

**General Certificate of Secondary Education**

**A582CA**

**Drama**

Unit A582: Drama in the Making

**Specimen Controlled Assessment Material**

## INSTRUCTIONS TO TEACHERS

- Please refer to Section 5 of the Drama specification for instructions on completing controlled assessment tasks.
- Each task can be contextualised appropriately to suit facilities available in the area local to your centre.

This document consists of **5** printed pages.

## The Controlled Assessment Task

### Set Task

Candidates will prepare three distinct items for workshop presentation. Overall the three items will last approximately 10 minutes.

Group size is likely to vary for each presented item. Candidates can work individually, in a pair, or in a group of up to six to deliver a workshop presentation.

Each candidate must be involved in three presentation items, which must be rehearsed.

One of the presented items must be an improvisation, which should last no more than 5 minutes for larger groups (4–6 candidates) and no more than 3 minutes for smaller groups (1–3 candidates).

The other two presentation items should represent a maximum of 3 minutes per candidate.

- Following the teacher-led workshops on Preparation and Exploration stages of the chosen text, candidates individually set out in their working record the potential for the stimulus for creating a devised drama and list the three presentation items they have selected to develop. (controlled conditions – up to 1 hour).

### Rehearsal

Candidates prepare the items for the workshop presentations, which must cover at least two contexts (Deviser, Designer, Director and Performer).

Centres can be flexible in the way they wish to organise the presentations. The three presentation items could be interspersed throughout the 10 hour rehearsal period, eg 4 hours of rehearsal followed by the presentation of the rehearsed improvisation (first item). Another 3 hours of rehearsal before presenting the second item. Final 3 hours of rehearsal followed by the third item.

As long as the 10 hours of rehearsal time is not exceeded, centres can arrange the presentations to suit their particular preference and circumstances.

The rehearsed improvisation will illustrate how the devised drama would communicate intent, apply the semiotics of theatre and generate the necessary stage directions for the drama to work on stage.

### **No candidate may use performance for all three presentation items.**

The presentations will show an understanding of the Areas of Study and the practical application of the many ways a drama can be devised. Where the contexts of Deviser, Designer, Director and Performer are evidenced, this will be in the context of how they contributed to the devising process.

## Workshop Presentations

The Workshop Presentations will consist of three items each of which have the potential to be developed into a full realisation. No item is expected to be a complete fully realised performance, design, or script. The presentation of each item demonstrates the potential for creating effective drama.

For the presentation one of the items must be a rehearsed improvised scene(s).

The **two** other items of the presentation could be taken from:

- a monologue, duologue or narration
- ideas for linking scenes
- a presentation on possible design ideas
- ideas for closure of the drama
- plot ideas; character ideas; directing ideas in the form of a workshop plan
- role developed in an exploratory workshop.

All ideas should be as fully developed as possible in terms of how they would work as practical drama.

The ideas can be presented in a variety of ways, eg enacted, lecture demonstration, DVD of a role created, design sheets, photographs, a power point, lighting demonstration, ground plan etc.

Teacher Assessment 2–4 hours

## Review

Following the Workshop Presentations candidates add to their working record to include a review of their presentations and a review of one other presentation item other than their own (controlled conditions up to 1 hour).

## Working record

This aspect is marked out of 20.

The candidate's working record focuses on the potential of the three items presented. It should cover:

- the dramatic potential of the given stimulus, with any relevant social, cultural and historical information, will be drawn from (a) Preparation work (AO1 and AO3)
- how each of the three items link to the stimulus and how they help to make an engaging workable drama; this will be drawn from (b) Exploration and (c) Rehearsal, with emphasis on the individual candidates' involvement (AO1)
- a review of the potential of the three items generated, plus an evaluation of the potential of one item presented by another candidate/group (this to be taken from their role as audience for the other groups). (AO3)

Evidence of how the relevant Areas of Study (AoS) were used will be included in the three sections of the working record.

The evidence in the candidate's working record may contain notes, diagrams, sketches, CD or DVD evidence, continuous writing, storyboards, scenarios, photographs, drawings, excerpts of dialogue, designs, character notes, views and ideas of self and others, as appropriate.

Examples of format might be:

- (a) Between 8–12 sides A4
- (b) Between 3–5 minutes of CD or DVD commentary
- (c) About 700–1400 words of continuous prose.
- (d) A mixture of elements from the above.

### **Workshop Presentations**

This aspect is marked out of 40, 20 for the improvised performance and 20 for the two additional workshop items.

