άλλων τεχνών.

«Η δημιουργική διαδικασία εμπεριέχει την ανάπτυξη έκφρασης που αντανακλούν την αντίληψη του καλλιτέχνη. Αυτό δεν σημαίνει ότι θα προσδιορίσουμε μία ιδέα και μετά θα βρούμε τη μορφή μέσω της οποίας θα την εκφράσουμε, αλλά οι ιδέες και τα συναισθήματα παίρνουν μορφή μέσω της διαμόρφωσης της προσωπικής εργασίας» – All Our Futures Creativity, Culture and Education DfEE 1999.

Προτεινόμενη βιβλιογραφία

(Η παρακάτω λίστα περιέχει μια ποικιλία θεωρητικών και πρακτικών βιβλίων. Όσα φέρουν αστερίσκο είναι κυρίως πρακτικά και εστιάζουν στη διδασκαλία σε επίπεδο GCSE ή A Level.)

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ΠΑΡΑΡΤΗΜΑ

(οι σημειώσεις αυτές δόθηκαν στους συνέδρους από τη Marigold Ashwell):

A. INFLUENCES ON THE DRAMA CURRICULUM IN ENGLAND

'Drama is a practical, artistic subject. It ranges from children's structured play, through classroom improvisations and performances of specially devised material to performances of Shakespeare. It relies on the human ability to pretend to be someone else'.

Drama from 5 to 16, Curriculum Matters 17, published by HMI (Her Majesty's Inspectors in 1989)

'Drama is an art, a practical activity and an intellectual discipline. It involves the creation of imagined characters and situations which are enacted within a designated space. A drama education which begins with play, may eventually include all the elements of theatre. Like all the arts, drama helps us to make sense of the world'.

The Arts Council's guidance on drama education - 'Drama in Schools' published in 1992

B. WHAT DOES THE ARTS COUNCIL SAY ABOUT DRAMA?

The Arts Council's helpful guidance on drama has been used in many schools as a source of information and to help in planning drama.

The recommendations presented by OFSTED of creating, presenting and appreciating and appraising, correspond well with the categories of *MAKING, PERFORMING AND RESPONDING* which were the drama activities identified in *'Drama In Schools'*, which was published in 1992.

- *MAKING DRAMA*: Is the ability to generate and shape dramatic forms to explore and express ideas.
- *PERFORMING DRAMA*: Is the ability to engage and communicate with an audience in a dramatic presentation.
- *RESPONDING TO DRAMA*: Is the ability to make informed and discerning judgements about drama and the ability to appreciate, interpret, reflect and evaluate drama work at all points in its development.

C. WHAT DOES THE NATIONAL CURRICULUM IN ENGLAND SAY ABOUT DRAMA?

The National Curriculum for England

England has had a National Curriculum for some time. It identifies, sets out, the legal requirements for teaching, learning and assessment of pupils aged from 5 to 16. It is divided into four key stages.

Key Stage 1 - Years 1-2 pupils aged 5-7

Key Stage 2 - Years 3-4 pupils aged 7-11

Key Stage 3 - Years 7-9 pupils aged 11-14

Key Stage 4 - Years 10-11 pupils aged 14-16.

After Year 11, students can pursue different Post 16 courses in school or at colleges of further education. A revised National Curriculum was introduced in September 2000. It

identifies subjects that must be taught to all pupils aged from 5 to 14 and some that must be taught to age 16. This includes English.

Drama within the National Curriculum 2000

Drama is not identified as a separate subject, but it is included as a statutory requirement within the National Curriculum for English. Drama activities are identified at each Key Stage. Exactly the same occurs within the Welsh National Curriculum.

- *improvising and working in role*
- *devising, scripting and performing in plays*
- *discussing and reviewing their own and each others' performances*

are used to describe the range of activities for drama at Key Stages 3 and 4. It is easy to see the connections with the three areas of activity described in the Arts Council's document '*Drama in Schools*'

D. WHAT DOES OFSTED SAY ABOUT DRAMA?

Ofsted is the Office for Standards in Education. It was set up to monitor and report on the quality of education provided in schools. All state schools in England are subject to regular inspection by Ofsted.

