

CCEA GCSE Specification in Drama

For first teaching from September 2009

For first award in Summer 2011

Subject Code: 5210

drama

Foreword

This booklet contains CCEA's General Certificate of Secondary Education (GCSE) Drama for first teaching from September 2009. We have designed this specification to meet the requirements of the following:

- GCSE Subject Criteria for Drama;
- GCSE Qualifications Criteria;
- Common Criteria for all Qualifications;
- GCSE Controlled Assessment Regulations for Drama; and
- GCSE Controlled Assessment Generic Regulations.

We will make the first full award based on this specification in summer 2011.

We will notify centres in writing of any major changes to this specification. We will also publish changes on our website at www.ccea.org.uk

The version on our website is the most up-to-date version. Please note that the web version may be different from printed versions.

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1 Introduction

This specification sets out the content and assessment details for our GCSE Drama course. First teaching begins from September 2009, and we will make the first award for this specification in 2011. You can view and download the latest version of this specification on our website at www.ccea.org.uk

The specification builds on the broad objectives of the Northern Ireland Curriculum. It is also relevant to key curriculum concerns in England and Wales.

Drama combines the core skills of Communication, Using Mathematics and Using ICT with the Thinking Skills and Personal Capabilities of Managing Information, Problem-Solving and Decision-Making, Being Creative, Working with Others and Self-Management.

GCSE Drama makes a significant contribution to the national provision of qualifications by offering students the opportunity to develop their practical skills in drama and to enhance their appreciation, knowledge and understanding of drama and play texts. It also develops candidates' Thinking Skills and Personal Capabilities.

1.1 Aims and learning outcomes

This specification aims to encourage students to:

- develop a personal interest in drama and be motivated and inspired by studying a broad, coherent and rewarding course of study;
- actively engage in the process of dramatic study so they 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 as active citizens for their future, in employment and society, as well as for the possible further study of drama; and
- consider and explore the impact of social, historical and cultural influences on drama texts and activities.

1.2 Key features

The key features of the specification appear below:

- It has a controlled assessment component consisting of two tasks for moderation (each worth 30 percent).
- Each student must complete the compulsory element: Scripted Performance and choose one other task from the range of five on offer: Devised Performance, Prepared Improvisation, Dance Drama, Mime and Design Support.
- The design task for the individual student is linked with a group and includes the following options: Costume, Set, Lighting or Multimedia. (Students can take the design task as only one of their two controlled assessment tasks.)
- There is a written examination with three questions based on a set text (40 percent).

- The course offers opportunities to build on the skills and capabilities developed through the delivery of the Key Stage 3 curriculum in Northern Ireland.
- A course based on this specification should help facilitate the study of drama and related subjects at a more advanced level. Examples include:
 - GCE AS and A2 Drama and Theatre Studies;
 - GCE AS and A2 English Literature;
 - BTEC National Award in Performing Arts;
 - BTEC National Certificate in Performing Arts; and
 - BTEC National Diploma in Performing Arts.

1.3 Prior attainment

The specification builds on the knowledge, understanding and skills developed in the minimum entitlement for drama at Key Stage 3 in the Northern Ireland Curriculum. The student does not need a prior qualification or experience of drama to follow this course, but we expect them to be competent in literacy, numeracy and ICT.

1.4 Classification codes and subject combinations

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

Progression to another school/college

Should a student take two qualifications with the same classification code, schools and colleges that they apply to may take the view that they have achieved only one of the two GCSEs. The same view may be taken if students take two GCSE qualifications that have different classification codes but have content that overlaps significantly. Students who have any doubts about their subject combinations should check with the schools and colleges that they wish to attend before embarking on their planned study.

Centres in England

Centres in England should also be aware that, for the purpose of the School and College Achievement and Attainment Tables, if a student enters for more than one GCSE qualification with the same classification code, only one grade (the highest) will count.

2 Specification at a Glance

The table below summarises the structure of this GCSE course:

Content	Assessment	Weighting	Availability
<p>Unit 1: Understanding Drama</p>	<p>This unit is assessed by a written examination.</p> <p>1 hour 30 minutes</p> <p>It has two questions on a set text (open book) and one question on the compulsory element: Scripted Performance.</p> <p>Externally marked</p>	<p>Total: 40%</p> <p>Question 1: 8% Question 2: 20% Question 3: 12%</p>	<p>Summer only</p>
<p>Unit 2: Drama Performance</p> <p>Compulsory element: Scripted Performance</p> <p>and</p> <p>Students select one element from the following five choices:</p> <ul style="list-style-type: none"> • Devised Performance; • Improvisation; • Dance Drama; • Mime; or • Design Support. 	<p>This unit is assessed by two controlled assessment tasks.</p> <p>Teachers design tasks according to our criteria.</p> <p>Teachers mark tasks.</p> <p>Externally moderated</p>	<p>Total: 60%</p> <p>First compulsory element: Scripted Performance: 30%</p> <p>Second element from list: 30%</p>	<p>Summer only</p>

3 Subject Content

The course is divided into two units. The content of each unit and its respective learning outcomes appear below. Unit 1 is assessed by a compulsory written examination, which takes place in the summer of the second year.

Unit 2 is also compulsory and includes **two controlled assessment tasks**. Task 1 (Scripted Performance) is a **compulsory element**. For the compulsory element students may study **any** text; it does not need to be any of the eight set texts listed in Unit 1. However they **may** study one of the eight set texts, if they choose, as long as they have not already studied the same text for Unit 1. Task 2 is a **chosen element**. Students must choose one element from a list of five.

3.1 Unit 1: Understanding Drama (40%)

This unit is assessed by an external written examination, which lasts **1 hour 30 minutes**. In the paper, each student must answer three questions. They must answer two questions on one of the eight set texts and one question relating to the text studied in the compulsory element: Scripted Performance.

The eight set texts are listed below in chronological order:

- *Romeo and Juliet* (Shakespeare) – Heinemann, ISBN: 0 43519009 1
- *Pygmalion* (Shaw) – Penguin, ISBN: 0 14048003 X
- *Juno and the Paycock* (O’Casey) – Pan, ISBN: 0 33026271 8
- *The Crucible* (Miller) – Heinemann, ISBN: 978-0435232818
- *Philadelphia Here I Come* (Friel) – Faber & Faber, ISBN: 0 57108586 5
- *Tea in a China Cup* (Reid) – Methuen Drama, ISBN: 0 41371220 6
- *Blood Brothers* (Russell) – Samuel French, ISBN: 0 57308064 X
- *Across the Barricades* (Lingard) – (adapted by David Ian Neville) Oxford University Press, ISBN: 0 19831272 5

Students may use a clean copy of the set text in the exam. No additional sheets, pages or annotations may be included in the texts or taken into the examination.

