

Contents

WJEC GCSE in DRAMA

For Teaching from 2012 For Award from 2014

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This is a linear specification: all assessments must be taken at the end of the course.

DRAMA

SUMMARY OF ASSESSMENT

UNIT ONE: Devised Practical Performance (60%)

Controlled Assessment

120 marks (120 UMS)

TASK ONE – 40% Devised Performance (AO1, AO2)

Candidates will devise a practical performance based on a theme, linked with a practitioner or genre.

- Candidates may choose **either** acting or a theatre design skill;
- Teachers record the work on DVD/Video;
- Internally assessed and externally moderated with task two.

TASK TWO – 20% Devised Performance Report (AO3)

Candidates will complete a written report on the practical work they completed in Task One, under formal supervision.

- The report should include details of live performances candidates have seen, that have influenced their practical work; details on decision making; the inclusion of technical elements and the content of the piece and an evaluation of their own work and that of the group;
- Internally assessed and externally moderated with task one.

UNIT TWO: Performance from a Text (20%)

External Assessment

50 marks (40 UMS)

Candidates will be assessed on **either** their acting **or** a theatre design skill, in a scene from a published play.

- Candidates to work in groups of between 2 to 5 members;
- No more than two additional design candidates per group, each working on a different skill;
- Externally assessed by a visiting examiner in April/May.

UNIT THREE: Written Examination (20%)

Written Paper: 1½ hours

50 marks (40 UMS)

Candidates will be assessed on their ability to analyse **one** set text as an actor, designer and director and to evaluate practical work completed in Unit 2.

AVAILABILITY OF ASSESSMENT AND CERTIFICATION

	Entry Code		June 2014 and each year thereafter
	Subject	Option*	
Unit One	4151	01 or W1	✓
Unit Two	4152	01 or W1	✓
Unit Three	4153	01 or W1	✓
Subject Award	4150	LA or UL	✓

* Option Codes

English Medium 01, Welsh Medium W1 - for units
English Medium LA, Welsh Medium UL - for subject award

Qualification Accreditation Number: 500/4619/6

This is a linear specification: all assessments must be taken at the end of the course.

DRAMA

1 INTRODUCTION

1.1 Rationale

This specification fosters candidates' creativity, personal growth, self confidence, communication and analytical skills through the acquisition of knowledge, skills and understanding and the exercise of the imagination. It promotes pupils' involvement in and enjoyment of drama as performers, devisers, directors and designers. It provides opportunities for students to attend professional and community dramatic performances and to develop their skills as informed and thoughtful audience members.

Through the study of this specification, pupils will be given opportunities to participate in and interpret their own and others' drama. They will investigate the forms, styles, and contexts of drama and will learn to work collaboratively to develop ideas, to express feelings, to experiment with technical elements and to reflect on their own and others' performances.

By studying GCSE Drama, pupils will learn more about the subject and its contribution to social and cultural commentary and will come to appreciate that drama, whether intended for audiences or not, provides significant opportunities for expressing cultural and personal identity.

1.2 Aims and Learning Outcomes

This GCSE specification in Drama aims to encourage students to be inspired, moved and changed by following a broad, coherent, satisfying and worthwhile course of study. It aims to prepare learners to make informed decisions about further learning opportunities and career choices.

Following a course in GCSE Drama will enable students to:

- actively engage in the process of dramatic study in order to develop as effective and independent learners and as critical and reflective thinkers with enquiring minds;
- work imaginatively and creatively in collaborative contexts, generating, developing and communicating ideas;
- reflect on and evaluate their own work and the work of others;
- develop and demonstrate competence in a range of practical, creative and performance skills;
- develop a basis for their future role as active citizens in employment and society in general as well as for the possible further study of drama;
- consider and explore the impact of social, historical and cultural influences on drama texts and activities.

1.3 Prior Learning and Progression

Although there is no specific requirement for prior learning, this specification builds upon the work carried out in Key Stages 1 – 3.

This specification may be followed by any candidate, irrespective of their gender, ethnic, religious or cultural background. It is not age specific and, as such, provides opportunities for candidates to extend their life-long learning. It provides a suitable foundation for the study of GCE Drama, for a range of Level 2 or 3 courses specialising in acting or technical production skills or direct entry into employment. In addition, the specification provides a coherent, satisfying and worthwhile course of study for candidates who do not progress to further study in this subject.

1.4 Equality and Fair Assessment

GCSEs often require assessment of a broad range of competences. This is because they are general qualifications and, as such, prepare candidates for a wide range of occupations and higher level courses.

The revised GCSE qualification and subject criteria have been reviewed to identify whether any of the competences required by the subject presented a potential barrier to any disabled candidates. If this was the case, the situation was reviewed again to ensure that such competences were included only where essential to the subject. The findings of this process were discussed with disability groups and with disabled people.

Some aspects of the practical assessment may present difficulties to candidates with particular disabilities. However, the choice of roles (e.g. technical design options) in taking the practical assessment will mitigate the effects of this potential barrier.

Reasonable adjustments are made for disabled candidates in order to enable them to access the assessments. For this reason, very few candidates will have a complete barrier to any part of the assessment. Information on reasonable adjustments is found in the Joint Council for Qualifications document *Regulations and Guidance: Access Arrangements, Reasonable adjustments and Special consideration*. This document is available on the JCQ website (www.jcq.org.uk).

Candidates who are still unable to access a significant part of the assessment, even after exploring all possibilities through reasonable adjustments, may still be able to receive an award. They would be given a grade on the parts of the assessment they have taken and there would be an indication on their certificate that not all of the competences have been addressed. This will be kept under review and may be amended in future.

1.5 Classification Codes

Every specification is assigned a national classification code indicating the subject area to which it belongs. The classification code for this specification is 5210.

Centres should be aware that candidates who enter for more than one GCSE qualification with the same classification code will have only one grade (the highest) counted for the purpose of the School and College Performance Tables.

Centres may wish to advise candidates that, if they take two specifications with the same classification code, schools and colleges are very likely to take the view that they have achieved only one of the two GCSEs. The same view may be taken if candidates take two GCSE specifications that have different classification codes but have significant overlap of content. Candidates who have any doubts about their subject combinations should check with the institution to which they wish to progress before embarking on their programmes.

2 CONTENT

This GCSE specification in Drama is designed to give pupils a broad and balanced experience of drama. Although each of the units has its own assessment focus, it is vital that the content of the specification is taught in a holistic method, so that the skills are not learned in isolation but are integrated, to ensure that candidates learn how to apply knowledge and understanding across a range of dramatic activities.

This GCSE specification requires candidates to demonstrate knowledge and understanding of:

- different genres and performance styles ;
- the ways in which meaning is communicated through drama;
- a range of staging and performance conventions;
- drama terminology and how to use it appropriately;
- how plays are constructed and realised through the study of at least one substantial published play;
- how to create, interpret and communicate a role or character;
- drama within its social, cultural and historical context.

Candidates studying Drama at GCSE will develop the ability to:

- use improvisation skills in a range of drama contexts;
- apply performance and/or production skills;
- select, synthesize and use ideas and skills to create drama;
- acquire reflective and evaluative skills in response to a range of dramatic texts;
- work collaboratively and creatively to achieve shared dramatic intentions.

The following grid outlines how the above points are addressed in each unit of this specification.

ASPECT	UNIT	METHOD
Different genres and performance styles.	Units 1, 2, 3.	Exploration of a variety of dramatic genres and styles (i.e. TIE, physical theatre, etc.) and practitioners (e.g. Stanislavski, Brecht, etc.), through devised and scripted practical work.
The ways in which meaning is communicated through drama.	Units 1, 2, 3.	Exploration of themes in scripted and devised practical work.
A range of staging and performance conventions.	Units 1, 2, 3.	Practical exploration of staging and performance conventions such as theatre in the round, proscenium, etc.
Drama terminology and how to use it appropriately.	Units 1, 2, 3.	Familiarity with and use of terminology such as that included in the A-Z glossary in Appendix I (page 33).
How plays are constructed and realised through the study of at least one substantial published play.	Units 2, 3.	Practical work exploring issues such as how tension is created through dialogue, dramatic climax and subtext, etc.

ASPECT	UNIT	METHOD
How to create, interpret and communicate a role or character.	Units 1, 2, 3.	Practical work, exploring use of voice, movement and relationships with other characters, linked to practitioners such as Stanislavski.
Drama within its social, cultural and historical context.	Units 1, 2, 3.	Study of the background of plays or stimulus material and how this influences the practical process.
Use improvisation skills in a range of drama contexts.	Units 1, 2, 3.	Unit 1: improvisation as part of the group devised performance. Unit 2 and Unit 3: improvisation to assist candidates in the study of the text.
Apply performance and/or production skills.	Units 1, 2, 3.	In Unit 1 and Unit 2 candidates will opt to develop and apply either performance or production skills. In Unit 3 candidates will be expected to apply both performance and production skills within the study of the chosen text.
Select, synthesize and use ideas and skills to create drama.	Units 1, 2, 3.	Collective work on the selection, synthesis and use of ideas and skills to create devised and scripted work.
Acquire reflective and evaluative skills in response to a range of dramatic texts.	Units 1, 2, 3.	Unit 1 (written task) and Unit 3: reflection and evaluation of their own performance and that of others. Unit 1, Unit 2 and Unit 3: process of preparing a play for performance will exercise reflective and evaluative skills.
Work collaboratively and creatively to achieve shared dramatic intentions.	Units 1, 2, 3.	Collaborative work to achieve shared dramatic intentions in devised and scripted work.

2.1 Devised Practical Performance (Unit 1: 60%: Controlled Assessment)

The devised practical performance requires candidates to undertake devising and improvising/creating original pieces of drama, culminating in a final performance. When the work is completed, candidates will complete a written report outlining influences, aspects of process and an evaluation of their own and others' performances.

Candidates will participate in a practical presentation that will be a group-devised drama.

They may choose one of the following options:

- (i) acting;
- (ii) theatre design in lighting;
- (iii) theatre design in sound;
- (iv) theatre design in scenic production;
- (v) theatre design in costume and make-up.

The performance should enable candidates to demonstrate their knowledge, understanding and skills in:

(i) Acting

- (a) creating and understanding the process of devising through interpreting the specific theme/practitioner/genre by using, where appropriate, a variety of theatrical media such as monologue, script, improvisation, mime, dance, song, music, lighting, sound, costume, set, make up, etc.;
- (b) the development and realisation of practical ideas;
- (c) effective use of voice and movement to create character;
- (d) appreciating the changing relationship between characters in a group;
- (e) devising work that engages the audience.