OFSTED provides guidance on drama in secondary schools. In the absence of any other official guidance, it can be useful. It has recommended that pupils' achievement in drama should be judged within two main categories:

- a) *CREATING and PRESENTING DRAMA* & b) *APPRECIATING and APPRAISING DRAMA*

(We see here clear connections with the Arts Council's document *Drama in Schools*)

It recognises that pupil's achievements in drama as a method of learning are also important and of standards it said the following: 'Standards should be judged in the following aspects of pupils' achievements:

- Using imagination with belief and feeling;
- Creating drama with conviction and concentration;
- Responding sensitively to their own work and that of others in drama;
- Using a range of dramatic skills, techniques, forms and conventions to express ideas and feelings effectively;
- Grasping and using dramatic concepts appropriately;
- Recalling, recording and evaluating their own work and that of others.'

E. INFLUENCE OF PUBLIC EXAMINATIONS IN DRAMA

The General Certificate of Secondary Education (GCSE) is taken by most students in their 11th year of schooling, when they are approximately 16 years old at the end of their compulsory schooling. The Advanced Level Certificate (A Level GCE) is generally taken two years later in Year 13, by those students who decide to continue education at school or college of further education. In 1999, A/S Level examinations were introduced. These are intended to be half way between GCSE and Advanced level examinations.

Drama examinations are available at all these levels and both levels continue to grow in popularity. In 2000, approximately 87 thousand students were entered for GCSE Drama examinations and over 12 thousand at A Level. These statistics reflect the enormous popularity of the subject in schools. The examinations themselves have had an impact on the teaching of drama, as teachers increasingly realise the importance of planning a drama curriculum which shows clear routes of progression.

In each of the specifications of examinations, terms relating to the Making or Creating, Performing and Evaluating are evident. We see again the connections with the Arts Council's document, *Drama in Schools* and the three areas of activity that were identified.

Some schools and most colleges of further education have introduced vocational courses as alternatives to the GCSE and A level examinations. Whilst the vocational course option in drama is not offered in many schools, students can select to do a BTEC National Certificate or Diploma in Performing Arts or Performance Design and Technology where they are available.

F. THE INFLUENCE OF SCHOOLS THEMSELVES

The publication *Drama In Schools* identifies how children can team in and through drama - the form (how meaning is communicated) and the content (the narrative - what the drama is about). It may be that the emphasis is on understanding an historical concept or

imagery within a story, where drama strategies and techniques can successfully facilitate that learning. It could also be that the emphasis is on how tension can be used through pace, silence and delivery in which case the emphasis will be on the effective manipulation of form. It is when the two aspects are taught as one that some of the most exciting learning takes place.

Drama is not identified as a separate subject within the National Curriculum for England, but many British secondary schools (mainly with pupils aged 11-16 or 11-18), teach it as a separate subject. There is great demand for good drama teachers and many drama teaching posts cannot be filled. Schools know that a good drama department can have a real impact on its pupils and on the image projected in the community, through successful examinations and through excellence in productions. This provides drama teachers with challenge and opportunity. Provided they recognise the links and connections with English, they can plan their own curriculum for drama for Key Stage 3 and use drama examination criteria and guidance for GCSE, A/S and A Level or vocational courses to inform the work.

Drama is the only subject outside the National Curriculum subjects that is recognised by the Teacher Training Agency (TTA) in England as a subject for which specialist teachers need to be trained. There are 7 PGCE (Post Graduate Certificate of Education) courses in Britain and good newly qualified teachers of drama often have a wide range of teaching posts from which to choose. This places them in a strong position.

Some schools have been given special status as Specialist Arts Colleges because of their work in drama or the other arts. This carries additional funding and resources that are to be used to promote the arts in other local schools and in the community. This has led to increased status and value placed on drama as well as the other arts.

G. GCSE DRAMA EXAMINATIONS

The information on the following pages provides an outline and overview of some of the current optional courses that are available for GCSE Drama in Britain. Two other courses are also available and these are published by the WJEC in Wales and by CCEA in Northern Ireland. Full details of all these courses as well as drama courses which are offered at A Level should be available in the Conference exhibition area.