Content	Learning Outcomes
<p>A detailed study of two texts</p>	<p>Students should be able to demonstrate their knowledge and understanding of:</p> <ul style="list-style-type: none"> • how plays are constructed and realised through the study of two texts – one prescribed set text and one text chosen for the compulsory scripted performance task; • the ways in which meaning is communicated through drama; • the social, cultural and historical context of costume, including style, colour, shape and materials used; • how to create, interpret and develop a character through rehearsal work, including improvisation; • different genres and performance styles, including background of chosen plays and playwrights; • a range of specific performance skills and an ability to evaluate from a personal perspective; • how to work collaboratively and creatively to achieve shared dramatic intentions; and • drama terminology and how to use it appropriately.

3.2 Unit 2: Drama Performance (60%)

For this unit students must complete **two** controlled assessment tasks.

They must complete **one** compulsory element task **and** complete **one** chosen element task.

Section	Compulsory Element	Chosen Element	Element Options
3.2.1	Scripted Performance Task		
3.2.2		Devised Performance Task, or	
3.2.3		Improvisation Task, or	
3.2.4		Dance Drama Task, or	
3.2.5		Mime Task, or	
3.2.6		Design Support Task	<p>Students complete only one from the following:</p> <ul style="list-style-type: none"> • costume design; • set design; • lighting design; or • multimedia design.

3.2.1 Compulsory element: Scripted Performance Task (30%)

In groups of 3–9, students prepare a performance and present it to an audience. The performance should last **between 15 and 30 minutes**, depending on the size of the group.

Students must use improvisation as part of the preparation process. They must also record and evaluate their preparation and performance work in a student notebook.

Content	Learning Outcomes
<p>Group performance of a scripted text</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • research and explore a range of genres and performance styles in their development of scripted drama (for example comedy, tragedy, history, romance); • explore a range of play scripts and select a script (whole text or extract) other than a set text that is appropriate to the group’s skills, preferences and resources; • audition and cast the chosen script; • record and evaluate preparation work, including improvisation, in their student notebook; • research the background and context of the script; • edit and shape the script appropriately; • choose appropriate rehearsal methods, including improvisation and drama strategies, to develop character and explore the script; • develop the performance skills of voice, movement, gesture and facial expression through rehearsing the script; • perform the scripted performance to an audience; • record their research and influences of performance styles and genres and evaluate their performance in their student notebook; and • take part in a teacher-led appraisal of the scripted performance and their research, influences, evaluation and ideas for further development.

3.2.2 Chosen element 1: Devised Performance Task (30%)

In groups of 3–9, students prepare a performance and present it to an audience. The performance should last **between 15 and 30 minutes**, depending on the size of the group.

Students must use improvisation as part of the preparation process. They must also record and evaluate their preparation and performance work in a student notebook.

Content	Learning Outcomes
<p>Group performance of devised drama material on a chosen theme</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • research and explore a range of genres and performance styles in their development of devised drama (for example stylised, absurdist, docudrama, historical, televisional); • decide on a theme and select material (for example a play script, an improvisation, song and dance, mime) appropriate to the group’s skills, preferences and resources; • decide on a minimum of two appropriate forms (from Scripted Performance, Improvisation, Dance Drama or Mime) to explore the theme; • explore appropriate ways of making the performance continuous using appropriate links (for example quotations, poetry, lighting, music); • audition and cast for roles; • record and evaluate their preparation work, including improvisation, in their student notebook; • edit and shape selected material to develop an original presentation of the theme; • choose appropriate rehearsal methods and drama strategies, including improvisation, to develop the characters and to explore the theme; • record their research and influences of performance styles and genres and evaluate developmental work in their student notebook; • perform their scripted performance to an audience; and • record and evaluate their performance in their student notebook.

Content	Learning Outcomes
Group performance of devised drama material on a chosen theme (cont.)	Students should be able to: <ul style="list-style-type: none">• take part in a teacher-led appraisal of the scripted performance and their research, influences, evaluation and ideas for further development.

3.2.3 Chosen element 2: Improvisation Task (30%)

In groups of 3–9, students prepare a performance and present it to an audience. The performance should last **between 15 and 30 minutes**, depending on the size of the group.

Students use spontaneous improvisation as part of their preparation process. They must record and evaluate their preparation and performance work in a student notebook.

Content	Learning Outcomes
<p>Group performance of a polished improvisation</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • research and explore a range of genres and performance styles in their development of improvisation (for example narrative, historical, docudrama, abstract, stylised); • explore and select a range of stimuli, including play scripts and other texts (for example newspaper articles, photographs, advertisements, poetry, prose) appropriate to the group's preferences and skills; • channel the material into an extended improvisation or a number of shorter improvisations; • explore ideas through negotiation and discussion with the group and cast appropriate roles; • record and evaluate preparation work in their student notebook; • choose appropriate rehearsal methods and drama strategies to develop and shape the improvisation and the roles; • develop performance skills and the ability to sustain a role through rehearsal of the improvisation; • record and evaluate development work, including spontaneous improvisation, in their student notebook; • perform their improvisation to an audience; • record their research and influences of performance styles and genres and evaluate their performance in their student notebook; and • take part in a teacher-led appraisal of the improvisation and their research, influences, evaluation and ideas for further development.

3.2.4 Chosen element 3: Dance Drama Task (30%)

In groups of 3–9, students prepare a performance and present it to an audience. The performance should last **between 10 and 20 minutes**, depending on the size of the group.

The emphasis within this controlled assessment task is on drama, and students should focus on relationships, characterisation, conflict and narrative within a dance context.

Students must use improvisation as part of the preparation process. They must also record and evaluate their preparation and performance work in a student notebook.

Content	Learning Outcomes
<p>Group performance of a dance drama on a chosen theme</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • research and explore a range of genres and performance styles in their development of dance drama (for example physical theatre, contemporary, ballet, jazz, tap, Irish); • choose a theme from a range of stimuli (for example photos, artefacts, dramatic text) and select appropriate music to develop suitable support; • discuss and negotiate ideas of character, relationships, conflict and narrative for creative and expressive movement; • record and evaluate preparation ideas, including improvisation, in their student notebook; • experiment with different forms of movement using effort, space, time and levels, choosing those best suited to the physical representation of relationships, characterisation, conflict and narrative; • develop the performance skills of movement and dance through rehearsing and refining the dance drama; • create visual impact through a fusion of movement and sound; • record their research and influences of performance styles and genres and evaluate the development of the work in their student notebook; • perform the dance drama to an audience; and • record and evaluate the performance in their student notebook.

Content	Learning Outcomes
Group performance of a dance drama on a chosen theme (cont.)	Students should be able to: <ul style="list-style-type: none"><li data-bbox="560 376 1321 479">• take part in a teacher-led appraisal of the dance drama and their research, influences, evaluation and ideas for further development.

3.2.5 Chosen element 4: Mime Task (30%)

In groups of 3–9, students prepare a performance and perform it to an audience. The performance should last **between 10 and 20 minutes**, depending on the size of the group.

