



**GCSE DRAMA  
2011 EXAMINATION**

**SPECIMEN CONTROLLED ASSESSMENT MATERIAL**

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## **An example of a controlled assessment task for GCSE Drama**

### **Task summary**

#### *Option 4: TIE - The World of Work*

Candidates are given the task to devise a TIE piece of approximately 20–25 minutes and to perform it in front of a KS4 audience. The title of the piece is *The World of Work*.

This task includes research, practical work and an ability to recall, select and communicate their knowledge and understanding of drama. The task addresses Assessment Objectives 1 and 2.

### **Task taking**

Teachers must ensure that candidates are informed of the following requirements for practical presentation.

Authenticity: Candidates will complete the task under the direct supervision of the teacher

Time: The task is to create an improvisation on the theme of *The World of Work*. The aim is to educate through entertainment. Candidates will research their target audience and plan a performance to last 20–25 minutes.

This controlled assessment task will commence at the beginning of the autumn term and will be completed in 16–20 hours.

Collaboration: Candidates will work as a whole group and also in groups of 5/6. Each candidate will produce work recalling, selecting and communicating their knowledge and understanding of drama to generate, explore and develop ideas. Candidates' work will be individually assessed for both parts 1 and 2 of the task.

Resources: These will be provided by the centre under the supervision of the teacher, to enable the task to be realised. All candidates must have the same opportunity to access resources.

This task is internally assessed, using the assessment marking criteria/mark bands in the specification, and externally moderated by AQA.

### Skills assessed

- Investigative skills
- Recording ideas based on their own experiences of the world of work
- Improvisation
- Characterisation
- Play making
- Role play
- Documentary

### Aims and purpose

- To give candidates the opportunity to explore the world of work in a variety of contexts.
- To give candidates the opportunity to share their experiences with others.
- To produce a performance in which they record, share and display their experience.

The purpose of this controlled assessment task is to engage the candidates' interest in the reality of life beyond school. It will be possible to appeal to their collective imagination and also to challenge some clichéd or stereotyped thinking.

Within the world of work there are five suggested directions that can be explored and each of these can be developed to performance. The whole group can be divided to explore an area each or the candidates can be given the tasks and they select the area for development after discussion.

### **Detailed description**

The final performance should either be focused on one area for development or a combination of the choices outlined below. The dynamics of the group you, as teacher, are working with, will determine the performance outcomes. Some candidates like to work in whole group situations whilst others prefer the security of a smaller number as they create their performance pieces.

The Physical Theatre section (4) could form the structure for the performance with other areas of development being produced. This will depend on teacher guidance and candidate choice.

#### **(1) Work**

##### Master and servant relationship

Candidates work in pairs to explore the origins of this type of relationship. The pair can look at the development and preparation of a special event (for example a wedding) whilst exploring the interaction of these roles.

The drudgery of work can be explored. Monotonous, physical, repetitive tasks on the production line or in the call centre are carried out under the watchful eye of the supervisor or boss. Candidates experiment with working speeds, working conditions, treatment of workers and exploitation. The issue of child labour should be explored here. The history of the Cotton Industry and the place of child workers in the Industrial Revolution can be investigated. This can be developed further to look at issues of child labour across the world today and the impact this has on the present generation.

**(2) No Work****Unemployment**

This could be explored in a role play situation, for example the effect of adults losing their jobs and the impact on the family and family relationships. The hardship of strikes and strike action can be dramatised here.

**Youth unemployment**

How does this impact on young people and society?

How do young people who have no qualifications get employment and what is the expectation for their future? This could be explored as a Documentary Drama and be entitled 'A day in the life of...'.

**Strike Action**

The links of this improvisation to 'exploitation' are clear. The performance piece should explore the history of strikes and their impact on society. The strike could be in a factory, warehouse, office, supermarket, mine etc. Discussions on the schoolchildren's strike of 1911 could form part of the drama. This could also be developed to include discussion of present day situations, eg the Police requesting the right to strike. What would candidates envisage happening on the streets of our cities if this was allowed? The outcomes could be presented in a series of freeze frame and tableau linking the piece as the play develops through a time line.

**(3) Jobs**

Different types of occupation can be explored and discussed including unusual jobs. These unusual occupations are then explored in the context of an improvised drama entitled 'The Waiting Room'. The occupants should all have unusual jobs and be recognised by their costumes: Bullfighter, Juggler's assistant, Astronaut, Garden gnome etc. The piece should explore the existence of these unusual jobs, why people do them and what brought them to this waiting room.