GCSE Drama was first introduced in England in 1986. Prior to this, other formal drama examinations had been available for about fifteen years. It is a public examination that can be taken by students generally aged around sixteen years in their eleventh year of education. This is Year 11 of Key Stage 4. As GCSE drama is an optional course, students have to choose to take the subject against other subjects which are also optional. It is a hugely popular and this year (2000), over 87 thousand students sat the examination, representing approximately 20% of the total cohort, many more than take music at GCSE level. This is an especially interesting fact as unlike music, drama is not identified as one of the National Curriculum separate subjects which all students in English state schools have to study until they are 14 years old, or are at the end of Year 9 of Key Stage 3.

New GCSE examinations in Drama are being introduced in 2001. There will be five optional courses and it these syllabuses that you will in the Exhibition Area. Each examination board has had to submit their course for approval by QCA, the organisation which is responsible for all Curriculum, Qualifications and Assessment matters in English state schools. There are no subject specific criteria for drama and so criteria for music, art and English Literature have had to be used to inform the scrutinising process used by the Panels at QCA. It is hoped that just as it is essential that the practical nature of the subject is recognised and given the status it deserves, the new courses will provide the same rigour and challenge for students as any other GCSE subject

I am sure you will find the current course summaries interesting. They have been written by Andy Kempe Head-of the PGCE course in Drama at the University of Reading in England.

1. OCR 2000 GCSE DRAMA

Aims

The aims of the course are to:

1. Develop candidates' understanding and use of skills and techniques in Drama through a variety of activities.
2. Develop, through the Drama process, candidates' understanding of themselves and of the

world around them.

3. Foster individual awareness and group interaction through practical work in Drama.

Assessment objectives

The syllabus will assess the candidates' ability to:

1. Select and employ Drama genres/styles/conventions and shape the Drama.
2. Reflect upon their work at all stages
3. Negotiate both in and out of role.
4. Make appropriate use of available resources (e.g. people, materials, and facilities).
5. Communicate deliberate meaning(s)/atmosphere(s) by using chosen structures.

Scheme of assessment

Candidates are entered for either:

Option A: Paper 1 and Coursework

Option B: Paper 2 and Coursework

Option C: The Realisation Test

Paper One

The text on which Paper 1 is based is issued at the beginning of March.

The paper is divided into sections A and B.

Section A consists of structured questions on the set text (candidates answer all parts of the question).

Section B offers a choice of questions covering performing, design, direction, and stage management.

Candidates answer two questions.

Candidates answer questions on a written text. Answers may take the form of notes, diagrams, commentary or prose. The questions demand knowledge of performance skills, design (set, lights, costume, make-up, direction, and stage management). Questions are designed to test candidate's understanding of the dramatic nature of the text, its potential for presentation and their understanding of the processes they have used to explore it practically.

Paper Two

Stimulus material is issued at the beginning of March.

The paper is divided into Section A and B.

Section A consists of structured questions on the stimulus material (candidates answer all parts of the question).

Section B requires candidates to reflect on one of the prepared stimuli.

The paper requires an understanding of different approaches to resource material or themes. Questions may be answered using sketches, notes and diagrams. Questions are designed to test candidate's responses to ideas, themes or situations and their selection or strategies for realising intentions.

The Realisation Test

A stimulus is provided for group activity; candidates are assessed on their individual practical contributions. The stimulus material will be provided in January.

The Realisation Test is a 16-hour examination that should take place within a period of 20 working days. The test requires an understanding of the different approaches to resource material or themes. The stimulus must be developed practically and co-operatively. Candidates must keep a working notebook throughout the test to record their process, analysis and evaluation.

Activities within the Realisation Test might include:

- Devising and presenting pieces of theatre (scripted or otherwise);
- Creating pieces of participatory drama or theatre designed for a particular audience;
- Exploring problems through the use of role-play.

Coursework

Coursework is marked by the teacher. It is continually assessed and is expected to be practical in content. Teachers set their own task or they may choose set Coursework tasks from exemplars provided by the Board. Coursework activities might include:

- Devising and presenting pieces of theatre (scripted or otherwise);
- Creating pieces of participatory drama or theatre designed for a particular audience;
- Exploring problems through the use of role-play.

