



# SPECIMEN

General Certificate of Secondary Education

Drama

Unit A581: Page to Stage

Specimen Controlled Assessment Material

A581CA

## 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 and 1 blank page.

### The Controlled Assessment Task

Candidates can work individually, in a pair, or in a group of up to six, to create a performance of a selected section of text. Performances are to last no longer than 10 minutes. Within this time period all candidates must have a minimum of three minutes exposure on stage in order to meet the assessment requirements. This can be done individually, in a duologue or as part of a larger ensemble.

- Following the teacher-led workshops on Preparation and Exploration stages of the chosen text, candidates select a section(s) to be performed and consider any adaptations that may be necessary to accommodate the number in the group.
- Candidates must then **individually** review the selected text extract(s) in relation to their previous work on the text and consider:
  - the supporting material
  - themes
  - social, historical and cultural context
  - genre
  - potential performance styles
  - audience
  - performance space
  - design possibilities.
- Candidates complete section one of their working record, under direct supervision of the teacher (controlled conditions – up to 1 hour)
- **Rehearsal:** In the rehearsal stage of the process (outlined in section 3.1 of the specification) candidates prepare a performance of the selected section(s) of the text. Candidates must apply all the Areas of Study and show in their working record that **at least two** of the roles of Performer, Director and Designer have been considered in relation to the text(s). Candidates have approximately **10 hours**, under controlled conditions, to rehearse/create a performance and complete section two of their working record.
- **Performance:** Individually or in a group, candidates perform the text extract(s) to the teacher and other groups for assessment. These performances are recorded on chaptered DVD. Performance will last a maximum of 10 minutes for groups of 5–6 and less for smaller groups, eg 6 minutes for groups of 2–3.
- **Review:** following the performances candidates complete section three of their working record, the final review, under direct supervision of the teacher. (Controlled conditions – up to 1 hour)

#### Working record:

- This aspect is marked out of 20.
- The candidate working record is a succinct planning and reflection document; it should chart and reflect the candidates work on the performance and will cover:
- What the script offers - the intention of playwright(s) and social, cultural and historical background to the script(s); this will be drawn from (a) Preparation work. (AO1 and AO3)

- How the candidates interpreted the selected extract(s) - the key Performance, Direction and Design ideas used, some of which may arise out of work done in (b) Exploration and (c) Rehearsal with the emphasis on the individual candidates' specific contribution. (AO1)
- Review, a reflection and evaluation of the final performance, both the candidate's role(s), that of one other candidate and audience response must be included. (AO3)
- Evidence of how the relevant Areas of Study (AoS) were used in the work will be included in covering the three sections of the working record listed above, eg section 1 AoS 2 & 5, section 2 AoS 1 & 6 section 3 AoS 3 plus any others specifically referenced.

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## Exemplar Task Material

This material has been provided as an example of the type of material centres might use with their candidates. Candidates will make their own responses to the material once the controlled assessment begins for each unit.

Centres are free to set any texts that they feel is appropriate for their candidates and any brief for Director or Designer. Centres are free to set briefs for the role of Performer within the parameters set in this document.

A range of diverse interpretations of the text 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.

**Performer Brief** for this unit is:

- All candidates must operate as performers in this brief. This requires candidates to perform a section of the text selected for this unit. This can be done either as a solo performance or as part of a group of between 2–6 candidates. The performance should represent 3 minutes of performance time per candidate. No group performance should last more than a maximum of 10 minutes. The text can be adapted to accommodate the number in the group. For example, more than one section of the extract could be used so that the candidate gets sufficient time on stage or a candidate could multi-role small parts. Similarly, smaller parts could be subsumed into one role.

**Some Suggested Texts**

- Animal Farm by Peter Hall
- The Roses of Eyam by Don Taylor
- Blood Brothers or Our Day Out by Willy Russell
- Poppy by Peter Nichols
- The Trojan Women by Jean Paul Sarte (or any other version)
- Trojans by Adrian Adorian
- The Golden Masque of Agamemnon by John Wiles
- Coram Boy adapted by Helen Edmundsen from the novel by Jamila Gavin
- The Woman in Black by Stephen Mallatratt from the novel by Susan Hill
- The Insect Play by the Brothers Capek
- The Caucasian Chalk Circle by Bertolt Brecht
- Macbeth and Romeo and Juliet by William Shakespeare
- Dr Faustus by Christopher Marlowe,
- Anansi by Alistair Campbell
- The Childrens Crusade by Paul Thompson
- The Ash Girl by Timberlake Wertenbaker
- Arabian Nights adapted by Dominic Cooke
- A Christmas Carol by Neil Duffield
- Carrie's War adapted by Robert Staunton from the novel by Nina Bawden

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OXFORD CAMBRIDGE AND RSA EXAMINATIONS

General Certificate of Secondary Education

**DRAMA**

Unit A581: From Page to Stage

**Specimen Controlled Assessment Mark Scheme**

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

**SPECIMEN**

This document consists of **6** printed pages.