**Stereotypes**

What are traditional women's and men's jobs? Discuss why. Investigate the way women changed this perception during the war as they became bus drivers, train drivers, farmers and miners. Without this change the country would not have survived the war years. Explore the role of the 'typical' policeman (or woman), teacher, shopkeeper, traffic warden, care worker, doctor, nurse, scientist. Use clichéd speech to emphasise your characterisation and plan an improvisation where the characters appear.

Try a scene 'At the Salon' using just male members of the group and 'The Hole in the Road' using just female group members. The group should include incongruous music ... a ballet piece for navvies or gardeners, heavy metal music for hairdressers and decorators, tap dances for goalkeepers, bank workers etc.

This can be purely impressionistic but could lead to some interesting outcomes.

**(4) Physical Theatre****The Machine**

The group improvise a scene where they become the machine. This could have a dramatic climax as the machine devours the workers.

**Street Scene**

Candidates improvise a scene set on a busy street as people go to work. The scene could be set to cover the whole day beginning at dawn and concluding at nightfall.

**(5) The Future**

Candidates are inspired to explore successful working partnerships and choices for the future. What is the world of work going to look like in 50 or even 100 years time? What will the realities be of working in the 21st century in a changing world, with such issues as war and global warming to consider? The reality of a future with a working life of 50 years plus is not so far away. How can this be explored and produced in a dramatic context?

**Part 1 (assessing AO1)**

Part 1 is assessed by the teacher during the period from initial discussion of ideas/selection of material, through to and including the final production. For this part of the controlled assessment task candidates will show:

- well developed communicative and reflective skills
- an awareness of work in progress, their own contribution to the development of that work and that of others
- a high degree of insight and sensitivity when working in a group toward a performance
- an understanding of drama terminology and use it appropriately and with accuracy.

Teachers must maintain ongoing records of candidates' contributions throughout the period of the work to support their assessments. These record sheets will be provided by AQA. These records should provide evidence of the candidates' ability to:

- recall, select and communicate their knowledge and understanding of work in progress
- recognise strengths and weaknesses in working processes and presentation
- demonstrate understanding of their own capabilities and the demands of working in a group
- verbally assess their final performance.

Teachers award a mark out of 15 for this part of the controlled assessment task using the assessment criteria/mark bands in the specification.

**Part 2 (assessing AO2)**

For Part 2 of the controlled assessment task, candidates will:

- develop their ideas through practical work and prepare their work for the practical presentation
- apply practical skills to communicate in performance
- work in role to create a character
- interpret the theme with creativity and originality
- show an ability to sustain a role or character in performance
- show an awareness of audience.

Teachers award a mark out of 45 for this part of the controlled assessment task using the assessment criteria/mark bands in the specification.

## An example of a controlled assessment task for GCSE Drama

### Task summary

#### *Option 10: Masks*

Candidates are given the task to produce two masks for use in performance. The performance is *Romeo and Juliet* by William Shakespeare. This task includes research, practical design work and an ability to recall, select and communicate their knowledge and understanding of mask design for a specific production. The production for this task is a school production to be performed in the autumn term.

Design and construct two masks to be worn in Act 1, Scene 4 and Act 1, Scene 5 of the forthcoming school production of *Romeo and Juliet*.

The masks should be used during rehearsals and for five night's performances.

You must produce diagrams, drawings of designs, considerations of construction materials and evidence of an understanding of the purpose of masks in a performance context. Your final designs should communicate thorough knowledge of character, place, period, genre and style.

This task includes research, practical work and formal assessment by the teacher of the ability to recall, select and communicate their knowledge and understanding of mask making and mask wearing. The task addresses Assessment Objectives 1 and 2.

### Task taking

Teachers must ensure that candidates are informed of the following requirements for practical presentation.

Authenticity: Candidates will complete the task under the direct supervision of the teacher.

Time: The task is to design and construct two masks to be worn during rehearsals and for five evening performances. Research into the roles and experimentation with a range of materials will form part of the work in progress for this assessment task. The task will commence at the start of the autumn term and will be completed in 16–20 hours.

Collaboration: Candidates will work as part of a production team to create the masks to be worn in performance. They will work closely with the candidates who will be wearing the masks. Candidates' work will be individually assessed for both parts 1 and 2 of the task.

Resources: These will be provided by the centre under the supervision of the teacher, to enable the task to be realised. A range of design material should be available to the candidate for developmental work to be successful. All candidates must have the same opportunity to access resources.

This task is internally assessed, using the assessment marking criteria/mark bands in the specification, and externally moderated by AQA.

### Skills assessed

- Knowledge of the purpose and use of masks to establish the style of the play, to create character and to enhance meaning.
- The design and construction of durable and wearable masks and an understanding of the practical problems associated with mask wearing.
- The ability to show an understanding of the development of the mask design for a production, through discussions with other members of the production team.