Award of Grades

Papers 1 and 2 carry 40% of the total marks. Both papers are externally set and externally marked. Coursework is worth 60%. It is marked by the teacher and internally standardised by the Centre. The Realisation Test carries 100% of the grade. It is marked by the teacher and standardised by the Centre. An external Moderator will visit at some point in the test to ensure its proper conduct

2. NEAB 2000 GCSE DRAMA

Aims

The aims of the GCSE course are to enable candidates to develop:

1. An enjoyment and appreciation of live theatre;
2. An involvement in the exploration and enactment of human experience through drama and theatre;
3. Practical abilities in related skills;
4. The research skills necessary to acquire relevant information;
5. An appreciation of the technical and historical aspects of drama and theatre;
6. An understanding of the place and function of drama in modern society;
7. A capacity for self-evaluation;
8. The ability to appreciate and evaluate the work of others;
9. The ability to work together as a group displaying awareness of and sensitivity to others;
10. Related social skills such as self-confidence, concentration, self-discipline and communication;
11. The ability to carry out further study of theatre.

Assessment objectives

The GCSE syllabus will assess the candidate's ability to:

1. Demonstrate knowledge and understanding of practical skills and techniques relevant to drama and theatre arts;
2. Respond imaginatively and relevantly to a given stimulus in a dramatic context;
3. Demonstrate practical skills and techniques associated with drama and theatre arts;
4. Evaluate work carried out in studies relating to drama and theatre arts.

Scheme of assessment

Candidates will specialise in two of the following five Areas of Study. One will be assessed in the Controlled Test, one by Coursework

Improvisation, Scripted performance. Set and lighting design, Properties, Costume & Make Up. Improvisation is defined as any non-scripted work in drama, dance-drama or mime. Candidates may work as individuals or in a group. Scripted performance may involve using either a published or unpublished text. Candidates may work as individuals or in a group.

The controlled test

The test is set by the Board, internally assessed and externally moderated. It carries 40% of the total Marks.

Candidates may start work on the test from the beginning of December. From that date they may carry out research work with teacher guidance before starting the test in which they have a total of 15 hours to complete the work. Candidates' work must be in a different area from that submitted for assessment in the coursework component. In the case of improvisation and scripted performance a theme will be given (a text is also suggested for the scripted performance but this is not prescriptive). For Other Areas of Study an extract is provided as a stimulus.

The work is marked by the teacher but the whole process is externally moderated.

Coursework

The Coursework component consists of two parts. 40% of the marks are awarded for practical work, 20% for written work.

The candidate's work in this Area of Study must differ from that undertaken in the Controlled Test.

Improvisation: Candidates are required to offer two improvisations for assessment and submit written work based on the development and presentation of them.

Scripted Performance: Candidates are required to offer for assessment two contrasting roles from separate plays and submit written work based on the development and performance of the two extracts.

Set Design and Lighting: Candidates offer a design and scale model for a selected play with a lighting design for the same scene. Written work will detail the planning, organisation and design.

Costume and Make-up: Candidates offer one costume and complementary make-up design for a character from any selected play. The costume must be made but not necessarily by the candidate. The make-up must be applied by the candidate on the person demonstrating the completed costume.

Properties: Candidates offer three properties (two of which may be masks) for use in a scene from a selected play. Written work will detail the planning, organisation and design.

Award of Grades

Moderation of written work will take place on the basis of detailed scrutiny by an NEAB moderator of a sample of candidates. Practical coursework is moderated by the Board via a statistical comparison of marks submitted for coursework alongside those submitted for the controlled test

3. SEG 2000 GCSE DRAMA AND THEATRE ARTS

Aims

A course based on this syllabus should encourage candidates to develop:

1. An interest in, and understanding of, a range of drama and theatre experiences;
2. Increased self and group awareness;
3. Imaginative, creative, communication and social skills.

Assessment objectives

The examination will assess candidates' ability to:

1. demonstrate knowledge and understanding of practical skills and techniques
2. Respond to material, demonstrating that they can:
 - 2.1 Organise the response in the appropriate form for communication;
 - 2.2 Work with sensitivity to the needs of group relationships and interaction;
 - 2.3 Analyse and evaluate the effectiveness of their own ideas and those of others.

Scheme of assessment

A) Practical component: 60% of the total marks

Candidates present practical work for any two of fourteen components: Scripted performance. Devised work for performance to an audience. Theatre in Education presentation. Improvisation (one polished and one spontaneous), Dance/Drama, Set design and construction. Lighting, Sound, Costume, Make-up, Mask, Puppetry, Properties, Stage management.