Students must use improvisation as part of the preparation process. They must also record and evaluate their preparation and performance work in a student notebook.

Content	Learning Outcomes
<p>Group performance of a mime on a chosen theme</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • research and explore a range of genres and performance styles in their development of mime (for example silent movie, Marcel Marceau, circus, magic, commedia dell'Arte); • choose a theme from a range of stimuli (for example photos, artefacts, dramatic text) and select appropriate music or sound to support the symbolic action of mime; • explore ideas for creative symbolic action through group discussion and negotiation; • record and evaluate preparation ideas, including improvisation, in their student notebook; • experiment with movement using weight, resistance, effort, space, time and levels, choosing those best suited to the physical representation of character and theme; • develop the performance skills of gesture, movement and facial expression through rehearsing and refining the mime; • develop a flexible, styled and symbolic representation through a physical embodiment of character and role or idea; • record and evaluate the development of the work in their student notebook; • perform the mime to an audience; • record their research and influences of performance styles and genres and evaluate the performance in their student notebook; and • take part in a teacher-led appraisal of the mime and their research, influences, evaluation and ideas for further development.

3.2.6 Chosen element 5: Design Support Task (30%)

This is an individual presentation of design support. **One** of the following options must be chosen: costume, set, lighting or multimedia.

Option 1: Costume Design

Students must design and present a costume that they have made or assembled for a group's Devised Performance, Improvisation, Dance Drama or Mime element.

While the costume and designs must contribute to an actual group performance, the work produced must be each student's individual work. The costume must be presented in performance for a **minimum of 10 minutes**.

Students must record and evaluate their preparation and performance work in a student notebook.

Content	Learning Outcomes
<p>Students design a costume and present it in a group performance</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • research and explore a range of genres and production styles in the development of costume design (for example period, film, theme, abstract, pantomime); • demonstrate knowledge and understanding of the skills required to produce or assemble one costume and show designs for at least one other costume from the same production; • use research drawings, etc., to explore ideas for the creative design of their costume's symbolic action; • record and evaluate preparation ideas in their student notebook; • experiment with use of colour, shape, movement, textures, materials, etc., and consider cost and health and safety, making choices according to what best suits the physical representation of the character and the performance; • develop the design by responding to the period, genre, social context, text, style, and the character's relationship to the text and other characters; and • develop an appropriate costume, taking account of its relationship to other design elements in the production (set, lighting and multimedia).

Content	Learning Outcomes
Students design a costume and present it in a group performance (cont.)	<p>Students should be able to:</p> <ul style="list-style-type: none"> • develop appropriate designs, through sketches and through discussions with the group and other designers; • be aware of the significance and use of costume in performance (for example repairs, quick change, effects of lights); • present the costume in performance to an audience; • record their research and influences on the costume design and evaluate the costume in performance in their student notebook; and • take part in a teacher-led appraisal of the costume and their research, influences, evaluation and ideas for further development.

Option 2: Set Design

Students must design and present a scale model of a set that they have made or assembled for a group's Scripted Performance, Devised Performance, Improvisation, Dance Drama or Mime task.

While the set designs must contribute to an actual group performance, the work produced must be each student's individual work. The set must be presented in performance for a **minimum of 10 minutes**.

Students must record and evaluate their preparation and performance work in a student notebook.

Content	Learning Outcomes
A scale model of a set made or assembled for a group performance	<p>Students should be able to:</p> <ul style="list-style-type: none"> • research and explore a range of genres and production styles in their development of set design (for example box set, conventional/authentic, abstract, minimal); and • demonstrate knowledge and understanding of the skills required to produce a practical set design.

Content	Learning Outcomes
<p>A scale model of a set made or assembled for a group performance (cont.)</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • communicate this knowledge and understanding in a practical way, showing the relationship of the model to the performance; • explore ideas for creative design of set through (for example research, drawings, practical workings, exits and entrances); • record and evaluate preparation ideas in their student notebook; • experiment with use of colour, shape, movement, textures, materials, etc., and consider cost and health and safety, choosing those best suited to the physical action of the actors on stage; • develop design skills by responding to the period, genre, social context, text, style, atmosphere, and the character's relationship to the text and other characters; • develop a flexible, working set, taking account of its relationship to other design elements in the production (lighting, multimedia and costume); • develop appropriate designs, through sketches and through discussions with the group and other designers; • be aware of the significance and use of the set in performance (for example entrances and exits, changes to set, effects of lights); • present the set in performance to an audience; • record their research and influences on set design and evaluate the effectiveness of the set in performance in their student notebook; and • take part in a teacher-led appraisal of the set and their research, influences, evaluation and ideas for further development.

Option 3: Lighting Design

Students must design and present the lighting for a group's Scripted Performance, Devised Performance, Improvisation, Dance Drama or Mime task.

While the lighting designs must contribute to an actual group performance, the work produced must be each student's individual work. The lighting must be presented in performance for a **minimum of 10 minutes**.

Students must record and evaluate their preparation and performance work in a student notebook.

Content	Learning Outcomes
<p>Preparation and presentation of the lighting for a group performance</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • research and explore a range of genres and production styles in their development of lighting design (for example filters, gobos, use of colour, shadow, stroboscope, carousel, gels); • demonstrate knowledge and understanding of the skills required to produce a practical lighting design; • communicate this knowledge and understanding in a practical way, showing the relationship of the lighting design to the performance; • explore ideas for creative lighting design through (for example research, practical workings, knowledge of a range of lanterns, gobos, filters, effects, dimming); • record and evaluate preparation ideas in their student notebook; • experiment with use of colour, shape, movement, textures, materials, and consider cost and health and safety, choosing what is best suited to the physical action of the actors, set and costumes; • develop the design by responding to the period, genre, social context, text, style, and the character's relationship to the text and other characters; and • develop a flexible, working lighting plot, taking account of its relationship to other design elements in the production (costume, set and multimedia).

Content	Learning Outcomes
<p>Preparation and presentation of the lighting for a group performance (cont.)</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • develop appropriate designs, through lighting plot sketches and through discussions with the group and other designers; • be aware of the significance and use of lighting in performance (for example entrances and exits, windows, set changes, movement); • present lighting in performance to an audience; • record their research and influence on lighting design and evaluate the effectiveness of the lighting in performance in their student notebook; and • take part in a teacher-led appraisal of the lighting and their research, influences, evaluation of their preparation, development and performance, and ideas for further development.

Option 4: Multimedia Design

This option may include sound, projections, effects or any combination of these.

Students must design and present the multimedia design for a group's Scripted Performance, Devised Performance, Improvisation, Dance Drama or Mime task. While the designs must contribute to an actual group performance, the work produced must be each student's individual work. Multimedia designs must be presented in performance for a **minimum of 10 minutes**.

Students must record and evaluate their preparation and performance work in a student notebook.