## Unit A581: From Page to Stage

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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:

Performance of a selected text (AO1 and AO2) 40 marks

Working record (AO3) 20 marks

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

<b>Unit A581 Performance Marking Criteria (AO1)</b>	
<b>Mark</b>	<b>Descriptor</b>
Accomplished 17–20	<ul style="list-style-type: none"> <li>• Use and selection of stage space are very effective, integrate with the themes of the text and strongly resonate with what is being communicated.</li> <li>• The performance has good command of the demands and implications of the texts genre and the adopted performance style.</li> </ul>
Skilful 13–16	<ul style="list-style-type: none"> <li>• Use and selection of stage space works strongly with the text and resonates with what is being communicated.</li> <li>• The performance has command of the demands and implications of the texts genre and the adopted performance style.</li> </ul>
Competent 9–12	<ul style="list-style-type: none"> <li>• Use and selection of stage space works well with the text and adds emphasis to what is being communicated.</li> <li>• The performance has some command of the demands of the texts genre and the adopted performance style.</li> </ul>
Basic 5–8	<ul style="list-style-type: none"> <li>• Use and selection of stage space works with the text and adds to level of communication.</li> <li>• The performance meets the basic demands of the texts genre and the adopted performance style.</li> </ul>
Limited 0–4	<ul style="list-style-type: none"> <li>• Use of stage space is appropriate to the text and shows positional awareness of audience.</li> <li>• The performance meets some of the demands of the texts genre and the adopted performance style.</li> </ul>

<b>Unit A581 Performance Marking Criteria (AO2)</b>	
	<b>Descriptor</b>
Accomplished 17–20	<ul style="list-style-type: none"> <li>• Uses voice and gesture to create a well crafted characterisation that demands attention. Works very productively with others.</li> <li>• Semiotics: use and selection of any costume/properties/technical aspects works very effectively with the themes of the text. Gives insight into character, creates mood or develops tension, adding layers of meaning for the audience.</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. Some consistency in working productively with others.</li> <li>• Semiotics: use and selection of any costume/properties/technical aspects works effectively with the themes of the text. This adds insight into character, creates mood or develops tension, adding layers of meaning.</li> </ul>
Competent 9–12	<ul style="list-style-type: none"> <li>• Uses voice and gesture to create a fully controlled performance and appropriate characterisation. There is evidence of cooperation with others that is often effective.</li> <li>• Semiotics: use and selection of any costume/properties/technical aspects works with the themes of the text.</li> </ul>
Basic 5–8	<ul style="list-style-type: none"> <li>• Uses voice and gesture to create a controlled performance that is appropriate to context. There are occasions when productive co-operation with others occurs.</li> <li>• Semiotics: use and selection of any costume/properties is able to communicate something that works with the general context. Most technical aspects used are used in a routine symbolic way, eg red light for danger or anger.</li> </ul>
Limited 0–4	<ul style="list-style-type: none"> <li>• Use of voice and gesture and is functional but generally appropriate to context. Productive cooperation with others is rare.</li> <li>• Semiotics: use of any costume/properties is functional and appropriate. Any technical aspects used are used in a routine symbolic way.</li> </ul>

Unit A581 Working record Mark Scheme (AO3)	
Mark	Descriptor
Accomplished 17–20	<ul style="list-style-type: none"> <li>Description of character is in very coherent with cogent analysis of character(s) being played. Understanding and use of the social, historical or cultural elements resonate strongly with the text's context.</li> <li>Ideas for and use of performance space and any setting works on both the practical and artistic level. There is a marked ability to reflect with clear, pertinent analysis on the impact of these decisions on a performance.</li> <li>Description shows candidate can identify and capture the important essence of the genre of the text and performance style used.</li> <li>Semiotics: considers a range of properties or light or sound etc that combine in a unified and resonant way.</li> <li>Evaluation - Directing, Acting, Design, context of text analysed with perception.</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.</li> <li>References and use of work of others, eg use ideas of other practitioners.</li> </ul>
Skilful 13–16	<ul style="list-style-type: none"> <li>Description of character is in clear terms with analysis of character(s) being played. Makes pertinent comment/use of the social, historical or cultural elements of text's context.</li> <li>Ideas for and use of performance space and any setting is well defined and works well with the text. Has ability to reflect with sound analysis on the impact of these decisions on a performance.</li> <li>Description shows candidate can identify and work well with genre of text and performance style used.</li> <li>Semiotics: considers a range of properties or light or sound etc that combine in a unified way.</li> <li>Evaluation - Directing, Acting, Design, context of text analysed with a degree of perception.</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.</li> <li>Use of knowledge and understanding gained during the course is apparent throughout.</li> </ul>

Competent 9–12	<ul style="list-style-type: none"> <li>• Description of character is in clear with clear awareness of relevance of social, historical or cultural elements of text and character played.</li> <li>• Ideas for and use of performance space and any setting is well defined, appropriate to text. Has ability to reflect on the impact of these decisions on a performance.</li> <li>• Description shows candidate can identify and match genre of text and performance style used.</li> <li>• Semiotics: considers a range of properties or light or sound.</li> <li>• Evaluation - Directing, Acting, Design, context of text analysed with clear understanding.</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.</li> <li>• Some use of knowledge and understanding gained during the course is apparent.</li> </ul>
Basic 5–8	<ul style="list-style-type: none"> <li>• Description of character is in simple terms with some awareness of social, historical or cultural elements.</li> <li>• Ideas for and use of performance space and any setting is defined and appropriate to text. Description of this is in simple terms and shows awareness of the effect decisions have on the performance.</li> <li>• Description shows candidate can identify/work in genre of text and performance style used.</li> <li>• Semiotics: considers some appropriate properties or light or sound.</li> <li>• Reflection draws on relevant functions of Performer, Director, Designer. Evaluation is in form of what is good and bad.</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.</li> <li>• Recognition that the use of knowledge and understanding gained during the course could be applied.</li> </ul>
Limited 0–4	<ul style="list-style-type: none"> <li>• Description of character, plot, character function is in simple terms.</li> <li>• Ideas for and use of performance space and any setting is appropriate to text and audience.</li> <li>• Is aware and can describe in simple terms one or two attributes of genre of text and performance style used.</li> <li>• Semiotics: considers properties stage and personal for functional purposes; selects items of costume for character that fits context; suggest a colour to suit mood; has simple ideas for actor expression or movement.</li> <li>• Reflection is at a simple level, eg ‘We added an accent to make it funny’.</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.</li> <li>• Draws on some knowledge and understanding gained during the course.</li> </ul>