All options are divided into two parts:

- a) preparatory and exploratory work
- b) performance/demonstration or demonstration/artefact.

The practical component is internally assessed and externally moderated. Each part (a and b) must be awarded a single mark out of 30.

Moderation is by means of area standardisation meetings followed by moderation visits to a sample of centres.

B) Written paper: 40% of the total marks. 1 1/2hrs duration

The written paper is externally set and externally marked.

Candidates answer any two questions from a choice based on the following Areas of Study:

A. Review of a play studied from a performance perspective. (Choice of 4 questions). Candidates must take a copy of the text into the exam room.

B. Review of live professional or non-professional theatre seen by the candidate. (Choice of 3 questions). Candidates may take personal notes relating to the production into the exam room.

C Review of a series of related practical activities undertaken by the candidate. (Choice of 3 questions). For example, for one of the practical options; for a theme developed through practical sessions; for the candidate's dramatic activity outside lesson time. Candidates may take notes in with them.

If candidates choose to answer two questions from the same Area of Study they must use a different play, production or series of activities in answer to each question.

4. EDEXCEL 2000 GCSE DRAMA

Aims

The aims describe the educational purposes of a course in Drama. Some are reflected in assessment objectives, others are not because they cannot readily be translated into assessable objectives. The course aims to enable each candidate to:

1. Use the drama form to:
 - a) respond to a variety of stimuli
 - b) actively identify with a variety of roles and situations leading to a deeper understanding of the chosen context
 - c) order experience through drama by recalling, recognising and finding form to explore ideas, issues and feelings
 - d) develop imagination, sensitivity and self-confidence
 - e) encourage personal and group creative expression and co-operation
 - f) create his or her own performances
 - g) gain practical understanding of various dramatic skills and forms which may be employed by the art to communicate with an audience
 - h) become aware of the contribution that different elements make towards the total effect achieved by performance and to know how to use some of them
 - i) appreciate texts in a working context
2. Evaluate their own work and the work of others.
3. Appreciate and understand drama as an art form.
4. Use the drama process to promote equal opportunities by avoiding gender, ethnic, religious, political and other forms of bias.

Assessment objectives

The examination will test the candidates' ability to:

1. explore issues, ideas and feeling using the appropriate drama form;
2. adopt and perform roles within the drama
3. contribute to the development and realisation of ideas within a group
4. discuss the use of different drama forms in their own work and the work of others
5. evaluate the effectiveness of their own work and the work of others in using the medium of drama to communicate with an audience
6. respond to the opportunities offered by text and / or other stimuli and will be able to demonstrate an appropriate response
7. demonstrate the use of performing skills or design and technical skills.

Subject content

Study for this examination involves engaging in the following elements of the subject. All elements assume an awareness of drama as an art form.

Language of Drama: movement, voice, words, space, sound, light and design elements.

Improvisation: (drama executed without a formal scripted framework) The work should arise from a wide range of stimuli including text, story, image, sound and artefact.

Text: each candidate must explore a variety of texts in a practical way. These should include a variety of play texts and other material such as poems, original writing, newspaper extracts etc.

Evaluation: this should occur throughout the course in practical and written work.

Performance: practical work must involve the use of drama for communicating with others and must demonstrate awareness of the effect that the choice of visual, aural and spatial elements have on performance. Candidates may engage in performance either through their use of performing skills or use of design and technical skills.

Scheme of assessment

The examination is in three parts:

Paper 1 - Improvisation (internally assessed and externally moderated)	
	40%
Paper 2 - Evaluative Commentary (internally and externally moderated)	20%
Paper 3 - Performance (externally examined)	40%

Paper 1: Improvisation will be the candidate's contribution in normal class lessons based on a variety of stimuli as suggested in the syllabus content. Teachers mark achievement in Improvisation and produce a Record of Work. Assessment is carried out over a period of four weeks in a series of lessons lasting between 8-10 hours. This should take place between the last half of the Autumn Term and the first half of the Spring Term. One session must be recorded and submitted on VHS. Work for Paper 1 must not be rehearsed work for the Paper 3 performance

Paper 2: Candidates submit three units of work between 300 - 1000 words. The units may employ a variety of written forms eg writing in role, note, illustrative work and sketches. The units will be:

1. one which arises from improvisations) which has taken place as part of the course
2. one which is a critical account of a live theatrical production written as a member of the audience
3. a critical account of a live theatrical production written as a member of the audience.