The evidence will be in the form of a chaptered DVD recording of the final presentation plus the candidate's working record (marked out of 20).

At the beginning of each performance/presentation each candidate should state his/her name and candidate number.

Performances/Presentations must be planned so that all candidates are visible to the camera and identifiable throughout.

In Unit A582, the Workshop Presentation will draw on all the Areas of Study.

## Exemplar Task Material

This material has been provided as an example of the type of material centres might use with their candidates. It contains suggested stimuli and some possible briefs. Candidates will make their own responses to the material once the controlled assessment begins for each unit.

Centres are free to set any stimuli or briefs that they feel is appropriate for their candidates.

A range of diverse interpretations of the text and stimuli is to be encouraged.

Evidence should be shown that each of the Assessment Objectives has been addressed and knowledge, skills, understanding and personal responses have developed throughout the candidate working record.

Cultural, social and historical contexts need to be considered as do the relevant six Areas of Study and the four contexts, Deviser, Designer, Director and Performer.

### Examples of Stimuli

Photographs: Migrant Mother, The Match-girls Strike

Paintings and Etchings: The Scream - Gustav Klimt, Derby Day – William Frith, Dore numerous, Hogarth numerous

Song Lyrics: Celebrity by Brad Paisley, Another Brick in the Wall by Pink Floyd, Twentieth Century by Schiltz/ Chris A T Cummings

Documentary material: Dr Bernardos, Evacuees, Homelessness, The opening of Tutankhamun's Tomb, The Magdalen Sisters

### Examples of Briefs

All the briefs for this unit emphasise the creation of work which has the potential to make engaging drama or likewise design and support ideas that would enhance a realised performance. None of the ideas have to be taken to a fully realised form in this unit.

- **Rehearsed Improvisation Brief.** Candidates devise and perform an improvised drama based on the stimulus material they have worked on in the Preparation and Rehearsal stages of the unit. This is undertaken either as a solo performance or as part of a group of between 2 – 6 candidates. This is work in progress and will not be a fully polished performance, but demonstrates material with the potential to make an engaging drama. The improvised performance should represent 2 minutes of performance time per candidate, with no group performance lasting more than a maximum of 6 minutes.
- **The Deviser Brief.** Candidates script/plan ideas derived from the stimulus material. This could be in the form of a prologue, narration or monologue. Another approach might be to script a scene or give ideas for scenarios and characters. Any scripting will be set out using the conventions of script writing, with stage directions and any relevant staging notes. The work illustrates potential for further development and will be between 2–4 sides A4 or a 2 minute presentation or a mixture of the two.
- **Additional Performer Brief.** Candidates present a short performance piece; it may be narration, a prologue, epilogue, narration or a group piece. This is undertaken either as a solo performance or as part of a group of between 2–3 candidates.

- **The Designer Brief.** Candidates prepare design ideas for a drama that does or could derive from the stimulus. The design could be any **one** of the following: Set; Lighting; Sound; Stage and personal properties; Costume or Make-up. Candidates should explain how the design would support the drama and any social, cultural and political connections. The work illustrates potential for further development and will be between 2–4 sides of A4 or equivalent as a 'compendium' of their design ideas, or a 2 minute demonstration/presentation or a mixture of these.
- **Directors Notebook of Ideas.** Candidates produce a 'compendium' of further ideas for the improvised drama that was developed from the stimulus item. The work illustrates potential for further development and will be between 2–4 sides of A4 or equivalent, or a 2 minute presentation or a mixture of these.
- **Stage Managers Prompt Copy.** Candidates produce a prompt copy for the improvised drama that was developed from the stimulus item. It will be set out using stage management conventions for a prompt copy.

SPECIMEN

**DRAMA**

Unit A582: Drama in the Making

**Specimen Controlled Assessment Mark Scheme**

The maximum mark for this unit is **60**

SPECIMEN

The assessment task(s) for each unit should be marked by the teacher according to the given marking criteria within the relevant unit using a 'best fit' approach. For each of the assessment objectives/criteria, the band that most closely describes the quality of the work being marked, should be selected.

The marking criteria are designed to cover all six areas of study and all activities that may undertaken in the unit that they apply to. This means that some bullet points will not be required for some performances/presentations and therefore can be discounted, eg a presentation of a set design would not use bullet points 1 ('work in character, uses voice, etc') and bullet point 2 ('set up an improvisation, etc'). Criteria are selected appropriate to the task being undertaken.

Marking should be positive, rewarding achievement rather than penalising failure or omissions. The award of marks **must be** directly related to the marking criteria.