Content	Learning Outcomes
<p>Preparation and presentation of the multimedia design for a group performance</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • research and explore a range of genres and production styles in their development of multimedia design (for example projection, live footage, presentation software, use of sound, newsreel); and • demonstrate knowledge and understanding of the skills required to produce a multimedia design.

Content	Learning Outcomes
<p>Preparation and presentation of the multimedia design for a group performance (cont.)</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • communicate this knowledge and understanding in a practical way, showing the relationship of the design to the performance; • explore ideas for creative multimedia design through (for example research, practical workings, knowledge of a range of live and recorded sound, special effects, use of projections); • record and evaluate preparation ideas in their student notebook; • experiment with use of colour, shape, movement, textures, materials, etc., and consider cost and health and safety, choosing what is best suited to the physical action of the actors, set and costumes, as well as enhancing meaning; • develop the design skills by responding to the period, genre, social context, text, style, and the character's relationship to the text and other characters; • develop a flexible, working design, taking account of its relationship to other design elements in the production (costume, set and lighting); • develop appropriate designs through images and recordings and through discussions with the group and other designers; • be aware of the significance and use of designs in performance (for example volume, positions of projectors, control of effects); • present designs in performance to an audience; • record their research and influences on multimedia design and evaluate the effectiveness of the multimedia design in performance in their student notebook; and • take part in a teacher-led appraisal of the multimedia design and their research, influences, evaluation of the preparation, development of the performance, and ideas for further development.

3.3 Knowledge, skills and understanding

Below are the knowledge, skills and understanding that students must demonstrate in their work in order to meet the assessment objectives for this subject.

Knowledge and Understanding (A01 and A03)

Candidates should:

- refer to a specific genre and style of performance in Question 3 of the written examination. They should record their research and exploration of different genres and performance styles in their candidate notebook and be able to talk about this aspect of preparation in their appraisal;
- respond to the ways in which meaning is communicated through drama in each of the questions in the written examination;
- show they have knowledge and understanding of a range of staging and performance conventions in their:
 - study of a set text;
 - response to Question 3;
 - research and influences; and
 - work in their development of two controlled assessment elements, which they record in their candidate notebook and discuss at appraisal;
- use appropriate drama terminology in the written examination and candidate notebook (for example *upstage right*, *cyclorama*, *melodrama*, *thought tracking*, etc.);
- show they understand how plays are constructed in their:
 - response to Act/Scene reference in Question 1; and
 - study of two different full plays in Question 2 and 3, respectively;
- use the knowledge and information they obtain from their research in their controlled assessment elements to inform the construction of their performance work;
- understand how to create, interpret and communicate a role or character in their controlled assessment elements and know how a character is realised in their response to Questions 2 and 3; and
- demonstrate knowledge and understanding of drama within its social, cultural and historical contexts in their responses to Questions 1 and 3(a) in the examination.

Skills (A02)

Candidates should:

- develop and use improvisational skills in the exploration of the set text and as preparation for Question 3. They may also choose Improvisation as a controlled assessment unit and use improvisation in the preparation of their compulsory Scripted Performance and one other chosen controlled assessment element;
- develop and apply performance and/or production skills in their compulsory Scripted Performance and other controlled assessment element (which they choose from Devised Performance, Improvisation, Dance Drama, Mime and Design Support), as well as in their exploration of the set text and in response to the written questions;
- select, synthesise and use ideas and skills to create drama both in their practical study and understanding of the set text and in their preparation and development of the two controlled assessment elements; and
- develop the ability to work collaboratively and creatively in groups of 3–9 candidates for the controlled assessment elements to achieve shared dramatic intentions.

4 Scheme of Assessment

4.1 Assessment opportunities

For the availability of examinations and controlled assessment, see Section 2 of this specification.

4.2 Assessment objectives

The assessment objectives for this specification are set out below. Candidates must:

- recall, select and communicate their knowledge and understanding of drama to generate, explore and develop ideas (AO1);
- apply practical skills to communicate in performance (AO2); and
- analyse and evaluate their own work and that of others using appropriate terminology (AO3).

4.3 Assessment objective weightings

The table below sets out the assessment objective weightings for each component and the overall GCSE qualification:

Assessment Objective	Component Weighting		Overall Weighting
	Unit 1: Understanding Drama	Unit 2: Drama Performance	
AO1	25% <i>Questions 1, 2 and 3</i>	10% <i>Process/Preparation controlled assessment</i>	35%
AO2	5% <i>Questions 1 and 2</i>	2 × 20% <i>Two controlled assessment tasks</i>	45%
AO3	10% <i>Question 3</i>	10% <i>Appraisal and student notebook</i>	20%
Total	40%	60%	100%

4.4 Detail of external assessment

The written examination gives each candidate the opportunity to develop and apply the following ICT skills:

- internet research and use of other electronic sources:
 - by researching information on plays/playwrights/costumes/theatre periods/performance styles, etc; and
 - by researching social, historical and cultural interpretations and influences of costume; and
- use of multimedia technology (including use of digital/video camera, recording equipment, specific software, etc.):
 - to develop rehearsal work; and
 - in performance.

Below are additional details on the nature of each question in the written examination as well as guidance on what we expect from candidate responses:

Question 1 - Costume

In their study of the play, we expect candidates to research and develop an appropriate costume for all the characters throughout the play. In the examination, we expect them to design a costume for one character in a specific scene.

Candidates must draw a basic sketch. This need only reflect a basic shape. We award marks for the annotation, not the drawing. Coloured diagrams are not required and candidates do not gain extra marks for using colour. Annotation may include notes on colour, shape and materials, and in their supporting short paragraph (approx. 100 words) candidates should justify their chosen ideas for the costume in the specific scene. The paragraph should include reference to the chosen period for the play and details about the social status of the character. We expect candidates to refer to the action of the character in the specific scene.

Question 2 - Rehearsal work

This question is more extensive and refers to the whole play. The candidate needs to have a holistic view and interpretation of the text and a detailed knowledge of all the main characters. The question requires knowledge and understanding of one character. We expect the candidate to:

- have a detailed understanding of the structure of the play; and
- develop two different rehearsal ideas appropriate to the character's performance style for two different moments of the play. The candidate may choose the two moments.

The candidate should use a copy of the text for this purpose. The copy of the text they use in the examination must be clean/unmarked.

Candidates require a detailed knowledge and understanding of the performance style of each main character in order to study for this question. They may develop this understanding through the social context, historical background and genre of the play. The candidate also needs to have knowledge of the effective use of improvisation appropriate to the character's rehearsal needs as well as be able to select another appropriate rehearsal idea to develop a different aspect of the character. Candidates' knowledge of the text should enable them to select specific lines/phrases of text to develop and support their answer.

Question 3 - Performance analysis

This question requires the candidate to have worked collaboratively as part of a team in the performance of a scripted text. Candidates must have knowledge and understanding of the whole text as well as knowledge of the background of the play and the playwright, the social context and the performance style of the play in order to successfully analyse and support their answer to the question. It's likely the candidate will have performed the play for their controlled assessment task, so they should have this level of knowledge.