- At least one unit must be based on work arising from text.
- Unit One can be based on work done for Paper 1. Unit Two can be based on the
- Paper 3 performance.
- A live theatrical production can be work performed by other students, an amateur or professional production but not a video.
- Units one or two can be from the viewpoint of performer and / or designer and technician.

Paper 3: This is a practical test of a Performance in English. Group work is essential. Candidates will be examined in either acting gr. design and technical skills or performing to an identified audience. Minimum length of performance is 15 minutes, one hour maximum (i.e. approx. 15 mins per candidate)

The Performance of candidates offering acting skills may be either an original piece devised by the candidates or an extract from a piece of scripted material. The minimum number in the group is 3 and the maximum 12.

Where the performance piece is devised and / or directed by the candidates the teacher's task is to guide and advise. Where the teacher directs the performance, the task is to give a sense of direction and ensure that all candidates have the opportunity for the ownership of roles.

The Design and Technical skills offered must be part of the Paper 3 performance seen by the visiting examiner. Each candidate should make a presentation of their plans and paper work to the examiner after the performance and justify their ideas and design decisions. The examiner will not interview them.

A Student's Guide to the AS and Advanced GCE in Drama & Theatre Studies

Q1: What do I need to know or be able to do before taking this course?

It is useful to have taken Drama at GCSE level but not essential. It is important that you are interested in gaining a greater understanding of how theatre and plays work and that you are keen to be involved with performances.

Q2: What will I learn on this course?

The course demands practical, creative and communication skills in almost equal measure. You will extend your ability to create drama and theatre, either in a performing or production role. You will also be required to write about drama and to develop your powers of analysis to become an informed critic. The course will involve taking part in drama productions, as well as studying plays and playwrights.

Q3: What kind of student is this course suitable for?

You need to be curious about issues and ideas and have a creative instinct for communicating your views through drama. You may be keen on acting, writing or on the visual and technical side of theatre and wish to develop your skills in some or all of these areas. Equally you will be interested in going to the theatre to see plays performed by different theatre companies.

Q4: What examinations will I have to take to get my qualification?

1. AS

AS is short for Advanced Subsidiary. This is the first half of the Advanced GCE course. It is a stepping-stone to the full Advanced GCE qualification. You can take just the AS on its own at the end of the first year, if you and your tutor agree that this is best for you. You can even decide at the end of the AS course whether or not to continue on to take the full Advanced GCE qualification. The AS consists of the following three units:

Unit 1 Exploration of drama and theatre 15%

In this unit you will be introduced to at least two plays, by one or more playwrights. You may also look at the work of some famous theatre directors or theatre companies. Your tutor will take you through the chosen plays to look at the ways in which a play is put together, and to examine what you have to do to bring it to life on the stage. The plays that you study could have been written quite recently or hundreds of years ago, and you will learn something about the conditions under which a play was first written and performed. As well as undertaking detailed practical study of the plays, you will begin to acquire a wider vocabulary and knowledge of drama and theatre, to use in the rest of the course.

Your tutor will explore the two plays with you through a series of practical workshops. You will be assessed on both your practical work and notes that you keep about what you have learnt about the two plays. Your work for this unit will be marked by your tutor.

Unit 2 Text in performance –1 20%

In this unit you will perform a role in a production of a play. The play will not have been studied in Unit 1, but could be by one of the playwrights studied in that unit. In preparation for this unit you will take part in workshops that will help you to develop your performance or design skills. Your tutor may well try out several different scenes from different plays to find a play that suits the group and you as an individual. You may also be asked to audition for a part in the play. As a performer, you will have to learn lines and think about how to play a part in order to convince your tutor (the director), that you are the right person for the role. If you have an interest in lighting, sound, set, mask or costume design, you can discuss with your tutor the possibilities of taking on a role on the production side. If you are also studying Art and Design, you might find that this part of the course is a useful and original way of developing and applying your art and design skills.

The exam for this unit takes the form of a practical test. You will be assessed on how well you use your performing or design skills in the performance. This unit is linked with Unit 3 and during the rehearsals you will need to keep notes to record your thoughts, observations and questions about the production. You will be able to refer to these notes during the examination for Unit 3.