There must be interaction between the candidates in character or role and other characters or roles in the performance.

Due regard must be given by centres to the appropriateness of the material, matched to the age, ability and aptitude of the candidate(s).

(ii) Theatre design in lighting

Candidates will light the performance of the acting group with whom they have been working. They will need to keep records of the design process that includes research notes, sketches, lighting plot or cue sheets and the rationale for the design chosen.

- (a) creating and understanding the process of devising through interpreting the specific theme/practitioner/genre by using, where appropriate, a variety of theatrical media such as monologue, script, improvisation, mime, dance, song, music, lighting, sound, costume, set, make up, etc.;
- (b) the development and realisation of ideas to create various moods/atmospheres through available resources with attention to intensity, focus, special effects, front/back projection, side-lights, fresnels, profile spots and floats;
- (c) the effective and correct use of the lighting board and the use of varied lighting states, including the use or research of various lanterns, incorporating knowledge of colour through the use of gels, gobos, positioning and safety features;
- (d) the effective operation of the lighting during performance, including sensitivity to and interaction with the performers and other technicians, and appropriate use of the lighting plot and cue sheets.

(iii) Theatre design in sound

Candidates will provide a sound sequence for the performance of the group with whom they have been working. They will need to keep records of the design process that includes research notes, sketches, sound plot or cue sheets and the rationale for the design chosen.

- (a) creating and understanding the process of devising through interpreting the specific theme/practitioner/genre by using, where appropriate, a variety of theatrical media such as monologue, script, improvisation, mime, dance, song, music, lighting, sound, costume, set, make up, etc.;
- (b) the development and realisation of ideas to create various moods/atmospheres through available resources with attention to music and/or sound effects, including live and recorded sounds;
- (c) the effective and correct use of any sound equipment used (mixing desk, CD players, etc.) and the use of varied sound as appropriate to the atmosphere;
- (d) the effective operation of the sound during performance, including sensitivity to and interaction with the performers and other technicians, and appropriate use of the sound plot and cue sheets.

(iv) Theatre design in scenic production

Candidates will design and, where appropriate, construct the scenery/stage effects for the performance of the group with whom they have been working. They will need to keep records of the design process that includes research notes, sketches, or cue sheets and the rationale for the design chosen.

- (a) creating and understanding the process of devising through interpreting the specific theme/practitioner/genre by using, where appropriate, a variety of theatrical media such as monologue, script, improvisation, mime, dance, song, music, lighting, sound, costume, set, make up, etc.;
- (b) the development and realisation of ideas to create various moods/atmospheres through available resources with attention to the use of space, levels, entrances, exits, wings, flats, rostra, drapes/tabs, backdrop/cyclorama, sight lines, designs including ground, plans, and sketches, etc.;
- (c) the effective and correct use of materials, colour, appropriate use of space and safety features, etc. and the correct use of a model set. This may not be the actual set produced, but a model of the candidate's intention, showing what he/she would like to produce. It can be a 'real' model or one that is computer generated;
- (d) the effective operation of the set during performance, including sensitivity to and interaction with the performers and other technicians, involving setting and striking, scene changes and manoeuvrability.

(v) Theatre design in costume and make-up

Candidates will design the costuming and make-up for **two** actors in the performance group with whom they have been working. They will need to keep records of the design process that includes research notes, sketches, or cue sheets and the rationale for the design chosen.

- (a) creating and understanding the process of devising through interpreting the specific theme/practitioner/genre by using, where appropriate, a variety of theatrical media such as monologue, script, improvisation, mime, dance, song, music, lighting, sound, costume, set, make up, etc.;

- (b) the development and realisation of ideas to create various moods/atmospheres through available resources with attention to the use of fabrics, garments, hair styles, wigs and make-up for specific requirements of the performance;
- (c) the correct use of equipment including accurate cutting, sewing, adapting, fitting, fabric painting, use of make-up and hair-styling the effective and correct use of materials, including creation of colour charts, fabric swatches, colour patterns, characterisation in make-up, etc. to form a valid relationship between character and design;
- (d) the effective appearance of costume and make up in performance, including sensitivity to the performers and other technicians, use of colour, fitting, appropriateness to movement, suitability to character and organisation, etc.

In all cases, candidates' theatre designs must contribute directly to the work of the acting group. Each theatre design skill can be offered only **once** within each group.

The work selected for Theatre Design should have sufficient scope for the particular production skill(s) to be adequately and fairly assessed. Teachers must guide the process to ensure that each candidate has an opportunity to demonstrate capabilities in the chosen design skill.

2.2 Performance From a Text (Unit 2: 20%: External Assessment)

Whilst working on a performance from a text, it is expected that pupils will gain a deeper understanding of the skills required to interpret published texts through performance, evaluation and analysis, including the social, cultural and historical contexts.

Candidates are expected to perform, either through acting or demonstrating a theatre design skill, in a **scripted** performance from a **published** text of their choice.

The specification content is addressed in paragraph 2.1. of the devised practical performance. In addition, candidates must fulfil the intentions of the playwright from the scripted text.

The **approximate** timings are the same as those set out in the devised practical performance:

Two candidates: between five and ten minutes

Three candidates: between ten and fifteen minutes

Four and five candidates: between fifteen and twenty minutes

It should be noted that candidates must **not** perform scenes from the text they will study for the Unit 3 examination.

2.3 Written Examination (Unit 3: 20%: External Assessment)

Candidates will study **one** set text from the list below. It is expected that candidates will study the texts practically, considering different genres and performance styles, the interpretation and communication of character, the application of production skills, the construction of the play and its social, cultural and historical context.

Centres are requested to note that there will be a change to the GCSE Drama Unit 3 texts for teaching in September 2013 with the **first assessment of these texts taking place in the 2015 summer series**. The list of updated texts is as follows:

1. *Burning Monkey* by Sera Moore Williams (Methuen: 9781472528391)
2. *Macbeth* by William Shakespeare (Penguin Classics: 9780141013695)
3. *Our Town* by Thornton Wilder (Penguin Classics: 9780141184586)
4. *Face (The Play)* by Benjamin Zephaniah and Richard Conlon (Heinemann: 9780435233440)
5. *Confusions* by Alan Ayckbourn (Heinemann: 9780435233009)

In addition to the set text, candidates will be expected to provide an evaluation of their group's Unit 2 performance from a text.

3

ASSESSMENT

3.1 Scheme of Assessment

Assessment for GCSE Drama is untiered, i.e. all units cater for the full range of ability and allow access to grades A*-G for the subject award.

The scheme of assessment will consist of:

- (a) two controlled assessments (Unit 1, Devised Practical Performance: 60%)
- (b) two terminal external assessments (Unit 2, Performance from a text: 20% and Unit 3, Written Examination: 20%)

3.1.1 Devised Practical Performance (Unit 1: Controlled Assessment: 60%)

This work will be internally assessed by the teacher using the assessment criteria. The centre will record **all** of the work on video or DVD and submit it for moderation to WJEC. The completed Unit 1 proforma, centre approval form and centre mark sheets should also be included. (Appendix II).

The presentation made by technical candidates should also be recorded and submitted to the moderator.

For the written report, the moderator will only need to see the reports completed by the candidates. There is no need to send any supplementary materials and/or appendices.

Further guidelines regarding the controlled assessment can be found in section 5.

3.1.2 Performance from a Text (Unit 2: External Assessment: 20%)

This performance will be externally assessed by a visiting examiner during the summer term. This assessment forms part of the terminal examination. The examiner will use the assessment criteria as outlined in Appendix III and also in the Specimen Assessment Materials.

Centres will be requested to complete a pro-forma outlining the texts used by centres, the number of candidates per group and the duration of each performance (see Appendix III). Centres will also be sent a pro-forma in the spring term, requesting preferred dates for the practical examination within the boundaries set down by WJEC (see Appendix III). Candidates must **not** perform scenes from the text they have selected in Unit 3.

3.1.3 Written Examination (Unit 3: External Assessment: 20%)

Candidates will sit a 1½ examination which will require them to answer questions on **one** set text as an actor, designer and director and to evaluate their Unit 2 performance from a text.

In Section A, candidates will be asked to consider a specific scene from the set text and to answer specific questions on acting and technical design aspects. They will be asked to suggest how an actor would perform in the specified scene and will also be questioned on how they would direct the selected scene with reference to production style, atmosphere and colour.

Candidates must bring an unmarked copy of the text into the examination.

In Section B, candidates will be asked to analyse and evaluate their own and others' performance from a text in Unit 2.

This assessment will take place in the summer term and will be externally assessed by WJEC.

3.2 Assessment Objectives

Candidates will be required to demonstrate their ability to:

- AO1** Recall, select and communicate their knowledge and understanding of Drama to generate, explore and develop ideas.
- AO2** Apply practical skills to communicate in performance.
- AO3** Analyse and evaluate their own work and that of others using appropriate terminology.

The weighting of assessment objectives across examination units is as follows:

	AO1	AO2	AO3	Total
Controlled Assessment: Devised Practical Performance (Unit 1)	15%	25%	20%	60%
External Assessment: Performance From a Text (Unit 2)		20%		20%
External Assessment: Written Paper (Unit 3)	16%		4%	20%
Total Weighting	31%	45%	24%	100%

3.3 Quality of Written Communication

For components involving extended writing (Unit 1B, Unit 3) candidates will be assessed on the quality of their written communication within the overall assessment of that component.

Mark schemes for these components include the following specific criteria for the assessment of written communication:

- legibility of text; accuracy of spelling, punctuation and grammar; clarity of meaning;
- selection of a form and style of writing appropriate to purpose and to complexity of subject matter;
- organisation of information clearly and coherently; use of specialist vocabulary where appropriate.

4 AWARDING, REPORTING AND RE-SITTING

GCSE qualifications are reported on an eight point scale from A* to G, where A* is the highest grade. The attainment of candidates who do not succeed in reaching the lowest possible standard to achieve a grade is recorded as U (unclassified) and they do not receive a certificate.

This is a linear specification in which all assessments must be taken at the end of the course. Where candidates wish to re-sit, external components must be re-taken. The controlled assessment component may also be re-taken according to guidelines given in 'Administration of Controlled Assessment'. Alternatively, the UMS mark for this component may be carried forward for aggregation with the external components when these are re-taken.