The candidate needs to know about the overall genre of the play (such as it being a romantic tragedy, naturalistic, absurdist, or a black comedy) and how this might influence the style of acting. In particular, the candidate must:

- analyse one aspect of performance from voice, movement, gesture or facial expression; and
- refer to the social status of the character, the action of the play and the text.

The candidate should be able to select a range of appropriate moments from their performance that effectively reflect how they used the particular aspect of performance (voice, movement, gesture or facial expression) to portray their character.

4.5 Quality of written communication

In GCSE Drama, candidates must demonstrate their quality of written communication. In particular, they must:

- ensure that text is legible and that spelling, punctuation and grammar are accurate so that meaning is clear;
- select and use a form and style of writing appropriate to their purpose and to complex subject matter; and
- organise information clearly and coherently, using specialist vocabulary where appropriate.

Examiners assess the quality of candidates' written communication in their responses to questions or tasks requiring extended writing. The examiners assess the quality of written communication within all assessment objectives and examination units in this specification.

4.6 Reporting and grading

We award GCSE qualifications on an eight grade scale from A*–G, with A* being the highest. If candidates fail to attain a grade G, we report their results as unclassified (U).

The grades we award match the grade descriptions published by the regulatory authorities (see Section 5).

5 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 in the specification; they are not designed to define that content.

The grade awarded depends in practice upon the extent to which the candidate has met the assessment objectives overall. Shortcomings in some aspects of candidates' performance in the assessment may be balanced by better performances in others.

Grade	Description
A	<p>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.</p> <p>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.</p> <p>They have well-developed evaluative and reflective skills. They show critical awareness of work in progress, performance and 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.</p>
C	<p>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.</p> <p>They demonstrate secure practical skills, which they apply appropriately to communicate their ideas. They work constructively with others.</p> <p>They use evaluative and reflective skills appropriately to show critical awareness of work in progress, performance and their own contribution and that of others. Using appropriate terminology, they support their views with relevant reasons, demonstrating the ability to take work forward.</p>

Grade	Description
F	<p>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.</p> <p>They use a limited range of practical skills, which they sometimes apply appropriately to demonstrate ideas in drama and in working with others.</p> <p>They provide a basic critical response at a simplistic and generalised level to evaluate work in progress, performance and their own contribution and that of others.</p>

6 Guidance on Controlled Assessment

6.1 Skills assessed by controlled assessment

Teachers must assess the following skills through controlled assessment:

- planning and preparation (select, synthesise and use ideas to create drama);
- improvisation;
- performance and production;
- creativity and collaboration; and
- reflective, analytical and evaluative skills.

In addition, elements of all these skills may be assessed externally.

6.2 Level of control

Rules for controlled assessment in GCSE Drama are defined for the three stages of the assessment:

- task setting;
- task taking; and
- task marking.

6.3 Task setting

The level of control for the setting of these tasks is limited. This means that centres design the tasks according to our criteria for each task, which are specified in Section 3.

The Scripted Performance element is compulsory. The teacher chooses the second controlled assessment element from the list.

The controlled assessment tasks provide opportunities for centres to contextualise the tasks to better suit their specific circumstances. This includes the availability of and access to resources.

6.4 Task taking

The level of control for task taking is medium.

Areas of Control	Detail of Control
Authenticity	<p>Candidates complete all tasks under the teacher's formal supervision (with the exception of research and/or preparation, which may be completed under informal supervision).</p> <p>It may be necessary for some preparation to be done outside the centre. Sufficient work must take place under formal supervision to allow the teacher to authenticate each candidate's work.</p>

Areas of Control	Detail of Control
Authenticity (cont.)	Where teacher supervision and guidance exceeds what is permitted, the teacher must inform us of the nature and extent to which this has been exceeded.
Feedback	<p>We expect teachers to have a positive impact during the development of the practical work. This may involve teachers helping candidates to structure their work without writing script. It may also involve them in directing performances and in teaching skills and techniques in performance, design or design technology.</p> <p>Guidance is an essential part of the teacher's role. Over the course, this feedback should help develop the candidate's abilities, understanding and confidence in their work, which will also enhance and inform their responses in the written paper.</p> <p>While feedback should be positive, it should also set targets for the candidate that will help them improve their approaches to work and their acquisition of skills.</p> <p>Teachers must not directly contribute to or guide the candidates' live performances.</p>
Time Limit	There is a minimum of 15 hours for the exploration, performance and evaluation of each task.
Collaboration	<p>Candidates may work in groups. Their own work may be informed by working with others, but each candidate must provide an individual response.</p> <p>In Chosen element 5: Design Support Task, candidates make an individual presentation.</p>
Resources	<p>Centres must provide resources appropriate to each task candidates undertake.</p> <p>Centres should provide appropriate resources that are fit for purpose to ensure that candidates are able to access the whole mark range.</p>

6.5 Task marking

The level of control for task marking is medium. The teacher marks tasks according to our criteria and we moderate their marking. Marking criteria for the Unit 2 Performance Tasks and Design Tasks can be found in Appendix 1 and 2 respectively.

The moderator asks compulsory questions during appraisal. We set these questions and validate the completion of tasks.

Teachers must ensure that the work they mark is the candidate's own. For up-to-date advice on plagiarism or any other incident in which candidate malpractice is suspected, please refer to the Joint Council for Qualifications' *Suspected Malpractice in Examinations and Assessments: Policies and Procedures* on the JCQ website: www.jcq.org.uk

6.6 Marking and internal standardisation

Centres with more than one teaching group must carry out internal standardisation of the controlled assessment tasks before submitting them to us. This is to ensure, as far as possible, that each teacher has applied the assessment criteria consistently when marking assessments.

The centre may need to adjust the marking of individual teachers to bring their assessments into line with those of other teachers in the centre and to match the standards outlined in the assessment.

6.7 Moderation

We nominate visiting moderators to carry out moderation. The centre chooses a performance from an internally assessed task to form the basis of moderation. Moderators and nominated teachers jointly assess 6–10 candidates from a teaching group. If the marks the teacher awards are acceptable, the moderator confirms the controlled assessment marks. If they are not acceptable, the moderator may recommend an adjustment to the centre's marks. We adjust the centre's marks if there is a significant mismatch between the assessments of the moderator and those of the teachers.

The student notebook is very important to the moderation process. It provides evidence to support teacher assessment of AO3, and is also used to confirm that candidates have engaged with the group in preparing and performing the chosen task. All candidates' notebooks must be available to the visiting moderator on the day of moderation.

We may adjust a centre's marking. This is to bring the assessment of the candidates' work into line with our agreed standards.

We issue full instructions about the details of the moderation procedures in advance of moderation visits, which take place every March/April.