Unit 3 Text in context -1 15%

This unit is partly linked to Unit 2 where you took on the role of performer or designer in a production of a play. During the process of rehearsing the play, you will learn something

about the conditions under which the play was originally written and performed. You will also need to consider the relevance of the play to a contemporary audience, and what the play means to you as an actor or designer. The second part of this unit is based on performances you have seen during the course.

In the exam for this unit, you will answer one question asking you to discuss aspects of the play you performed for Unit 2, and to evaluate the way in which your interpretation as an actor or designer communicated the playwright's intentions to an audience. You will also answer a second question using your notes taken during a theatre visit to show your understanding and appreciation of "live" theatre. The examination lasts for two hours.

2. *Advanced GCE*

The full Advanced GCE qualification is made up of the AS units plus three more units studied at a higher level. You don't necessarily have to take the full Advanced GCE qualification; you can still get a certificate just for the AS. Your tutor will advise you on what is best. If you do decide to take the second half of the course, it will cover the following three units:

Unit 4 Devising 20%

For this unit, you will work in a group of between three and twelve students to devise an original piece of drama for presentation to an audience. This will be based on criteria set by your tutor: a stimulus such as an idea, a fragment of a story, or an image; a specific audience such as primary school children; or both. You will be assessed on your personal contribution to the devising process and the performance.

You will need to keep a Structured Record that will enable you to reflect upon and analyse the process. You will be encouraged to devise a different kind of drama from the plays you looked at in Units 1, 2 and 3. Your tutor will be marking you on both the creative process and the performance. Three quarters of the marks will be based upon the content of your Structured Record and your tutor's observations, and the other quarter upon your performance as an actor or your contribution as a designer. The performance will be recorded on video.

Unit 5 Text in Performance - II 15%

This unit focuses on the in-depth study of one further play studied from the point of view of a director, designer or performer. You will explore the chosen play and select an appropriate scene or montage of scenes to demonstrate the essence of your interpretation in a workshop performance. You will work in a group of between 3 and 6 on a presentation lasting between 15 and 30 minutes. You can be assessed on your contribution to the performance as a performer, a designer or as a director. The workshop performance will be assessed by a visiting examiner.

Unit 6 Text in Context - II 15%

This unit requires the study of a further two plays. In Section A you will study one play from a choice of two from the point of view of a director and you will be required to develop and shape your ideas for a fully thought through production. The choice in this section for 2002 and 2003 is either 'The Beggar's Opera' by John Gay or 'The Trojan Women' by Euripides and Edexcel will provide you with your own copy of the script to work on. In Section B you are required to study and research the production history of a play written and performed between 1575 and 1720 and to evaluate the ways in which directors, designers and performers have used the medium of drama to interpret the chosen play. This should include a contemporary production of the play seen at first hand.

Section A (10%) requires you to relate your ideas for the whole play to an extract set in the examination and to answer a general question demonstrating your knowledge and understanding of the social, cultural and/or historical contexts of the play.

Section B (5%) requires you to compare two productions of the play that you have researched and to evaluate the effectiveness of the way in which the medium of drama has been used to create the performances.

You will have two and a half hours to complete the examination questions.

Q5: Are there opportunities to develop Key Skills as part of this course?

As well as covering advanced level study of drama and theatre, the course will enable you to develop Key Skills, which will be essential to you in whatever you go on to do afterwards:

- *Application of number:* Utilise appropriate measurements or statistics in budgeting and theatre design
- *Communication:* Discuss and present ideas and opinions concerning a drama production you are part of, a production you have seen, or a play/playwright you have studied

- *Improving own learning and performance*: Plan for a production and keep comprehensive notes
- *Information technology*: Use the Internet as a research tool
- *Problem solving*: Work within constraints to create an effective production
- *Working with others*: Contribute to creating drama and collaborate effectively with fellow performers/designers

Q6: *What could I go on to do at the end of my course?*

This AS and Advanced GCE can lead to further study in Drama, Theatre Studies and Performing Arts in Higher Education at degree or HND level. It can be used as part of your course to broaden your studies and may lead on to a career in the performing arts industries.

Drama and Theatre Studies AS and Advanced GCE complements a range of subjects and is useful in building confidence and improving presentation skills in a range of careers.

Marigold Ashwell

Αθήνα 15/12/2000