Individual unit results are reported on a uniform mark scale (UMS) with the following grade equivalences:

GRADE	MAX.	A*	A	B	C	D	E	F	G
Unit 1	120	108	96	84	72	60	48	36	24
Unit 2	40	36	32	28	24	20	16	12	8
Unit 3	40	36	32	28	24	20	16	12	8
QUALIFICATION	200	180	160	140	120	100	80	60	40

5

ADMINISTRATION OF CONTROLLED ASSESSMENT

The WJEC GCSE Drama specification meets all the regulations for controlled assessment as laid down by the regulatory authorities.

5.1 Rationale for Controlled Assessment

Controlled assessment is a compulsory component of GCSE Drama. It complements the external examination by offering a distinct means of assessment. It is important for a number of reasons.

It enables candidates to:

- carry out creative work in their own time;
- revise and refine their work;
- carry out research and work collaboratively with others;
- engage in important decision making and problem solving.

5.2 Levels of Control

The regulation of controlled assessment in GCSE Drama is split into three stages:

- task setting
- task taking
- task marking

For each stage, the regulatory authorities have specified a certain level of control to ensure that the conditions under which the tasks are set, carried out and marked are robust and consistent between centres and Awarding Bodies. These controls will ensure that the assessment is valid, reliable and authenticated with a high degree of confidence.

5.3 Devised Practical Performance (Unit 1: 60%)

There are two controlled assessment tasks in Unit 1 collectively worth 60% of the total marks available for the specification.

5.3.1 Task One: Devised Practical Performance on a Theme (Unit 1a: 40%)

This task assesses the following assessment objectives:

AO1	Recall, select and communicate their knowledge and understanding of drama to generate, explore and develop ideas.	15%
AO2	Apply practical skills to communicate in performance.	25%

TASK SETTING

Candidates will participate in a practical presentation that will be a group-devised drama.

They may choose **one** of the following options:

- (i) acting;
- (ii) theatre design in lighting;
- (iii) theatre design in sound;
- (iv) theatre design in scenic production;
- (v) theatre design in costume and make-up.

Candidates will select **one** theme from the list below as a basis for their devised performance:

Themes for examination in 2011 and 2012

1. Behind the Door
OR
2. *Dress on A Beach* (image from the 1999 National Theatre production of *The Oresteia*, photograph by Ivan Kyncl)
OR
3. *She's Leaving Home* (song by Lennon/McCartney)
OR
4. *Adre* (song by Gwyneth Glyn)

Candidates should include work on **either** the ideas/theories of a theatre practitioner of their choice (e.g. Stanislavsky, Brecht, Craig) **or** a genre of theatre (e.g. Theatre In Education, Physical Theatre, Musical Theatre). This will need to be clearly defined by the centre on the Unit 1 pro-forma (Appendix I)

The presentation must be rehearsed and directed towards a performance. Candidates may choose to perform from text-based references or an improvised piece devised by the group or a mix of both of these approaches as appropriate.

There should be no **fewer than two** and no **more than five** candidates in each group. Each group should not have more than **two additional candidates** taking the technical option, each candidate offering a **different** technical skill.

Not more than **five** acting candidates will be assessed simultaneously, but this need not exclude essential supporting cast whose performance will not be subject to assessment.

The length of performance should be guided by the following **approximate** timings:

Two candidates: between five and ten minutes

Three candidates: between ten and fifteen minutes

Four and five candidates: between fifteen and twenty minutes

The use of 'read-ins' should be avoided except in exceptional circumstances caused by for example, unavoidable absence of a candidate in a performance.

Candidates offering a technical option will need to prepare a short presentation, no longer than **five minutes**, showing details of their research, technical information, explanation of reasoning behind and influences on the design.

TASK TAKING

- **Authenticity control.**
Candidates may carry out research and initial preparation for their devised task outside of the classroom, but should show their work in progress to the teacher at least **twice** during the rehearsal period, before the final controlled assessment. The final performance must be recorded on DVD or video to ensure authenticity.
- **Feedback control**
The teacher must see the work in progress for each piece at least **twice** during the process. Teachers may suggest improvements to work in general terms, with regard to both the devising and performing aspect but must not direct, or make major contributions to the devising process.
- **Time control**
The total time allocated to this devised performance task should last approximately 30 hours. This does not include individual research and teaching and learning time. This time span is designed to accommodate the needs of those candidates who need extra time due to, for example, learning difficulties. Centres should note the approximate timings for each devised piece as outlined in the task setting paragraph.
- **Collaboration control**
The work of the individual may be informed by working with others but the work of the individual will be assessed.
- **Resources control**
Candidates' access to resources is determined by those available to the centre and can include use of the internet, books, live performances, DVD/Film, props, basic set, costume, sound and lighting equipment, etc.

TASK MARKING

Task Marking is defined as having a medium level of control.

- Teachers mark the task using the marking criteria.
- The awarding body externally moderates the marks using a rank order sample, consistent with the Code of Practice requirements.

Instructions for teachers on internal assessment of Controlled Task

This devised task will be marked out of 80.

The work will be teacher assessed and subject to external moderation.

The criteria on the following pages should be observed.

Unit 1a DEvised PERFORMANCE CRITERIA (ACTING)

MARK RANGE	INDIVIDUAL UNDERSTANDING/ INTERPRETATION	USE OF VOICE AND MOVEMENT	LISTENING AND RESPONDING	MARK RANGE	DEVELOPMENT AND REALISATION OF IDEAS	POWER TO ENGAGE AUDIENCE
0-4	Limited individual interpretation of the theme and understanding of the practitioner/genre within a limited final performance.	Limited use of vocal skills and movement with little characterisation and understanding of the role/s played.	Limited interaction with other characters and limited listening and responding skills demonstrated.	0-2	Limited development of original ideas realised in the final performance.	Limited engagement with the audience.
5-8	Basic individual interpretation of the theme and understanding of the practitioner/genre within a basic final performance.	Basic use of the voice and body showing simple characterisation and a basic requirement of the role/s played.	Basic interaction displayed with other characters with basic listening and responding skills demonstrated.	3-4	Basic development of original ideas realised in the final performance.	A basic performance showing basic engagement with the audience.
9-12	A satisfactory individual interpretation of the theme and understanding of the practitioner/genre within a satisfactory final performance.	Satisfactory use of the voice, body and movement demonstrating understanding of the link between voice, movement and the role/s played.	Satisfactory interaction displayed with other characters with satisfactory listening and responding skills demonstrated.	5-6	Satisfactory development of original ideas realised in the final performance.	A satisfactory performance which demonstrates satisfactory engagement with the audience.
13-16	A good individual interpretation of the theme and understanding of the practitioner/genre within a well managed final performance.	Good use of the body, pace, pause, pitch and accent to show an understanding of the role/s played. Movement and space are used in a disciplined manner.	Good interaction displayed with other characters. Listening and responding is good.	7-8	Good development of original ideas realised in the final performance.	A good performance which sustains the audience interest in the character/s performed.
17-20	An excellent individual interpretation of the theme and understanding of the practitioner/genre within a very sophisticated final performance.	Excellent use of the body, pace, pause, pitch and accent to show an in-depth understanding of the role/s played. Movement and space are used sensitively and in a very disciplined manner.	Excellent interaction displayed with other characters. Listening and responding is excellent.	9-10	Excellent development of original ideas realised in the final performance.	An excellent performance which sustains the audience interest completely throughout the entire performance.

Unit 1a DEvised PERFORMANCE CRITERIA (THEATRE DESIGN IN LIGHTING)

MARK RANGE	INDIVIDUAL UNDERSTANDING/ INTERPRETATION	UNDERSTANDING OF ATMOSPHERE	USE OF VARIED LIGHTING STATES AND THE LIGHTING BOARD	MARK RANGE	DEVELOPMENT AND REALISATION OF IDEAS	LIGHTING IN PERFORMANCE
0-4	Limited individual interpretation of the theme and understanding of the practitioner/genre within a limited final performance.	The lighting design will show limited understanding of the atmosphere in the piece. The design concept may be weak and there may be little application of ideas to the selected scene(s).	Limited use of lighting states. Limited knowledge of the lighting board and any relevant equipment will be presented.	0-2	Limited development of original ideas realised in the final performance.	A limited use of lighting during the performance, if any, will be demonstrated. The running of the lighting design may be awkward and may show little sensitivity to the performance. The lighting makes a limited contribution to the effectiveness of the performance.
5-8	Basic individual interpretation of the theme and understanding of the practitioner/genre within a basic final performance.	The lighting design will show a basic understanding of the atmosphere in the piece. The design concept will be basic and there will be some application of ideas to the selected scene(s).	Basic use of lighting states showing basic understanding of lantern choice, position, colour and intensity. Basic knowledge of the lighting board and any relevant equipment will be presented.	3-4	Basic development of original ideas realised in the final performance.	A basic use of lighting during the performance will be demonstrated. The running of the lighting design may not always be smooth and may not always be sensitive to the performance. The lighting makes a basic contribution to the effectiveness of the performance.
9-12	A satisfactory individual interpretation of the theme and understanding of the practitioner/genre within a satisfactory final performance.	The lighting design will show a satisfactory understanding of the atmosphere in the piece. The design concept will be satisfactory and there will be a satisfactory application of ideas to the selected scene(s).	Satisfactory use of lighting states showing satisfactory understanding of lantern choice, position, colour and intensity. Satisfactory knowledge of the lighting board and any relevant equipment will be presented.	5-6	Satisfactory development of original ideas realised in the final performance.	A satisfactory use of lighting during the performance will be demonstrated. The running of the lighting design will be mostly smooth and will demonstrate a satisfactory sensitivity to the performance. The lighting makes a satisfactory contribution to the effectiveness of the performance.
13-16	A good individual interpretation of the theme and understanding of the practitioner/genre within a well managed final performance.	The lighting design will show a good understanding of the atmosphere in the piece. There will be originality in the design concepts used and a good application of ideas to the selected scene(s).	Good lighting states used which demonstrate a good understanding of lantern choice, position, colour and intensity. Varying lighting states are used in a creative yet disciplined manner. A good knowledge of the lighting board and any relevant equipment will be presented.	7-8	Good development of original ideas realised in the final performance.	A good use of lighting during the performance will be demonstrated. The running of the lighting design will be smooth and will demonstrate a good sensitivity to the performance. The lighting makes a good contribution to the effectiveness of the performance.
17-20	An excellent individual interpretation of the theme and understanding of the practitioner/genre within a very sophisticated final performance.	The lighting design will show an excellent understanding of atmosphere in the piece. There will be strong originality in the design concepts used and a very effective application of lighting techniques linked to the selected scene(s).	Excellent use of lighting states which demonstrate an impressive understanding of lantern choice, position, colour and intensity. Varying lighting states are used in a sensitive and creative, yet disciplined manner. An excellent knowledge of the lighting board and any relevant equipment will be presented.	9-10	Excellent development of original ideas realised in the final performance.	An excellent use of lighting during the performance will be demonstrated. The running of the lighting design will be smooth and will demonstrate a full sensitivity to the performance. The lighting makes an excellent contribution to the effectiveness of the performance.