### Aims and purpose

- To give candidates the opportunity to design, construct and wear two contrasting masks for a performance.
- To enable candidates to show knowledge and understanding of the skills and techniques required to produce two mask designs.
- To give candidates the opportunity to respond to the stimulus/text/theme, showing an understanding of the dramatic possibilities for masks in performance.
- To evaluate the planning, research and development leading to the construction of the final masks.
- To give candidates the opportunity to display their results in a performance.

The purpose of this controlled assessment task is to enable candidates the opportunity to use their skills and techniques of mask design in a production context. They are to work as members of the production team in the research, design and construction of two masks to be worn in during rehearsals and in performance.

### **Detailed description**

All mask designs allow the candidate to be imaginative and explore the technical competence in both design and realisation in order to communicate ideas.

Candidates should read *Romeo and Juliet*, Act 1 Scenes 4 and 5.  
[*Sunday evening outside Capulet's house. Enter Romeo, Mercutio, Benvolio with five or six other Maskers and torch bearers.*]

The scene shows Benvolio and Mercutio persuading Romeo to join them in a masquerade.

There are some clues in the text to help candidates with their mask construction and these should be researched in the planning stage of the task.

Choose **one** character from this scene. Design and construct a mask for the character to wear at the forthcoming ball at the Capulet's house.

Candidates may choose any of the characters in the scene for mask design.

#### Example 1 – Mercutio

Mercutio: "Give me a case to put my visage in, [Puts on a mask]



A visor for a visor! what care I  
What curious eye doth cote deformities?  
Here the beetle brows shall blush for me.”

From the quote from the text candidates can see that Mercutio's mask should have heavy overhanging eyebrows and red cheeks. His mask may even be devil like - certainly not attractive.

#### Example 2 – Romeo

In Scene 5 we are given some clues to Romeo's mask as Tybalt says:

“Fetch me my rapier, boy.  
What dares the slave  
Come hither, cover'd with an antic face,  
To fleer and scorn at our solemnity?”

Romeo's mask should therefore be a comic mask – a clown or jester.

Candidates should read Act 1, Scene 5. *Sunday Night Capulet's House.*  
*[Enter Capulet, Lady Capulet, Juliet, Tybalt and his page, Nurse and all the guests and Gentlewomen to the Maskers.]*

Candidates may choose any of the characters in this scene for mask design from the cast list above.

#### Example 1 – Juliet

In this scene we are given some clues to Juliet's beauty and her mask should reflect this.

Romeo: “O she doth teach the torches to burn bright!  
It seems she hangs upon the cheek of night  
As rich a jewel in and Ethiop's ear”

#### Example 2 – Capulet

In this scene we see Capulet's memories of when he was a young man enjoying the thrill of the masquerade.

Capulet: “Welcome, gentlemen! I have seen the day  
That I have worn a visor and could tell  
A whispering tale in a fair lady's ear,  
Such as would please; 'tis gone 'tis gone 'tis gone.  
You are welcome gentlemen. Come, musicians, play.”

**Part 1 (assessing AO1)**

Part 1 is assessed by the teacher during the period from the initial discussion of ideas/selection of materials, through to and including the final design outcomes in performance. For this part of the controlled assessment task candidates will show:

- well developed communicative and reflective skills
- an awareness of work in progress, their own contribution to the development of that work and that of others
- a high degree of insight and sensitivity when working in a group towards a performance
- an understanding of drama terminology and use it appropriately and with accuracy.

Teachers must maintain ongoing records of candidates' contributions throughout the period of the work to support their assessments. These record sheets will be provided by AQA. These records should provide evidence of the candidates' ability to:

- recall, select and communicate their knowledge and understanding of work in progress
- understand the relationships of other design elements and their input to group performance
- demonstrate understanding of their own capabilities with regard to their chosen skill and its contribution to the performance
- verbally assess their design contribution to the final performance.

Teachers award a mark out of 15 for this part of the controlled assessment task using the assessment criteria/mark bands in the specification.

**Part 2 (assessing AO2)**

For this part of the controlled assessment task candidates will:

- develop their ideas through practical work
- prepare their work for the practical presentation
- demonstrate a thorough understanding of the interaction of design work in performance
- display a high degree of creativity and attention to detail in the construction of the mask
- work collaboratively with other members of the production team
- display a clear awareness of audience
- consider and explore health and safety issues.

Teachers award a mark out of 45 for this part of the controlled assessment task using the assessment criteria/mark bands in the specification.