6.8 Reusing marks

We allow candidates to carry forward marks from moderated controlled assessments for the lifetime of the specification.

See Appendix 3 for a glossary of terms for controlled assessment regulations.

7 Links

7.1 Support

We provide the following resources to support this specification:

- our website;
- a subject microsite within our website; and
- specimen papers and mark schemes.

Some support material from the previous specification may also remain useful.

We intend to expand our range of support to include the following:

- past papers;
- mark schemes;
- Chief Examiner's reports;
- Principal Moderator's reports;
- guidance on progression from Key Stage 3;
- teacher guidance materials;
- centre support visits;
- agreement trials;
- student guides;
- a resource list; and
- exemplification of standards.

You can find our Annual Support Programme of events and materials for Drama on our website at www.ccea.org.uk

7.2 Curriculum objectives

This specification addresses and builds upon the broad curriculum objectives for Northern Ireland, England and Wales. In particular, it enables students to:

- develop as individuals and contributors to society, the economy and environment by providing opportunities for students to:
 - express themselves emotionally and imaginatively through drama and improvisation; and
 - explore and respond to the views and feelings of others;
- progress from Key Stage 3 Northern Ireland Curriculum requirements by providing further opportunities for students to:
 - engage with a range of stimuli to develop critical and creative thinking skills;
 - adopt a role;
 - take part in improvisation;
 - devise scripts and use drama forms and strategies effectively to explore and present ideas; and
 - evaluate their own and others' work;

- develop an understanding of spiritual, moral, ethical, social, legislative, economic and cultural issues by providing opportunities for students to:
 - explore how drama is used to educate individuals about, and resolve, issues of social concern;
 - explore how drama reflects and gives insight into a range of cultures; and
 - explore issues related to moral character;
- investigate sustainable development, health and safety considerations, and European dimensions by providing opportunities for students to:
 - explore issues related to personal health;
 - begin to develop an appreciation of theatre styles, genres and vocabulary; and
 - explore issues related to ethical awareness;
- develop skills that enhance opportunities for employability by providing opportunities for students to:
 - investigate how skills developed through drama such as empathy, confidence and communication skills are vital to life/work situations and a range of careers; and
 - explore issues related to economic awareness; and
- make effective use of technology by providing opportunities for students to:
 - experience live and recorded drama, and respond to a variety of texts; and
 - explore the effects of media and ICT.

For further guidance on how this specification enables progression from the Northern Ireland Curriculum at Key Stage 3, go to our subject microsite, which you can access at www.ccea.org.uk

7.3 Key Skills

This specification provides opportunities for students to develop and generate evidence for assessing the following nationally recognised Key Skills:

- Application of Number
- Communication
- Improving Own Learning and Performance
- Information and Communication Technology
- Problem-Solving
- Working with Others.

You can find details of the current standards and guidance for each of these skills on the QCA website at www.qca.org.uk

7.4 Examination entries

Entry codes for this subject and details on how to make entries are available on our Examinations Administration Handbook microsite, which you can access at www.ccea.org.uk

Alternatively, you can telephone our Examination Entries, Results and Certification team using the contact details provided in this section.

7.5 Equality and inclusion

We have considered the requirements of equalities legislation in developing this specification.

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

The revised GCSE and qualification criteria were reviewed to identify whether any of the competences required by the subject presented a potential barrier to any students with disabilities. 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 and equality groups and with people with disabilities.

During the development process, we carried out an equality impact assessment. This was to ensure that we identified any additional potential barriers to equality and inclusion. Where appropriate, we have given consideration to measures to support access and mitigate against barriers.

Reasonable adjustments are made for students with disabilities in order to reduce barriers to access assessments. For this reason, very few students will have a complete barrier to any part of the assessment. Candidates with a physical disability may be restricted in the skills they can apply to communicate via performance or when developing their ability to use improvisation skills in a range of drama contexts. However, candidates can meet the requirements of the assessment objectives by taking other roles, for example the role of director to demonstrate production skills.

In addition, drama requires effective team working to share dramatic intentions. Therefore, some candidates may have difficulty with elements of the collaborative work.

It is important to note that where access arrangements are permitted, they must not be used in any way that undermines the integrity of the assessment. **You can find information on reasonable adjustments in the Joint Council for Qualifications' document *Access Arrangements and Special Consideration: Regulations and Guidance Relating to Candidates Who Are Eligible for Adjustments in Examinations*.**

7.6 Contact details

The following list provides contact details for relevant staff members and departments:

- Specification Support Officer: Nola McLarnon
(telephone: (028) 9026 1200, extension 2235, email: nmclarnon@ccea.org.uk)
- Officer with Subject Responsibility: Roger Trigg
(telephone: (028) 9026 1200, email: rtrigg@ccea.org.uk)
- Examination Entries, Results and Certification
(telephone: (028) 9026 1262, email: entriesandresults@ccea.org.uk)
- Examiner Recruitment
(telephone: (028) 9026 1243, email: appointments@ccea.org.uk)
- Distribution (past papers and support materials)
(telephone: (028) 9026 1242, email: cceadistribution@ccea.org.uk)
- Support Events Administration
(telephone: (028) 9026 1401, email: events@ccea.org.uk)
- Information Section (including Freedom of Information requests)
(telephone: (028) 9026 1200, email: info@ccea.org.uk)
- Business Assurance (appeals)
(telephone: (028) 9026 1244, email: appealsmanager@ccea.org.uk).

Appendix 1

Controlled Assessment Grids for Unit 2 Performance Tasks

A01 Marks and Criteria

Marks	AO1 Recall, select and communicate their knowledge and understanding of drama to generate, explore and develop ideas
Accomplished 9–10	<ul style="list-style-type: none"> • Preparation work will be thorough and choice of theme/text will be achieved independently. The candidate's choices show originality and creativity and will be fully relevant and appropriate to the skills and makeup of the group and the style and genre of the drama. • Work with the group will show evidence of imaginative and creative approaches to negotiation, teamwork and collaboration. Individual ideas will be original, creative and fully developed. • Rehearsal work will allow for the full development of performance skills through the candidate's perceptive and precise use of drama strategies/rehearsal methods or refining ideas to shape performance.
Competent 7–8	<ul style="list-style-type: none"> • Preparation work will be solid and choice of theme/text will be achieved through a good deal of independence. The candidate's choices will show creativity and will be mostly relevant and appropriate to the skills and make up of the group and the drama's style and genre. • Work with the group will show evidence of effective negotiation, teamwork and collaboration. Individual ideas will be effective and developed. • Rehearsal work will allow for development of performance skills through the candidates focused and purposeful use of drama strategies/rehearsal methods or refining ideas to shape performance.
Consistent 5–6	<ul style="list-style-type: none"> • Preparation work will be apparent and choice of theme/text will be achieved with little guidance. The candidate's choices will show aspects of creativity, be generally relevant to the skills and makeup of the group, and consider the style and genre. • Work with the group will show evidence of negotiation, teamwork and collaboration. Individual ideas will be apparent but not always fully developed. • Rehearsal work, with little guidance, will allow for development of performance skills through the candidate's use of drama strategies/rehearsal methods or refining ideas to shape performance.
Adequate 3–4	<ul style="list-style-type: none"> • Preparation work will be adequate and choice of theme/text will require some guidance. The candidate's choices will have some relevance to the skills and make-up of the group. Style and genre may not be fully considered. • Work with the group will show evidence of teamwork and collaboration. Individual ideas are sometimes apparent with aspects of development. • Rehearsal work, with some guidance, will allow for the development of performance skills through the candidates use of drama strategies and rehearsal methods to shape performance.
Limited 1–2	<ul style="list-style-type: none"> • Preparation work will be limited and choice of theme/text will require assistance. The candidate's choices will have basic relevance to the skills and make-up of the group. Little consideration will be given to style and genre. • Work with the group will show some aspects of teamwork and collaboration but individual contribution will be minimal. • Assisted rehearsal work will allow for some development of performance skills but may not always be consistent. The candidate will rely on others to choose the appropriate drama strategies/rehearsal methods to shape/form the performance.