Unit 1a DEvised PERFORMANCE CRITERIA (THEATRE DESIGN IN SOUND)

MARK RANGE	INDIVIDUAL UNDERSTANDING/ INTERPRETATION	UNDERSTANDING OF ATMOSPHERE	USE OF VARIED SOUND AND EQUIPMENT	MARK RANGE	DEVELOPMENT AND REALISATION OF IDEAS	SOUND IN PERFORMANCE
0-4	Limited individual interpretation of the theme and understanding of the practitioner/genre within a limited final performance.	The sound design will show limited understanding of the atmosphere in the piece. The design concept may be weak and there may be little application of ideas to the selected scene(s).	Limited use of sound. Limited knowledge of any relevant equipment will be presented.	0-2	Limited development of original ideas realised in the final performance.	A limited use of sound during the performance, if any, will be demonstrated. The running of the sound design may be awkward and may show little sensitivity to the performance. The sound makes a limited contribution to the effectiveness of the performance.
5-8	Basic individual interpretation of the theme and understanding of the practitioner/genre within a basic final performance.	The sound design will show a basic understanding of the atmosphere in the piece. The design concept will be basic and there will be some application of ideas to the selected scene(s).	Basic use of sound. Basic knowledge of any relevant equipment will be presented	3-4	Basic development of original ideas realised in the final performance.	A basic use of sound during the performance will be demonstrated. The running of the sound design may not always be smooth and may not always be sensitive to the performance. The sound makes a basic contribution to the effectiveness of the performance.
9-12	A satisfactory individual interpretation of the theme and understanding of the practitioner/genre within a satisfactory final performance.	The sound design will show a satisfactory understanding of the atmosphere in the piece. The design concept will be satisfactory and there will be a satisfactory application of ideas to the selected scene(s).	Satisfactory use of varied sound. A satisfactory knowledge of relevant equipment will be presented.	5-6	Satisfactory development of original ideas realised in the final performance.	A satisfactory use of sound during the performance will be demonstrated. The running of the sound design will be mostly smooth and will demonstrate a satisfactory sensitivity to the performance. The sound makes a satisfactory contribution to the effectiveness of the performance.
13-16	A good individual interpretation of the theme and understanding of the practitioner/genre within a well managed final performance.	The sound design will show a good understanding of the atmosphere in the piece. There will be originality in the design concepts used and a good application of ideas to the selected scene(s).	Good use of sound. Varied sounds are used, including electronic and live sound effects in a creative yet disciplined manner. A good knowledge of relevant equipment will be presented.	7-8	Good development of original ideas realised in the final performance.	A good use of sound during the performance will be demonstrated. The running of the sound design will be smooth and will demonstrate a good sensitivity to the performance. The sound makes a good contribution to the effectiveness of the performance.
17-20	An excellent individual interpretation of the theme and understanding of the practitioner/genre within a very sophisticated final performance.	The sound design will show an excellent understanding of atmosphere in the piece. There will be strong originality in the design concepts used and a very effective application of sound techniques linked to the selected scene(s).	Excellent use of sound. Varied sounds, including electronic and live effects are used in a sensitive and creative, yet disciplined manner. An excellent knowledge of relevant equipment will be presented.	9-10	Excellent development of original ideas realised in the final performance.	An excellent use of sound during the performance will be demonstrated. The running of the sound design will be smooth and will demonstrate a full sensitivity to the performance. The sound makes an excellent contribution to the effectiveness of the performance.

Unit 1a DEVISED PERFORMANCE CRITERIA (THEATRE DESIGN IN SCENIC PRODUCTION)

MARK RANGE	INDIVIDUAL UNDERSTANDING/ INTERPRETATION	UNDERSTANDING OF PERFORMANCE REQUIREMENTS	MODEL AND USE OF EQUIPMENT	MARK RANGE	DEVELOPMENT AND REALISATION OF IDEAS	SET IN PERFORMANCE
0-4	Limited individual interpretation of the theme and understanding of the practitioner/genre within a limited final performance.	The set design will show limited understanding of the atmosphere in the piece. The design concept may be weak as will the décor and colour in relation to the selected scene(s).	A limited model (real or computer generated) will be presented. The model may not reflect the candidate's design concepts. It may also ignore the relevant elements of model making. A limited knowledge of relevant equipment will be presented	0-2	Limited development of original ideas realised in the final performance.	A limited set, if any, presented during the performance. The set changes may be awkward and may show limited sensitivity to the performance. The set makes a limited contribution to the effectiveness of the performance.
5-8	Basic individual interpretation of the theme and understanding of the practitioner/genre within a basic final performance.	The set design will show a basic understanding of the atmosphere of the piece. The design concept will be basic as will the décor and colour in relation to the selected scene(s).	A basic model will be presented (real or computer generated). The model may not always reflect the candidate's design concepts. It may also ignore some of the relevant elements of model making. Basic knowledge of relevant equipment will be presented	3-4	Basic development of original ideas realised in the final performance.	A basic set presented during the performance. The set changes may not always be smooth and will show a basic sensitivity to the performance. The set makes a basic contribution to the effectiveness of the performance.
9-12	A satisfactory individual interpretation of the theme and understanding of the practitioner/genre within a satisfactory final performance.	The set design will show a satisfactory understanding of the atmosphere of the piece. The design concept will be satisfactory as will the décor and colour in relation to the selected scene(s).	A satisfactory model will be presented (real or computer generated). The model will reflect most of the candidate's design concepts. It will also embrace the relevant elements of model making. A satisfactory knowledge of relevant equipment will be presented.	5-6	Satisfactory development of original ideas realised in the final performance.	A satisfactory set presented during the performance. The set changes will be mostly smooth and will demonstrate a satisfactory sensitivity to the performance. The set makes a satisfactory contribution to the effectiveness of the performance.
13-16	A good individual interpretation of the theme and understanding of the practitioner/genre within a well managed final performance.	The set design will show a good understanding of the atmosphere in the piece. There will be originality in the design concepts including décor and colour and a good application of ideas to the selected scene(s).	A good model will be presented (real or computer generated). The model will reflect all of the candidate's design concepts. It will also embrace the relevant elements of model making. A good knowledge of relevant equipment will be presented.	7-8	Good development of original ideas realised in the final performance.	A good set presented during the performance. The set changes will be smooth and will demonstrate a good sensitivity to the performance. The set makes a good contribution to the effectiveness of the performance.
17-20	An excellent individual interpretation of the theme and understanding of the practitioner/genre within a very sophisticated final performance.	The set design will show an excellent understanding of atmosphere in the piece. There will be strong originality in the design concepts including décor and colour and an effective application of design techniques linked to the selected scene(s).	A well made and effective model will be presented. The model will fully reflect all of the candidate's design concepts. It will also embrace the relevant elements of model making. An excellent knowledge of relevant equipment will be presented.	9-10	Excellent development of original ideas realised in the final performance.	An excellent set presented during the performance. The set changes will be smooth and will demonstrate a full sensitivity to the performance. The set makes an excellent contribution to the effectiveness of the performance.

Unit 1a DEVISED PERFORMANCE CRITERIA (THEATRE DESIGN IN COSTUME AND MAKE UP)

MARK RANGE	INDIVIDUAL UNDERSTANDING/ INTERPRETATION	UNDERSTANDING OF PERFORMANCE REQUIREMENTS	RELATIONSHIP BETWEEN CHARACTER AND COSTUME/MAKE UP AND USE OF EQUIPMENT	MARK RANGE	DEVELOPMENT AND REALISATION OF IDEAS	COSTUME IN PERFORMANCE
0-4	Limited individual interpretation of the theme and understanding of the practitioner/genre within a limited final performance.	The costume/make-up design will show limited understanding of the atmosphere in the piece. The design concept may be weak and there may be no application of ideas to the selected scene(s).	Limited relationship between costume/make up and the character evident. A limited knowledge of fabric, colour and any relevant equipment will be presented.	0-2	Limited development of original ideas realised in the final performance.	A limited demonstration of costume/make-up during the performance, if any, will be present. The costume/make-up may show limited sensitivity to the performance. The costume/make-up makes a limited contribution to the effectiveness of the performance.
5-8	Basic individual interpretation of the theme and understanding of the practitioner/genre within a basic final performance.	The costume/make-up design will show a basic understanding of the atmosphere of the piece. The design concept will be basic and there will be a basic application of ideas to the selected scene(s).	Basic relationship between costume/make up and the character evident. A basic knowledge of fabric, colour and any relevant equipment will be presented.	3-4	Basic development of original ideas realised in the final performance.	A basic demonstration of costume/make-up during the performance. The costume/make-up will show a basic sensitivity to the performance. The costume/make-up makes a basic contribution to the effectiveness of the performance.
9-12	A satisfactory individual interpretation of the theme and understanding of the practitioner/genre within a satisfactory final performance.	The costume/make-up design will show a satisfactory understanding of the atmosphere of the piece. The design concept will be satisfactory and there will be a satisfactory application of ideas to the selected scene(s).	Satisfactory relationship between costume/make up and the character evident. A satisfactory knowledge of fabric, colour and any relevant equipment will be presented.	5-6	Satisfactory development of original ideas realised in the final performance.	A satisfactory demonstration of costume/make-up during the performance. The costume/make-up will show a satisfactory sensitivity to the performance. The costume/make-up makes a satisfactory contribution to the effectiveness of the performance.
13-16	A good individual interpretation of the theme and understanding of the practitioner/genre within a well managed final performance.	The costume/make-up design will show a good understanding of the atmosphere in the piece. There will be originality in the design concepts and there will be a good application of ideas to the selected scene(s).	Good relationship between costume/make up and the character evident. A good knowledge of fabric, colour and any relevant equipment will be presented.	7-8	Good development of original ideas realised in the final performance.	A good demonstration of costume/make-up during the performance. The costume/make-up will show a good sensitivity to the performance. The costume/make-up makes a good contribution to the effectiveness of the performance.
17-20	An excellent individual interpretation of the theme and understanding of the practitioner/genre within a very sophisticated final performance.	The costume/make-up design will show an excellent understanding of the atmosphere in the piece. There will be strong originality in the design concepts and an excellent application of ideas to the selected scene(s).	Excellent relationship between costume/make up and the character evident. An excellent knowledge of fabric, colour and any relevant equipment will be presented.	9-10	Excellent development of original ideas realised in the final performance.	An excellent demonstration of costume/make-up during the performance. The costume/make-up will show an excellent sensitivity to the performance. The costume/make-up makes an excellent contribution to the effectiveness of the performance.