Please refer to section 5.4.3 of the specification for further guidance.

This unit is marked out of 60 marks as follows:

Workshop Presentation (AO1 and AO2) 40 marks in total.

- Rehearsed improvisation 20 marks
- Two Additional presentation items 20 marks

Working record (AO3) 20 marks

Assessment Objectives AO1, AO2 and AO3 are assessed in this unit in equal proportions.

**Unit A582 Workshop Presentations Marking Criteria (AO1 & AO2)**

All three presentation items are marked using this criteria.

Rehearsed improvisation should be marked out of 20 the other two items are assessed in combination and marked out of 20.

Mark	Descriptor
Accomplished 17–20	<ul style="list-style-type: none"> <li>• Uses voice and gesture to create a well-crafted characterisation that demands attention. The actor is working fully within the fiction for the audience. (AO2)</li> <li>• Set up an improvisation that enhances and helps actors understand/develop the context of the drama. Can select and interpret in coherent terms and with cogent analysis, a character being/to be played. The use and understanding the social, historical or cultural elements of the drama's context will resonate strongly with the overall intention. (AO1)</li> <li>• Use and selection of stage space and use of entrances and exits add to communication and are part of the performance. (AO1 &amp; AO2)</li> <li>• Select/work in a genre and performance style that resonates strongly with theme. The selection and use of conventions adds dynamic possibilities to development of content and intent. Terminology is used accurately and appropriately. (AO1 &amp; AO2)</li> <li>• Semiotics: introduce a range of properties or light or sound etc that combine in a unified way to demonstrate a strong understanding of how symbols add meaning and support intent. (AO2)</li> <li>• A perceptive and practically astute matching of choices of content and intent. (AO1)</li> </ul>
Skilful 13–16	<ul style="list-style-type: none"> <li>• Uses voice and gesture to create a crafted and engaging performance and characterisation. There is a strong sense the actor is creating a fiction for the audience. (AO2)</li> <li>• Set up an improvisation that focuses and helps actors understand/develop the context of the drama. Can select and interpret in clear terms and with analysis, a character being/to be played. Makes pertinent use of the social, historical or cultural elements of the drama's context. (AO1)</li> <li>• Use and selection of stage space and entrances and exits are effective and are integrated into the performance. (AO1 &amp; AO2)</li> <li>• Select/work in a genre and performance style that works well with theme. The selection and use of conventions adds possibilities to development of content and intent. Terminology is used accurately and with some consistency. (AO1 &amp; AO2)</li> <li>• Semiotics: introduce a range of properties or light or sound etc that combine in a unified way to demonstrate a clear understanding of how symbols add meaning and support intent. (AO2)</li> <li>• A strong matching of choices made to content and intention. (AO1)</li> </ul>

<p>Competent 9–12</p>	<ul style="list-style-type: none"> <li>• Uses voice and gesture to create a crafted and performance and characterisation. There is a clear sense the actor is creating a fiction for the audience. (AO2)</li> <li>• Set up an improvisation that is designed and focused to help actors understand/develop the context of the drama. Can describe in clear terms a character being/to be played with a clear awareness of the relevance social, historical or cultural elements to both the drama and character being played. (AO1)</li> <li>• Ideas for/use and selection of stage space alongside use of entrances and exits are reasonably effective assist the connection of the audience with the performance. (AO1 &amp; AO2)</li> <li>• Select/work in with genre and performance style that matches theme well. The selection and use of conventions has a clear connection with context and intent. Terminology is often used appropriately. (AO1 &amp; AO2)</li> <li>• Semiotics: introduce a range of properties or light or sound etc that demonstrates understanding of how symbols add meaning and support intent. (AO2)</li> <li>• A clear matching of choices made to content and intention. (AO1)</li> </ul>
<p>Basic 5–8</p>	<ul style="list-style-type: none"> <li>• Uses voice and gesture to create a fully controlled performance and appropriate characterisation. It is apparent the actor is in a fiction. (AO2)</li> <li>• Set up an improvisation with a purpose appropriate to an understanding or development of the theme. Can describe in simple terms a character being/to be played and have some awareness of social, historical or cultural elements. (AO1)</li> <li>• Ideas for/use and selection of stage space and use of entrances and exits work to assist the connection of the audience with the performance. (AO1 &amp; AO2)</li> <li>• Select/work in an appropriate genre and performance style, select and use appropriate conventions. Some terminology is used appropriately. (AO1 &amp; AO2)</li> <li>• Semiotics: introduce appropriate properties or light or sound etc that illustrate and support performer's characterisation and/or theme of drama through basic symbols. (AO2)</li> <li>• Some matching of choices made to content and intention. (AO1)</li> </ul>