Award 0 marks for work not worthy of credit.

AO2 Marks and Criteria

Marks	AO2 Apply practical skills to communicate in performance
Accomplished 33–40	<ul style="list-style-type: none"> • Characterisation will show accomplished use of performance skills. There will be a highly developed use of voice, movement, gesture and facial expression (as appropriate) to convey a depth of meaning. The role will be sustained with creativity throughout. • The candidate will account for the audience throughout the performance, and communication will be fully realised with evidence of real flair and imagination. Focus and concentration will be of a very high calibre.
Competent 24–32	<ul style="list-style-type: none"> • Characterisation will show effective use of performance skills, which are well developed and appropriate to context. The use of voice, movement, gesture and facial expression (as appropriate) will indicate control. The role will be sustained successfully throughout the performance. • The candidate will account for the audience in performance, and communication will be maintained throughout. Focus and concentration will be sustained throughout.
Consistent 16–23	<ul style="list-style-type: none"> • Characterisation will show integration of performance skills, which are appropriate to the context. The use of voice, movement, gesture and facial expression (as appropriate) will be consistent. The role will be maintained for the majority of the performance. • The candidate will account for the audience in performance, and communication will be realised for the most part. Focus and concentration will be evident for the majority of the presentation.
Adequate 8–15	<ul style="list-style-type: none"> • Characterisation will show evidence of performance skills, and these will be generally appropriate to context. The use of voice, movement, gesture and facial expression (as appropriate) will be apparent although sometimes not evident in a balanced way. The role will be presented with inconsistency. • The candidate will account for the audience during some parts of the performance, and communication will sometimes be realised. Focus may waver at times.
Limited 1–7	<ul style="list-style-type: none"> • Characterisation will show some evidence of performance skills, but these will not always be developed or appropriate to context. The use of voice, movement, gesture and facial expression (as appropriate) will be often inconsistent and sometimes inappropriate. The role will be presented in an uneven way. • The candidate will not always account for the audience in performance, and communication will not be fully realised or maintained. The performance will lack focus for the most part.

Award 0 marks for work not worthy of credit.

AO3 Marks and Criteria

Marks	AO3 Analyse and evaluate their own work and that of others using appropriate terminology
Accomplished 9–10	<ul style="list-style-type: none"> • The candidate's appraisal and evaluation of their own and others' work will be insightful and analytical and will account fully for the contribution of planning, and preparation. • They will use the appropriate terminology to communicate ideas with perception and clarity and will understand fully the effectiveness of the drama. • Ideas for how the outcomes could be further developed will be creative and clearly articulated in their evaluation.
Competent 7–8	<ul style="list-style-type: none"> • The candidate's appraisal and evaluation of their own and others' work will demonstrate understanding and will account for the contribution of planning and preparation. • They will use the appropriate terminology to communicate with clarity and will understand the effectiveness of the drama. • Ideas for how the outcomes could be further developed will be evident in their evaluation.
Consistent 5–6	<ul style="list-style-type: none"> • The candidate's appraisal and evaluation of their own and others' work will be straightforward and take some account of planning and preparation. • They will use some terminology to communicate with a degree of clarity and will understand some reasons for the effectiveness of the drama. • The evaluation of outcomes could be further developed through detail.
Adequate 3–4	<ul style="list-style-type: none"> • The candidate's appraisal and evaluation of their own and others' work may require further development and will not fully account for the contribution of planning and preparation. • They will use some drama vocabulary to evaluate their ideas, but communication may be stilted. • The evaluation of outcomes will include only a few ideas for development.
Limited 1–2	<ul style="list-style-type: none"> • The candidate's appraisal and evaluation of their own and others' work will be minimal and will demonstrate a narrow insight into the contribution of planning and preparation. • They will use limited vocabulary to evaluate their ideas, and communication will lack fluency. • The evaluation of outcomes will include limited ideas for development.

Award 0 marks for work not worthy of credit.

Appendix 2

Controlled Assessment Grids for Unit 2 Design Tasks

AO1 Marks and Criteria

Marks	AO1 Recall, select and communicate their knowledge and understanding of drama to generate, explore and develop ideas
Accomplished 9–10	<ul style="list-style-type: none"> Preparation work will be thorough and design ideas will be achieved independently. The candidate's choices show originality and creativity and will be fully relevant and appropriate to the needs of the group and the style and genre of the drama. Full account will be taken of the practical requirements of the design, and the process leading to the realisation of the design will involve imaginative experimentation with the necessary design components. The candidate's design work will be fully supported through extensive research, sketches, models and images, as appropriate.
Competent 7–8	<ul style="list-style-type: none"> Preparation work will be solid and design ideas will be achieved through a good deal of independence. The candidate's choices will show creativity and be mostly relevant and appropriate to the needs of the group and the drama's style and genre. Account will be taken of the practical requirements of the design, and the process leading to the realisation of the design will involve effective experimentation with the necessary design components. The candidate's design work will be supported through effective research, sketches, models and images as appropriate.
Consistent 5–6	<ul style="list-style-type: none"> Preparation work will be apparent and choice of design ideas will be achieved with little guidance. The candidate's choices will show aspects of creativity, be generally relevant and appropriate to the needs of the group, and consider the style and genre of the drama. Practical requirements of the design will be considered, and the process leading to the realisation of the design will involve aspects of experimentation with design components. The candidate's design work will be supported through research, sketches, models and images, as appropriate.
Adequate 3–4	<ul style="list-style-type: none"> Preparation work will be adequate and choice of design ideas will require some guidance. The candidate's choices will have some relevance to the needs of the group. The style and genre of the drama may not be fully accounted for in the overall design. Practical requirements of the design may not be fully considered, and the process leading to the realisation of the design will be straightforward without consideration of a number of options. The candidate's design work will be supported through some research, sketches, models and images, as appropriate, but these may not be fully integrated into the final realisation of ideas.
Limited 1–2	<ul style="list-style-type: none"> Preparation work will be limited and choice of design ideas will require assistance. The candidate's choices may not always take account of the needs of the group and may show little consideration for the style and genre of the drama. Practical requirements of the design will not be fully understood and the design may not be realised or may be incomplete. Options have not been considered. The candidate's design work may not be supported through research. Sketches, models and images will be minimal and the final realisation of the ideas will be incomplete.