5.3.2 Task Two: Devised Practical Performance Report (Unit 1b: 20%)

This task assesses AO3: Analyse and evaluate their own work and that of others using appropriate terminology.

TASK SETTING

Candidates will write a report of up to 1,500 words using the following structures.

ACTING

- (a) **Rationale:** reasons for choice of theme and practitioner/genre, influences and examples of live performances and content of the piece;
- (b) **Development:** character development, use of different rehearsal techniques (hot seating, thought tracking, conscience alley, etc.), development of group work, ideas on technical design elements;
- (c) **Performance:** evaluation of individual performance, evaluation of group performance, evaluation of technical and design elements, evaluation of effective final performance in relation to the chosen theme and genre/practitioner.

THEATRE DESIGN

- (a) **Rationale:** reasons for choice of theme and practitioner/genre, influences and examples of live performances and content of the piece;
- (b) **Development:** initial design ideas, development exploration of ideas, links to group performance, interaction with other technical elements;
- (c) **Performance:** evaluation of individual design, evaluation of other technical elements, evaluation of group performance, evaluation of effective final performance in relation to the chosen theme and genre/practitioner.

Candidates should be given the opportunity to access a range and variety of theatrical performances, where possible.

TASK TAKING

- **Authenticity control.**
Candidates may carry out research and initial preparation for their report outside of the classroom. The report should be written under formal supervision and should take between four to five hours to complete. This can be taken either in one session, or over a series of lessons.
- **Feedback control**
During teaching and learning time, teachers may prepare candidates on how to construct a report, but during the taking of the task, teachers should only display the general structure as outlined above. Teachers may remind candidates of the elements they must include in the report but they must not write or re-draft candidates' work for them.

- **Time control**
The preparation of work for this task will take place at the same time as the practical work (Unit 1a) and should therefore take approximately 30 hours. Candidates are advised to take notes during the rehearsal process. The write up should take place exclusively in class, under formal supervision, and should take between **four to five** hours (in addition to the 30 hours preparation time). This can be taken in one session or over a series of lessons. This time span is designed to accommodate the needs of those candidates who need extra time due to, for example, learning difficulties.
- **Collaboration control**
The work of the individual may be informed by working with others but the work of the individual will be assessed.
- **Resources control**
Candidates' access to resources is determined by those available to the centre and can include use of the computer, books, live theatre performances (including amateur, school and professional productions, TIE, etc).

TASK MARKING

Task Marking is defined as having a medium level of control.

- Teachers mark the task using the marking criteria.
- The awarding body externally moderates the marks using a rank order sample, consistent with the Code of Practice requirements.

Instructions for teachers on internal assessment of Controlled Task

This devised performance written report will be marked out of 40.

The work will be teacher assessed and subject to external moderation.

Unit 1b DEvised PERFORMANCE WRITEN REPORT CRITERA (ACTING)

MARK RANGE	RATIONALE	MARK RANGE	DEVELOPMENT	MARK RANGE	PERFORMANCE
0-2	Limited explanation given for the choice of theme and practitioner/genre. Limited explanation of influences including live performances with little detail of personal application. Limited understanding of their own contribution to the content of the piece demonstrated.	0-4	Limited explanation of character development, use of rehearsal techniques, development of group work and ideas on technical elements.	0-2	A limited understanding shown of their own and others' performance, with references to some of the following: acting, production, links to the theme and practitioner/ genre. Limited use of dramatic/technical terminology.
3-4	Basic explanation given for the choice of theme and practitioner/genre. Basic explanation of influences including live performances with some detail of personal application. Basic understanding of their own contribution to the content of the piece demonstrated.	5- 8	Basic explanation of character development, use of rehearsal techniques, development of group work and ideas on technical elements.	3-4	A basic understanding shown of their own and others' performance, with references to some of the following: acting, production, links to the theme and practitioner/ genre. Basic use of dramatic/technical terminology.
5-6	Satisfactory explanation given for the choice of theme and practitioner/genre. Satisfactory explanation of influences including live performances with satisfactory detail of personal application. Satisfactory understanding of their own contribution to the content of the piece demonstrated.	9- 12	Satisfactory explanation of character development, use of rehearsal techniques, development of group work and ideas on technical elements.	5-6	A satisfactory understanding of their own and others' performances with satisfactory detail of the successful and unsuccessful aspects of the production included. This will include relevant references to the acting, production and links to the theme and practitioner/ genre. A satisfactory use of the correct dramatic/technical terminology included
7-8	Good explanation given for the choice of theme and practitioner/genre. Good explanation of influences including live performances with good detail of personal application. Good understanding of their own contribution to the content of the piece demonstrated.	13- 16	Good explanation of character development, use of a variety of rehearsal techniques, development of group work and ideas on technical elements.	7-8	A good, comprehensive understanding of their own and others' performances including an analysis of successful and unsuccessful aspects of the production. This will include insightful references to the acting, production and links to the theme and practitioner / genre. A comprehensive understanding of a range of dramatic/technical terminology will be present throughout the report.
9-10	Excellent explanation given for the choice of theme and practitioner/genre. Excellent explanation of influences including live performances with excellent detail of personal application. Excellent understanding of their own contribution to the content of the piece demonstrated.	17- 20	Excellent explanation of character development, use of a variety of rehearsal techniques, development of group work and ideas on technical elements.	9-10	An excellent evaluation of their own and others' performances including a thorough analysis of successful and unsuccessful aspects of the production. This will include in-depth references to the acting, production and links to theme and practitioner/ genre. A thorough knowledge and understanding of a wide range of technical/dramatic terminology will be present throughout the report.

Unit 1b DEvised PERFORMANCE WRITEN REPORT CRITERA (TECHNICAL)

MARK RANGE	RATIONALE	MARK RANGE	DEVELOPMENT	MARK RANGE	PERFORMANCE
0-2	Limited explanation given for the choice of theme and practitioner/genre. Limited explanation of influences including live performances with little detail of personal application. Limited understanding of their own contribution to the content of the piece demonstrated.	0-4	Limited explanation of development and exploration of initial ideas with limited links to the group performance and interaction with other technical elements demonstrated.	0-2	A limited evaluation of their own design and other technical elements. A limited understanding shown of the group performance and the links to the theme and practitioner/ genre. Limited use of technical/ dramatic terminology.
3-4	Basic explanation given for the choice of theme and practitioner/genre. Basic explanation of influences including live performances with some detail of personal application. Basic understanding of their own contribution to the content of the piece demonstrated.	5- 8	Basic explanation of development and exploration of initial ideas with basic links to the group performance and interaction with other technical elements demonstrated.	3-4	A basic evaluation of their own design and other technical elements. A basic understanding shown of the group performance and the links to the theme and practitioner/ genre. Basic use of technical/dramatic terminology.
5-6	Satisfactory explanation given for the choice of theme and practitioner/genre. Satisfactory explanation of influences including live performances with satisfactory detail of personal application. Satisfactory understanding of their own contribution to the content of the piece demonstrated.	9- 12	Satisfactory explanation of development and exploration of initial ideas with satisfactory links to the group performance and interaction with other technical elements demonstrated.	5-6	A satisfactory evaluation of their own design and other technical elements. A satisfactory understanding shown of the group performance and the links to the theme and practitioner/ genre. A satisfactory use of the correct technical/dramatic terminology included
7-8	Good explanation given for the choice of theme and practitioner/genre. Good explanation of influences including live performances with good detail of personal application. Good understanding of their own contribution to the content of the piece demonstrated.	13- 16	Good explanation of development and exploration of initial ideas with good links to the group performance and interaction with other technical elements demonstrated.	7-8	A good, comprehensive evaluation of their own design and other technical elements. A good understanding shown of the group performance and the links to the theme and practitioner/ genre. A comprehensive understanding of a range of technical dramatic terminology will be present throughout the report.
9-10	Excellent explanation given for the choice of theme and practitioner/genre. Excellent explanation of influences including live performances with excellent detail of personal application. Excellent understanding of their own contribution to the content of the piece demonstrated.	17- 20	Excellent explanation of development and exploration of initial ideas with excellent links to the group performance and interaction with other technical elements demonstrated.	9-10	An excellent evaluation of their own design and other technical elements. An excellent understanding shown of the group performance and the links to the theme and practitioner/ genre. A thorough knowledge and understanding of a wide range of technical/ dramatic terminology will be present throughout the report.

Internal Moderation of Controlled Assessment

Centres must ensure that careful moderation is carried out where more than one teacher is responsible for the marking of the Controlled Assessment. This is necessary to ensure uniformity of standards within a centre. Where internal moderation is necessary the teacher assuming overall responsibility for this process should provide a written outline of the procedures that have been adopted for the external moderator.

Authentication of Controlled Assessments

Candidates are required to sign that the work submitted is their own and teachers/assessors are required to confirm that the work assessed is solely that of the candidate concerned and was conducted under the required conditions. A copy of the authentication form, which forms part of the cover sheet for each candidate's work is available on the website. Teachers should authenticate work on the same form. It is important to note that **all** candidates are required to sign the forms, and not merely those whose work forms part of the sample submitted to the moderator. Malpractice discovered prior to the candidate signing the declaration of authentication need not be reported to WJEC but must be dealt with in accordance with the centre's internal procedures.

Before any work towards the Controlled Assessment is undertaken, the attention of candidates should be drawn to the relevant JCQ Notice to Candidates. This is available on the JCQ website (www.jcq.org.uk) and included in *Instructions for Conducting Coursework/Portfolios*. More detailed guidance on the prevention of plagiarism is given in *Plagiarism in Examinations; Guidance for Teachers/Assessors* also available on the JCQ website.

External Moderation of Controlled Assessment

The moderation of teacher assessment will be provided by inspection of the Controlled Assessment by WJEC. Centres will be informed of the submission date for the Controlled Tasks in the published Examinations Timetable and the name of their moderator will be issued in the spring term prior to submission.