Limited 0–4	<ul style="list-style-type: none"><li>• Uses voice and gesture to create a controlled performance and appropriate characterisation. It is apparent the actor is mostly in a fiction. (AO2)</li><li>• Set up a simple improvisation with a simple functional purpose, eg a family meal to make it realistic. Can describe in simple terms a character being/to be played and the character's function within the drama. (AO1)</li><li>• Ideas for/use of stage space and use of entrances and exits partially work to assist the connection of the audience with the performance. (AO1 &amp; AO2)</li><li>• Describe/use in simple terms one or two attributes of genre/performance style and name or define a few conventions. Terminology is used rarely. (AO1 &amp; AO2)</li><li>• Semiotics: eg place properties (stage or personal) in a set that have a function or purpose, select an item of clothing for a character that reflects context, suggesting colour that represents mood, gives an actor simple ideas for expression or movement. (AO2)</li><li>• Some matching of a choice(s) made to content and intention. (AO1)</li></ul>
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Unit A582 Working record Marking Criteria (AO1 and AO3)	
Mark	Descriptor
Accomplished 17–20	<ul style="list-style-type: none"> <li>• Description of character is very coherent with cogent analysis (ie knowing why choices are made are likely to impact on an audience) of character(s) being played. Understanding and use of the social, historical or cultural elements resonate strongly with the drama's context. (AO1)</li> <li>• Description shows candidate can identify the important essence of the genre of the text and performance style used. (AO1)</li> <li>• Evaluation - Directing, Acting, Design, context of text analysed with perception. It resonates with other observers/readers and has insight. (AO3)</li> <li>• The use of subject specific vocabulary is embedded thoroughly; text is legible with accurate spelling, punctuation and grammar. Meaning is communicated effectively. Information is presented in a format that is fit for purpose. (AO3)</li> </ul>
Skilful 13–16	<ul style="list-style-type: none"> <li>• Description of character is in clear terms with analysis (ie knowing why choices are made are likely to impact on an audience) of character(s) being played. Makes pertinent comment/use of the social, historical or cultural elements of drama's context. (AO1)</li> <li>• Description shows candidate can identify with the key elements of genre and performance style used. (AO1)</li> <li>• Evaluation - Directing, Acting, Design, context of text analysed with a degree of perception. It resonates with other observers/readers. (AO3)</li> <li>• The use of subject specific vocabulary is apparent; text is legible with mostly accurate spelling, punctuation and grammar. Meaning is communicated clearly. Information is mostly presented in a format that is fit for purpose. (AO3)</li> </ul>
Competent 9–12	<ul style="list-style-type: none"> <li>• Description of character is in clear terms with clear awareness of relevance of social, historical or cultural elements of drama and character played. (AO1)</li> <li>• Description shows candidate can identify genre of drama and performance style used. (AO1)</li> <li>• Evaluation - Directing, Acting, Design, context of text analysed with clear understanding. (AO3)</li> <li>• The use of subject specific vocabulary is used most of the time; text is mostly legible with largely accurate spelling, punctuation and grammar. Meaning is communicated clearly throughout most of the working record. Information is mainly presented in a format that is fit for purpose. (AO3)</li> </ul>

<p>Basic 5–8</p>	<ul style="list-style-type: none"> <li>• Description of character is in simple terms with some awareness of social, historical or cultural elements. (AO1)</li> <li>• Description shows candidate can identify aspects of genre and performance style used. (AO1)</li> <li>• Reflection draws on use of Areas of Study and relevant functions of Performer, Director, Designer. Evaluation is in form of what is good and bad. (AO3)</li> <li>• There is some use of subject specific vocabulary; text is sometimes illegible with mistakes in spelling, punctuation and grammar. Meaning is still communicated clearly throughout some of the working record. Some information is presented in a format that is fit for purpose. (AO3)</li> </ul>
<p>Limited 0–4</p>	<ul style="list-style-type: none"> <li>• Description of character, plot, character function is in simple terms. (AO1)</li> <li>• Is aware and can describe in simple terms one or two attributes of genre of drama and performance style used. (AO1)</li> <li>• Reflection is at a simple level, eg 'We added an accent to make it funny'. (AO3)</li> <li>• There is little use of subject specific vocabulary; text is often illegible with many mistakes in spelling, punctuation and grammar which often impede communication of meaning. Some information is presented in a format that is occasionally fit for purpose. (AO3)</li> </ul>