Award 0 marks for work not worthy of credit.

AO2 Marks and Criteria

Marks	AO2 Apply practical skills to communicate in performance
Accomplished 33–40	<ul style="list-style-type: none"> • The final design shows accomplished use of skills and takes full account of the practical needs of the performers and the style and genre of the presentation. The candidate's design will be highly developed and will convey considerable depth of understanding and meaning. • The candidate accounts for the audience in the realisation of the design, and communication is fully conveyed with evidence of real flair and imagination.
Competent 24–32	<ul style="list-style-type: none"> • The final design shows effective use of skills and takes account of the practical needs of the performers. The style and genre of the presentation are investigated and accounted for. The candidate's design will be well developed and will convey general understanding and meaning. • The candidate accounts for the audience in the realisation of the design and communication is conveyed with evidence of creativity.
Consistent 16–23	<ul style="list-style-type: none"> • The final design shows consistent use of skills and takes account of most of the practical needs of the performers. The style and genre of the presentation have been considered and are generally evident. The candidate's design will be developed to a large extent and will convey aspects of understanding and meaning. • The candidate accounts for the audience in most aspects of the design, but ideas may not be fully realised. Communication to the audience is conveyed with some creativity.
Adequate 8–15	<ul style="list-style-type: none"> • The final design indicates some use of skills and takes account of aspects of the practical needs of the performers. Consideration of the style and genre of the presentation is not always apparent. The candidate's design will be partially developed and will convey some degree of meaning. • The candidate accounts for the audience in some aspects of the design, but the realisation of ideas is incomplete. Communication to the audience is conveyed in an adequate manner.
Limited 1–7	<ul style="list-style-type: none"> • The final design indicates a basic application of skills and takes a limited account of the practical needs of the performers. The style and genre of the presentation have been given minimal consideration. The candidate's design will be underdeveloped with only a degree of meaning evident. • The candidate accounts for the audience in a limited way, and the realisation of the design ideas is minimal. Communication to the audience lacks meaning.

Award 0 marks for work not worthy of credit.

AO3 Marks and Criteria

Marks	AO3 Analyse and evaluate their own work and that of others using appropriate terminology
Accomplished 9–10	<ul style="list-style-type: none"> • The candidate’s appraisal and evaluation of their own and others’ work will be insightful and analytical and will account fully for the contribution of planning and preparation. • They will use the appropriate terminology to communicate ideas with perception and clarity and will understand fully the effectiveness of the design. • Ideas for how the outcomes could be further developed will be creative and clearly articulated in their evaluation.
Competent 7–8	<ul style="list-style-type: none"> • The candidate’s appraisal and evaluation of their own and others’ work will demonstrate understanding and will account for the contribution of planning and preparation. • They will use the appropriate terminology to communicate with clarity and will understand the effectiveness of the design. • Ideas for how the outcomes could be further developed will be evident in their evaluation.
Consistent 5–6	<ul style="list-style-type: none"> • The candidate’s appraisal and evaluation of their own and others’ work will be straightforward and take some account of planning and preparation. • They will use some terminology to communicate with a degree of clarity and will understand some reasons for the effectiveness of the design. • The evaluation of outcomes could be further developed through detail.
Adequate 3–4	<ul style="list-style-type: none"> • The candidate’s appraisal and evaluation of their own and others’ work may require further development and will not fully account for the contribution of planning and preparation. • They will use some drama vocabulary to evaluate their ideas, but communication may be stilted. • The evaluation of outcomes will include only a few ideas for development.
Limited 1–2	<ul style="list-style-type: none"> • The candidate’s appraisal and evaluation of their own and others’ work will be minimal and will demonstrate a narrow insight into the contribution of planning and preparation. • They will use limited vocabulary to evaluate their ideas, and communication will lack fluency. • The evaluation of outcomes will include limited ideas for development.

Award 0 marks for work not worthy of credit.

Appendix 3

Glossary of Terms for Controlled Assessment Regulations

Term	Definition
Component	<p>A discrete, assessable element within a controlled assessment/qualification that is not itself formally reported and for which the awarding body records the marks</p> <p>May contain one or more tasks</p>
Controlled assessment	<p>A form of internal assessment where the control levels are set for each stage of the assessment process: task setting, task taking, and task marking</p>
External assessment	<p>A form of independent assessment in which question papers, assignments and tasks are set by the awarding body, taken under specified conditions (including detailed supervision and duration) and marked by the awarding body</p>
Formal supervision (High level of control)	<p>The candidate must be in direct sight of the supervisor at all times. Use of resources and interaction with other candidates is tightly prescribed.</p>
Informal supervision (Medium level of control)	<p>Questions/tasks are outlined, the use of resources is not tightly prescribed and assessable outcomes may be informed by group work.</p> <p>Supervision is confined to:</p> <ul style="list-style-type: none"> • ensuring that the contributions of individual candidates are recorded accurately; and • ensuring that plagiarism does not take place. <p>The supervisor may provide limited guidance to candidates.</p>
Limited supervision (Low level of control)	<p>Requirements are clearly specified, but some work may be completed without direct supervision and will not contribute directly to assessable outcomes.</p>

Term	Definition
Mark scheme	<p>A scheme detailing how credit is to be awarded in relation to a particular unit, component or task</p> <p>Normally characterises acceptable answers or levels of response to questions/tasks or parts of questions/tasks and identifies the amount of credit each attracts</p> <p>May also include information about unacceptable answers</p>
Task	<p>A discrete element of external or controlled assessment that may include examinations, assignments, practical activities and projects</p>
Task marking	<p>Specifies the way in which credit is awarded for candidates' outcomes</p> <p>Involves the use of mark schemes and/or marking criteria produced by the awarding body</p>
Task setting	<p>The specification of the assessment requirements</p> <p>Tasks may be set by awarding bodies and/or teachers, as defined by subject-specific regulations.</p> <p>Teacher-set tasks must be developed in line with awarding body specified requirements.</p>
Task taking	<p>The conditions for candidate support and supervision, and the authentication of candidates' work</p> <p>Task taking may involve different parameters from those used in traditional written examinations. For example, candidates may be allowed supervised access to sources such as the internet.</p>
Unit	<p>The smallest part of a qualification that is formally reported and can be separately certificated</p> <p>May comprise separately assessed components</p>