For task one, the Devised Practical Performance, a DVD/Video recording of the work of **all** candidates must be submitted to the moderator.

For task two, the Devised Practical Performance Report centres must submit a sample of the candidates' work.

The completed centre approval form and Unit 1 Pro Forma (Appendix II) must also be submitted.

WJEC's *Internal Assessment Manual* gives instructions about selecting and despatching samples of work to the moderator.

As a result of the moderation, the marks of candidates may be adjusted to bring the centre's marks into line with the national standard. If required, the moderator will ask for additional samples of work and if necessary, the work of all candidates may be called for and externally moderated regardless of entry numbers. In this case, all of the Controlled Assessments will be sent to the moderator.

In the event of concern over the awarding procedures, the normal appeals process will apply.

Full details of any assistance given to particular candidates which is beyond that given to the teaching group as a whole should be indicated on a separate sheet and this should be taken into account when assessing the Controlled Assessment.

Recording of Controlled Assessment Marks

- (1) The individual assessment forms will be used for recording marks to be sent to the moderator. Centres must retain copies of all mark sheets sent to the moderator.
- (2) Marks will also be recorded on the WJEC on-line system.

Submission of Controlled Assessment

The following should be submitted:

- Unit 1 pro-forma;
- signed centre approval form for Unit 1 work;
- individual candidate marksheets;
- the controlled assessment, with the video or DVD (please ensure that all DVDs are finalised so that they can be played in any machine), the reports of the candidates selected for moderation **without any appendices**.

Return of Controlled Assessment

Work will be returned to centres by the moderator when the moderation process is complete. A sample of work will be sent to the Chief Moderator and may be retained for use at Awarding or INSET or as exemplar material.

Retention of Controlled Assessment

Centres need to retain the Controlled Assessments until the end of November following the Summer Examination.

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GRADE DESCRIPTIONS

Grade descriptions are provided to give a general indication of the standards of achievement likely to have been shown by candidates awarded particular grades. The descriptions must be interpreted in relation to the content specified by the specification; they are not designed to define that content. The grade awarded will depend in practice upon the extent to which the candidate has met the assessment objectives overall. Shortcomings in some aspects of the examination may be balanced by better performances in others.

Grade A

Candidates recall, select and communicate detailed knowledge and thorough understanding of plays and other types of drama. They demonstrate a thorough awareness of the relationships between texts and dramatic styles, and of social context and genre, to generate, explore and develop their ideas.

They apply and adapt effectively an extensive range of practical skills, which they execute creatively to communicate their ideas. They work very productively with others.

They have well-developed evaluative and reflective skills. They show critical awareness of work in progress and performance, and of their own contribution and that of others. They provide, by reasoned argument, full justifications, demonstrating insight and sensitivity in developing practical work. They understand and use terminology accurately and appropriately.

Grade C

Candidates recall, select and communicate sound knowledge and understanding of plays and other types of drama. They show awareness of the relationships between texts and dramatic styles, and of social context and genre.

They demonstrate secure practical skills, which they apply appropriately to communicate their ideas. They work constructively with others.

They use evaluative and reflective skills appropriately to show critical awareness of work in progress and performance, and of their own contribution and that of others. Using appropriate terminology, they support their views with relevant reasons, demonstrating the ability to take work forward.

Grade F

Candidates recall, select and communicate basic knowledge and understanding of plays and other types of drama. They have a superficial awareness of relationships between texts and dramatic styles, and of social context and genre.

They use a limited range of practical skills, which they sometimes apply appropriately to demonstrate ideas in drama and in working with others.

They provide a basic critical response at a simplistic and generalised level to evaluate work in progress and performance, and of their own contribution and that of others.

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THE WIDER CURRICULUM

Key Skills

Key Skills are integral to the study of GCSE Drama and may be assessed through the course content and the related scheme of assessment as defined in the specification. The following key skills can be developed through this specification at levels 1 and 2:

- Communication
- Problem Solving
- Information and Communication Technology
- Working with Others
- Improving Own Learning and Performance

Mapping of opportunities for the development of these skills against Key Skills evidence requirement is provided in 'Exemplification of Key Skills for Drama', available on WJEC's website

Opportunities for use of technology

There are many opportunities to use ICT in this specification.

Candidates may use word processing to produce the devised performance report and an outline of the script for the devised performance. Technical candidates may use technology to create their designs, and are encouraged to use technology to produce their work, including some basic elements such as projections in their final presentation. Technical candidates should be encouraged to use technology in their presentation showing the research they have carried out for the devised performance, or the performance from a published text.

In the controlled tasks the research elements will enable candidates to gather information which can be taken from CD ROMs and the internet.

A number of useful websites are listed in the Teachers' Guidance and these can be used to gather information.

Spiritual, Moral, Ethical, Social and Cultural Issues

This GCSE Drama course is, by its nature, one that requires candidates to explore a range of spiritual, moral, ethical, social and cultural issues. The grid below suggests examples of possible development opportunities.

Issue	Units	Methods
Spiritual	Units 1, 2, 3	<ul style="list-style-type: none"> • giving students the opportunity to explore values and beliefs; • encouraging students to explore and develop what animates themselves and others; • encouraging students to reflect and learn from reflection; • giving students the opportunity to understand human feelings and emotions; • developing a climate or ethos within which all students can grow and flourish, respect others and be respected; • accommodating difference and respecting the integrity of individuals.
Moral / ethical	Units 1, 2, 3	<ul style="list-style-type: none"> • promoting measures to prevent discrimination on the basis of race, religion, gender, sexual orientation, age and other criteria; • developing an open and safe learning environment in which students can express their views and practise moral decision making; • encouraging students to take responsibility for their actions; for example, respect for property, care of the environment, and developing codes of behaviour.
Social	Units 1, 2, 3	<ul style="list-style-type: none"> • encouraging students to work co-operatively; • encouraging students to recognise and respect social differences and similarities; • providing positive experiences through group work, theatrical visits, etc.; • helping students resolve tensions between their own aspirations and those of others; • providing opportunities for engaging in the democratic process; • providing opportunities for students to exercise leadership and responsibility.
Cultural	Units 1, 2, 3	<ul style="list-style-type: none"> • providing opportunities for students to explore their own cultural assumptions and values; • recognising and nurturing particular gifts and talents; • providing opportunities for students to participate in cultural events such as theatre visits and encouraging students to reflect on their significance; • developing partnerships with outside agencies and individuals to extend students' cultural awareness, for example, theatre visits.

Citizenship

When participating in drama pupils should develop certain skills which have a direct relevance to their development of citizenship. In Unit 1 they can develop the full range of skills of communication by responding to performances and more specifically discuss, evaluate, comment and review their own and others' performances, including those they have participated in or simply observed. In Units 1, 2 and 3, students should be encouraged to use a variety of dramatic techniques such as hot seating, flashback, role on the wall and conscience alley to explore characters. Students will often need to adopt roles and express views that vary from their own and always participate with responsible action.

Environmental Issues

Due regard has been given to the 1988 Resolution of the Council of the European Community and the Report '*Environmental Responsibility: An Agenda for Further and Higher Education*', 1993 in preparing this specification and associated specimen and guidance materials.

Health and Safety Consideration

At all times, teachers and candidates should consider Health and Safety issues arising from work undertaken both within and outside school. When working with equipment, props, sets, lighting, and sound, etc., in practical activities and in different environments, including those that are unfamiliar, candidates should be taught:

- about hazards, risks and risk control;
- to recognise hazards, assess consequent risks and take steps to control the risks to themselves and others;
- to use information to assess the immediate and cumulative risks;
- to manage their environment to ensure the health and safety of themselves and others;
- to explain the steps they take to control risks.

Due regard should also be given to any appropriate LEA Guidance.

The European Dimension

Due regard has been given to the 1988 Resolution of the Council of the European Community in preparing this specification and associated specimen and guidance materials. European examples should be used where appropriate in the delivery of the subject content.

THE A – Z OF DRAMA**APPENDIX I**

The glossary of terms listed below will underpin the work that all candidates carry out whilst studying Drama at GCSE. However, the whole list will not apply to **every** unit and the list is not exhaustive.

GCSE Drama Glossary**Section One: Conventions, forms, strategies, techniques**

Action narration

Alter ego

Back story

Chorus/chorus work

Collage

Communal voice

Conscience corridor (also known as 'conscience alley' or 'thought tunnel')

Flashback

Forum theatre

Frame distancing

Freeze-frame

Hot-seating

Improvisation

Narration

Narrator

Ranking

Role reversal

Role transfer

Sculpting

Soundscape

Split screen

Tableau(x)

Thoughts in the head or thought tracking

Transporting a character

Section Two: Analytical, structural and theatrical terms

Alienation

Anti-climax

Arena staging

Aside

Audience

Auditorium

Caricature

Character

Climax

Composite setting

Dance drama

Devising/devised work

Dramatic irony

Dramatic tension

End on staging

Epic theatre

Fourth wall

Genre

Monologue

Naturalism

Physical theatre

Promenade staging

Proscenium

Realism

Style

Subtext

Suspension of disbelief

Theatre in Education (TIE)

Theatre-in-the-round

Thrust staging

Traverse



GCSE DRAMA
Unit 1 Devised Practical Performance

Centre number.....

Name of centre.....

Date(s) of performance.....

I confirm that this centre considers all material intended for performance as part of the assessment of the GCSE (DR1) qualification in Drama acceptable in terms of both content and treatment.

Signed..... (Head/Principal)

Date.....

School/college stamp

Unit 1 Devised Practical Performance

This form should be submitted to the moderator, together with the DVD evidence of performance, centre approval form and centre mark sheets. Please note that technical design candidates must record a maximum **five minute** presentation, explaining the design concepts and development of work through to the final performance.

Centre name _____

Centre number _____ Telephone: _____

Group number:				Track number or time reference:	
Title of piece:				Name of practitioner/genre:	
No more than five candidates acting per group. Two additional technical and design candidates if required.	No. in group	Candidate's Full Name BLOCK CAPITALS	Acting (✓ as appropriate)	Technical Skill (✓ as appropriate)	Character(s) played or technical production skill selected
	1				
	2				
	3				
	4				
	5				
	6				
	7				

Group number:				Track number or time reference:	
Title of piece:				Name of practitioner/genre:	
No more than five candidates acting per group. Two additional technical and design candidates if required.	No. in group	Candidate's Full Name BLOCK CAPITALS	Acting (✓ as appropriate)	Technical Skill (✓ as appropriate)	Character(s) played or technical production skill selected
	1				
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	5				
	6				
	7				

Group number:				Track number or time reference:	
Title of piece:				Name of practitioner/genre:	
No more than five candidates acting per group. Two additional technical and design candidates if required.	No. in group	Candidate's Full Name BLOCK CAPITALS	Acting (✓ as appropriate)	Technical Skill (✓ as appropriate)	Character(s) played or technical production skill selected
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	4				
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	6				
	7				
Group number:				Track number or time reference:	

Title of piece:				Name of practitioner/genre:	
No more than five candidates acting per group. Two additional technical and design candidates if required.	No. in group	Candidate's Full Name BLOCK CAPITALS	Acting (✓ as appropriate)	Technical Skill (✓ as appropriate)	Character(s) played or technical production skill selected
	1				
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	6				
	7				

Group number:				Track number or time reference:	
Title of piece:				Name of practitioner/genre:	
No more than five candidates acting per group. Two additional technical and design candidates if required.	No. in group	Candidate's Full Name BLOCK CAPITALS	Acting (✓ as appropriate)	Technical Skill (✓ as appropriate)	Character(s) played or technical production skill selected
	1				
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	7				

Group Number:				Track number or time reference:	
Title of piece:				Name of practitioner/genre:	
No more than five candidates acting per group. Two additional technical and design candidates if required.	No. in group	Candidate's Full Name BLOCK CAPITALS	Acting (✓ as appropriate)	Technical Skill (✓ as appropriate)	Character(s) played or technical production skill selected
	1				
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Head of Drama _____ Date _____

If you wish to do so, please photo-copy this pro-forma for additional groups. Please make sure that each group is given a different consecutive number for identification purposes. Please ensure that DVD track numbers or time references are accurate. The group order on this form should be the same as the order of performances on the DVD.



GCSE DRAMA

UNIT 2: PRACTICAL PERFORMANCE FROM A TEXT

UNIT 2

Centre name _____ Centre number _____

Contact telephone no. _____ Preferred date of performance(s) _____

Please **tick two** dates when it will be convenient to hold the practical performance(s).
These two dates will be absolutely binding and cannot be changed under any circumstances.

WJEC may require centres to change their dates in exceptional circumstances, in which case they will be contacted.

Week 1**Week 2****Week 3**

✓

✓

✓

Time of performance(s) _____

The starting and finishing times of our school day are from _____ a.m. to _____ p.m. with
lunchtime falling between _____ p.m. and _____ p.m.

Venue (if different from centre) _____

Total number of candidates for Unit 2 Total estimated duration of **all** group performances

Signed _____ (Head of Drama) Date _____



UNIT 2: PRACTICAL PERFORMANCE FROM A TEXT

UNIT 2

Please photocopy this pro-forma for additional groups. Please make sure that each group is given a different consecutive number for identification purposes.

You are advised to check carefully to ensure that you have entered the names of **all candidates** in your centre. Failure to do so may result in candidates not receiving credit for their work.

WJEC will contact those centres with incomplete, insufficient, inappropriate or problematic returns with brief guidance, as soon as possible after the submission.

Centre Number _____

Group number:				Duration of performance	
Title of text:				Playwright/publisher	
No more than five candidates acting per group. Two additional technical and design candidates if required.	No. in group	Candidate's Full Name BLOCK CAPITALS	Acting (✓)	Theatre-design (✓)	<p style="text-align: center;">Outline of presentation</p> <p style="text-align: center;">Briefly indicate the nature of the content: indicate character/act/scene/line or page reference with opening and closing lines.</p> <p style="text-align: center;"><i>You are reminded of the importance of ensuring that the performance is of a nature and content appropriate to the age and ability of the candidates at this stage of their secondary education.</i></p>
	1				
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	7				

Group number:				Duration of performance	
Title of text:				Playwright/publisher	
No more than five candidates acting per group. Two additional technical and design candidates if required.	No. in group	Candidate's Full Name BLOCK CAPITALS	Acting (✓)	Theatre-design (✓)	<p style="text-align: center;">Outline of presentation</p> <p style="text-align: center;">Briefly indicate the nature of the content: indicate character/act/scene/line or page reference with opening and closing lines.</p> <p style="text-align: center;"><i>You are reminded of the importance of ensuring that the performance is of a nature and content appropriate to the age and ability of the candidates at this stage of their secondary education.</i></p>
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UNIT 2 PERFORMANCE FROM A TEXT (ACTING)

MARK RANGE	UNDERSTANDING OF CHARACTER	USE OF VOICE	USE OF BODY/SPACE	LISTENING AND RESPONDING	POWER TO ENGAGE AUDIENCE
0-2	Limited understanding of the role/s demonstrated with limited acting skills.	Limited use of vocal skills with little characterisation.	Limited use of movement and space with little understanding of the role/s played.	Limited interaction with other characters with limited listening and responding skills demonstrated.	Limited engagement with the audience.
3-4	Basic understanding of the role/s demonstrated with some acting skills present.	Basic use of the voice showing simple characterisation.	Basic use of the body and awareness of movement and space shown with a basic understanding of the requirements of the role/s	Basic interaction displayed with other characters with basic listening and responding skills demonstrated.	A basic performance showing basic engagement with the audience.
5-6	Satisfactory understanding of the role/s played with a satisfactory interpretation of the playwright's intention, including social, historical and cultural contexts. This is demonstrated by a satisfactory range of acting skills.	Satisfactory use of the voice showing understanding of the link between voice and character/s played.	Satisfactory use of body, movement and space shown with a satisfactory understanding of the requirements of the role/s	Satisfactory interaction displayed with other characters with satisfactory listening and responding skills demonstrated.	A satisfactory performance which demonstrates satisfactory engagement with the audience.
7-8	Good understanding of the role/s played with an effective interpretation of the playwright's intention, including social, historical and cultural contexts. This is demonstrated by a good range of detailed acting skills.	Good use of pace, pause, pitch and accent to show an understanding of the character/s played.	Good use of the body which demonstrates a good understanding of the character/s played. Movement and space are used in a disciplined manner.	Good interaction displayed with other characters. Listening and responding is good.	A good performance which sustains the audience interest in the character/s performed.
9-10	Excellent understanding of the role/s played with a very effective interpretation of the playwright's intention including social, historical and cultural contexts. This is demonstrated by a sophisticated range of detailed acting skills.	Excellent use of pace, pause, pitch and accent to show an in-depth understanding of the character/s played.	Excellent use of the body which demonstrates an excellent understanding of the character/s played. Movement and space are used sensitively and in a very disciplined manner.	Very mature interaction displayed with other characters. Listening and responding is excellent.	An excellent performance which sustains the audience interest completely throughout the entire performance.

UNIT 2 PERFORMANCE FROM A TEXT (THEATRE DESIGN IN LIGHTING)

MARK RANGE	RESEARCH	UNDERSTANDING OF ATMOSPHERE	USE OF LIGHTING BOARD	USE OF VARIED LIGHTING STATES	LIGHTING IN PERFORMANCE
0-2	Limited research carried out resulting in a limited lighting design.	The lighting design will show limited understanding of the atmosphere in the piece. The design concept may be weak and there may be little application of ideas to the selected scene(s).	A limited knowledge of the lighting board and any relevant equipment will be presented.	Limited use of lighting states showing a limited understanding of the piece.	A limited use of lighting during the performance, if any, will be demonstrated. The running of the lighting design may be awkward and may show little sensitivity to the performance. The lighting makes a limited contribution to the effectiveness of the performance.
3-4	Basic research carried out resulting in a basic lighting design. This will demonstrate a basic understanding of lighting techniques and conventions.	The lighting design will show a basic understanding of the atmosphere in the piece. The design concept will be basic and there will be some application of ideas to the selected scene(s).	A basic knowledge of the lighting board and any relevant equipment will be presented	Basic use of lighting states showing a basic understanding of lantern choice, position, colour and intensity.	A basic use of lighting during the performance will be demonstrated. The running of the lighting design may not always be smooth and may not always be sensitive to the performance. The lighting makes a basic contribution to the effectiveness of the performance.
5-6	Satisfactory research carried out resulting in a satisfactory lighting design. This will demonstrate a satisfactory understanding of lighting techniques and conventions in keeping with the playwright's intentions and the social, historical and cultural context of the play.	The lighting design will show a satisfactory understanding of the atmosphere in the piece. The design concept will be satisfactory and there will be a satisfactory application of ideas to the selected scene(s).	A satisfactory knowledge of the lighting board and any relevant equipment will be presented.	Satisfactory use of lighting states demonstrating a satisfactory understanding of lantern choice, position, colour and intensity.	A satisfactory use of lighting during the performance will be demonstrated. The running of the lighting design will be mostly smooth and will demonstrate a satisfactory sensitivity to the performance. The lighting makes a satisfactory contribution to the effectiveness of the performance.
7-8	Good research carried out resulting in a good lighting design. This will demonstrate a good understanding of lighting techniques and conventions in keeping with the playwright's intentions and the social, historical and cultural context of the play.	The lighting design will show a good understanding of the atmosphere in the piece. There will be originality in the design concepts used and a good application of ideas to the selected scene(s).	A good knowledge of the lighting board and any relevant equipment will be presented.	Good lighting states used which demonstrate a good understanding of lantern choice, position, colour and intensity. Varying lighting states are used in a creative yet disciplined manner.	A good use of lighting during the performance will be demonstrated. The running of the lighting design will be smooth and will demonstrate a good sensitivity to the performance. The lighting makes a good contribution to the effectiveness of the performance.
9-10	Excellent research carried out resulting in an excellent lighting design. This will demonstrate an excellent understanding of lighting techniques and conventions in keeping with the playwright's intentions and the social, historical and cultural context of the play.	The lighting design will show an excellent understanding of the atmosphere in the piece. There will be strong originality in the design concepts used and a very effective application of lighting techniques linked to the selected scene(s).	An excellent knowledge of the lighting board and any relevant equipment will be presented.	Excellent use of lighting states which demonstrate an impressive understanding of lantern choice, position, colour and intensity. Varying lighting states are used in a sensitive and creative, yet disciplined manner.	An excellent use of lighting during the performance will be demonstrated. The running of the lighting design will be smooth and will demonstrate a full sensitivity to the performance. The lighting makes an excellent contribution to the effectiveness of the performance.

UNIT 2 PERFORMANCE FROM A TEXT (THEATRE DESIGN IN SOUND)

MARK RANGE	RESEARCH	UNDERSTANDING OF ATMOSPHERE	USE OF EQUIPMENT	USE OF VARIED SOUND	SOUND IN PERFORMANCE
0-2	Limited research carried out resulting in a limited sound design.	The sound design will show limited understanding of the atmosphere in the piece. The design concept may be weak and there may be little application of ideas to the selected scene(s).	A limited knowledge of any relevant equipment will be presented.	Limited use of sound showing a limited understanding of the piece.	A limited use of sound during the performance, if any, will be demonstrated. The running of the sound design may be awkward and may show little sensitivity to the performance. The sound makes a limited contribution to the effectiveness of the performance.
3-4	Basic research carried out resulting in a basic sound design. This will demonstrate a basic understanding of sound techniques and conventions.	The sound design will show a basic understanding of the atmosphere in the piece. The design concept will be basic and there will be some application of ideas to the selected scene(s).	A basic knowledge of any relevant equipment will be presented	Basic use of sound showing a basic understanding of the piece.	A basic use of sound during the performance will be demonstrated. The running of the sound design may not always be smooth and may not always be sensitive to the performance. The sound makes a basic contribution to the effectiveness of the performance.
5-6	Satisfactory research carried out resulting in a satisfactory sound design. This will demonstrate a satisfactory understanding of sound techniques and conventions in keeping with the playwright's intentions and the social, historical and cultural context of the play.	The sound design will show a satisfactory understanding of the atmosphere in the piece. The design concept will be satisfactory and there will be a satisfactory application of ideas to the selected scene(s).	A satisfactory knowledge of relevant equipment will be presented.	Satisfactory use of varied sound demonstrating a satisfactory understanding of the piece.	A satisfactory use of sound during the performance will be demonstrated. The running of the sound design will be mostly smooth and will demonstrate a satisfactory sensitivity to the performance. The sound makes a satisfactory contribution to the effectiveness of the performance.
7-8	Good research carried out resulting in a good sound design. This will demonstrate a good understanding of sound techniques and conventions in keeping with the playwright's intentions and the social, historical and cultural context of the play.	The sound design will show a good understanding of the atmosphere in the piece. There will be originality in the design concepts used and a good application of ideas to the selected scene(s).	A good knowledge of relevant equipment will be presented.	Good use of sound which demonstrates a good understanding of the piece. Varied sounds are used, including electronic and live sound effects in a creative yet disciplined manner.	A good use of sound during the performance will be demonstrated. The running of the sound design will be smooth and will demonstrate a good sensitivity to the performance. The sound makes a good contribution to the effectiveness of the performance.
9-10	Excellent research carried out resulting in an excellent sound design. This will demonstrate an excellent understanding of sound techniques and conventions in keeping with the playwright's intentions and the social, historical and cultural context of the play.	The sound design will show an excellent understanding of the atmosphere in the piece. There will be strong originality in the design concepts used and a very effective application of sound techniques linked to the selected scene(s).	An excellent knowledge of relevant equipment will be presented.	Excellent use of sound which demonstrates an excellent understanding of the piece. Varied sounds are used, including electronic and live effects in a sensitive and creative, yet disciplined manner.	An excellent use of sound during the performance will be demonstrated. The running of the sound design will be smooth and demonstrate a full sensitivity to the performance. The sound makes an excellent contribution to the effectiveness of the performance.

UNIT 2 PERFORMANCE FROM A TEXT (THEATRE DESIGN IN SCENIC PRODUCTION)

MARK RANGE	RESEARCH	UNDERSTANDING OF PERFORMANCE REQUIREMENTS	USE OF EQUIPMENT	MODEL	SET IN PERFORMANCE
0-2	Limited research carried out resulting in a limited set design.	The set design will show limited understanding of the atmosphere in the piece. The design concept may be weak as will the décor and colour in relation to the selected scene(s).	A limited knowledge of any relevant equipment will be presented.	A limited model (real or computer generated) will be presented. The model may not reflect the candidate's design concepts. It may also ignore the relevant elements of model making.	A limited set if any, presented during the performance. The set changes may be awkward and may show limited sensitivity to the performance. The set makes a limited contribution to the effectiveness of the performance.
3-4	Basic research carried out resulting in a basic set design. This will demonstrate a basic understanding of staging techniques and conventions.	The set design will show a basic understanding of the atmosphere of the piece. The design concept will be basic as will the décor and colour in relation to the selected scene(s).	A basic knowledge of any relevant equipment will be presented	A basic model will be presented (real or computer generated). The model may not always reflect the candidate's design concepts. It may also ignore some of the relevant elements of model making.	A basic set presented during the performance. The set changes may not always be smooth and will show a basic sensitivity to the performance. The set makes a basic contribution to the effectiveness of the performance.
5-6	Satisfactory research carried out resulting in a satisfactory set design. This will demonstrate a satisfactory understanding of staging techniques and conventions in keeping with the playwright's intentions and the social, historical and cultural context of the play.	The set design will show a satisfactory understanding of the atmosphere of the piece. The design concept will be satisfactory as will the décor and colour in relation to the selected scene(s).	A satisfactory knowledge of relevant equipment will be presented.	A satisfactory model will be presented (real or computer generated). The model will reflect most of the candidate's design concepts. It will also embrace the relevant elements of model making.	A satisfactory set presented during the performance. The set changes will be mostly smooth and will demonstrate a satisfactory sensitivity to the performance. The set makes a satisfactory contribution to the effectiveness of the performance.
7-8	Good research carried out resulting in a good set design. This will demonstrate a good understanding of staging techniques and conventions in keeping with the playwright's intentions and the social, historical and cultural context of the play.	The set design will show a good understanding of the atmosphere in the piece. There will be originality in the design concepts including décor and colour and a good application of ideas to the selected scene(s).	A good knowledge of relevant equipment will be presented.	A good model will be presented (real or computer generated). The model will reflect all of the candidate's design concepts. It will also embrace the relevant elements of model making.	A good set presented during the performance. The set changes will be smooth and will demonstrate a good sensitivity to the performance. The set makes a good contribution to the effectiveness of the performance.
9-10	Excellent research carried out resulting in an excellent set design. This will demonstrate an excellent understanding of staging techniques and conventions in keeping with the playwright's intentions and the social, historical and cultural context of the play.	The set design will show an excellent understanding of the atmosphere in the piece. There will be strong originality in the design concepts including décor and colour and an effective application of design techniques linked to the selected scene(s).	An excellent knowledge of relevant equipment will be presented.	A well made and effective model will be presented. The model will fully reflect all of the candidate's design concepts. It will also embrace the relevant elements of model making.	An excellent set presented during the performance. The set changes will be smooth and will demonstrate a full sensitivity to the performance. The set makes an excellent contribution to the effectiveness of the performance.

UNIT 2 PERFORMANCE FROM A TEXT (THEATRE DESIGN IN COSTUME AND MAKE-UP)

MARK RANGE	RESEARCH	UNDERSTANDING OF PERFORMANCE REQUIREMENTS	USE OF EQUIPMENT	RELATIONSHIP BETWEEN CHARACTER AND COSTUME/MAKE UP	COSTUME IN PERFORMANCE
0-2	Limited research carried out resulting in a limited costume/make-up design.	The costume/make up design will show a limited understanding of the atmosphere in the piece. The design concept may be weak in relation to the selected scene(s).	A limited knowledge of fabric, colour and any relevant equipment will be presented.	Limited relationship between costume/make-up and the character evident.	A limited demonstration of costume/make-up during the performance, if any, will be demonstrated. The costume/make-up may show limited sensitivity to the performance. The costume/make-up makes a limited contribution to the effectiveness of the performance.
3-4	Basic research carried out resulting in a basic costume/make up design. This will demonstrate a basic understanding of costume/make-up styles and conventions.	The costume/make up design will show a basic understanding of the atmosphere of the piece. The design concept will be basic in relation to the selected scene(s).	A basic knowledge of fabric, colour and any relevant equipment will be presented.	Basic relationship between costume/make-up and the character evident.	A basic demonstration of costume/make-up during the performance. The costume/make-up will show a basic sensitivity to the performance. The costume/make-up makes a basic contribution to the effectiveness of the performance.
5-6	Satisfactory research carried out resulting in a satisfactory costume/make-up design. This will demonstrate a satisfactory understanding of costume/make-up styles and conventions in keeping with the playwright's intentions and the social, historical and cultural context of the play.	The costume/make up design will show a satisfactory understanding of the atmosphere of the piece. The design concept will be satisfactory in relation to the selected scene(s).	A satisfactory knowledge of fabric, colour and any relevant equipment will be presented.	Satisfactory relationship between costume/make-up and the character evident.	A satisfactory demonstration of costume/make-up during the performance. The costume/make-up will show a satisfactory sensitivity to the performance. The costume/make-up makes a satisfactory contribution to the effectiveness of the performance.
7-8	Good research carried out resulting in a good costume/make-up design. This will demonstrate a good understanding of costume/make-up styles and conventions in keeping with the playwright's intentions and the social, historical and cultural context of the play.	The costume/make up design will show a good understanding of the atmosphere in the piece. There will be originality in the design concepts and a good application of ideas to the selected scene(s).	A good knowledge of fabric, colour and any relevant equipment will be presented.	Good relationship between costume/make-up and the character evident.	A good demonstration of costume/make-up during the performance. The costume/make-up will show a good sensitivity to the performance. The costume/make-up makes a good contribution to the effectiveness of the performance.
9-10	Excellent research carried out resulting in an excellent costume/make-up design. This will demonstrate an excellent understanding of costume/make-up styles and conventions in keeping with the playwright's intentions and the social, historical and cultural context of the play.	The costume/make up design will show an excellent understanding of the atmosphere in the piece. There will be strong originality in the design concepts and an effective application of design techniques linked to the selected scene(s).	An excellent knowledge of fabric, colour and any relevant equipment will be presented.	Excellent relationship between costume/make-up and the character will be clearly evident	An excellent demonstration of costume/make-up during the performance. The costume/make-up will show an excellent sensitivity to the performance. The costume/make-up makes an excellent contribution to the effectiveness of the performance.



GCSE DRAMA
Unit 2 Practical Performance From A Text

Centre number.....

Name of centre.....

Date(s) of performance.....

I confirm that this centre considers all material intended for performance as part of the assessment of the GCSE (DR2) qualification in Drama acceptable in terms of both content and treatment.

Signed..... (Head/Principal)

Date.....

School/college stamp