

Sample Assessment Materials

Edexcel GCSE in Drama (2DR01)

Inside this Sample Assessment Material pack you'll find:

- A sample assignment brief to help you and your students prepare for the assessment
- Clear and concise assessment criteria to let you know what the examiners are looking for



Welcome to the GCSE 2009 Drama Sample Assessment Materials

The assignment brief has been developed to give you and your students a flavour of the actual brief so they can experience what they will encounter in their assessments. They feature:

- **Clear and concise assessment criteria** outlining what examiners will be looking for in the assessments, so you can use the sample brief with students to help them prepare for the real thing.

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Drama

Unit 3: Drama Performance

Externally Set Assignment in Drama

Sample Assessment Material

Paper Reference

5DR03/01

This paper should be given to the teacher for confidential reference AS SOON AS IT IS RECEIVED in the centre in order to plan for the candidates' performance preparation. The paper will also be available on the Edexcel website each year in the Autumn.

Instructions

The paper may be given to candidates as soon as it is received, at the centre's discretion. Candidates should be given the opportunity to explore the potential of the assignment brief and consider which of the options they wish to pursue.

Candidates can be examined in **one** of the following options.

- Performance devised by the candidates from a stimulus chosen by the centre and related to the assignment brief
- Performance of a complete short published play.
- Performance of an extract from a full length published play.
- Performance of an adaptation of a selection of scenes from a full length published play.
- Performance based on a full length published play using some of the original text with additional devised work based on the situations and roles in the original text.
- Performance of a Theatre in Education piece to a target audience.
- Performance based on the assignment brief that can include devised work plus existing play texts, poetry, song lyrics and factual material.

Candidates may offer **either** performing skills **or** performance support skills.

Turn over ►

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The Externally Set Assignment is worth 40% of the total mark.

All students will present their work as either performers or performance support students in a single performance to an examiner appointed by Edexcel.

The examiner will visit the performance venue chosen by the centre. The examination will take place between 1st February and 31st May at a date and time agreed by the centre and the examiner.

Students must work collaboratively as members of a performance group taking the role of either a performer or performance support student.

The group size must be between three and nine performers.

Performances must be between 15 and 45 minutes dependent on the size of group.

Performers

Candidates offering performing skills will be assessed on four elements of performance:

- voice and movement
- roles and characterisation
- communication
- content, style and form

Performance support

Candidates offering performance support skills will be assessed on four elements of support skills:

- justification of design decisions
- documentation
- realisation of design
- support skill in performance

Candidates offering performance support skills **must** offer **one** of the following options:

- lighting
- sound
- setting/props
- costume
- make-up/masks

The assignment brief

The assignment brief for this year is:

LOSS

Discuss the theme with your teacher and make sure that you produce evidence within the performance that covers the four elements of the assessment requirements.

You will need to organise yourself into a performance group that must be no less than three students and no more than nine students.

Your final performance piece must be no less than 15 minutes long and no more than 45 minutes long, eg a group of 3 or 4 students will perform for approximately 15–20 minutes and a group of 7–9 students approximately 30–45 minutes.

You should reflect on the knowledge, skills and understanding that you have learned during your experience of the Programme of Study and apply this to your preparation and rehearsal period for the final performance of your examination piece.

Teacher guidance

Teachers should advise their students as to which performance options to adopt in order for their performance skills or performance support skills to be demonstrated to advantage.

Teachers should offer guidance concerning relevant research and appropriate rehearsal techniques.

Teachers should offer guidance on the application of relevant aspects of the Programme of Study.

Teachers are expected to guide and/or direct their students during the rehearsal process.

Interpretation of the assignment brief

The interpretation of the assignment brief should be approached in a flexible and imaginative manner. For example, where performance groups choose to work on a published play text the following might be considered.

Susan Hill	<i>The Woman in Black</i>	loss of a child
Willy Russell	<i>Blood Brothers</i>	loss of brotherly contact
William Shakespeare	<i>King Lear</i>	loss of sanity
Mark Wheeler	<i>Dan Nolan</i>	loss of a son
Oscar Wilde	<i>The Importance of Being Earnest</i>	loss of a handbag

Where a performance group has opted for the devised option then examples of possible approaches might be:

loss of hope
loss of money
loss of youth
loss of movement
loss of enthusiasm

A performance piece that includes both devised work and some published play text material might contain predominantly devised dialogue but may include lines and/or speeches from play texts where the dialogue can be infused within the context of the devised form. Equally, it may be useful to consider a play where scenes can be devised demonstrating a character's life prior to the action of the scripted play, eg 'loss of movement' could be satisfied by scrutiny of the character Ken Harrison in Brian Clark's *Whose life is it Anyway?*

Assessment criteria

Assessment criteria - performers

Assessment criteria	Level of response	Mark range
AO2 Voice and movement	Vocal skills demonstrate an outstanding use of pace, pitch, pause and tone. Movement demonstrates an outstanding use of gesture, stillness, fluency and expression.	17-20
	Vocal skills demonstrate an excellent use of pace, pitch, pause and tone. Movement demonstrates an excellent use of gesture, stillness, fluency and expression.	13-16
	Vocal skills demonstrate a good use of pace, pitch, pause and tone. Movement demonstrates a good use of gesture, stillness, fluency and expression.	9-12
	Vocal skills demonstrate an adequate use of pace, pitch, pause and tone. Movement demonstrates an adequate use of gesture, stillness, fluency and expression.	5-8
	Vocal skills demonstrate a limited use of pace, pitch, pause and tone. Movement demonstrates a limited use of gesture, stillness, fluency and expression.	1-4
	Vocal skills demonstrate no apparent use of pace, pitch, pause and tone. Movement demonstrates no apparent use of gesture, stillness, fluency and expression.	0

Assessment criteria - performers

Assessment criteria	Level of response	Mark range
AO2 Roles and characterisation	There is an outstanding demonstration of the creation of role/character showing complete commitment and imagination.	17-20
	There is an excellent demonstration of the creation of role/character showing significant commitment and imagination.	13-16
	There is a good demonstration of the creation of role/character showing variable commitment and imagination.	9-12
	There is an adequate demonstration of the creation of role/character showing some commitment and imagination.	5-8
	There is a limited demonstration of the creation of role/character showing little commitment and imagination.	1-4
	There is no evidence of role/character, showing no commitment or imagination.	0

Assessment criteria - performers

Assessment criteria	Level of response	Mark range
AO2 Communication	There is outstanding communication with other performers, audience members and the visiting examiner. The sense of rapport with all members of the ensemble is outstanding.	17-20
	There is excellent communication with other performers, audience members and the visiting examiner. The sense of rapport with all members of the ensemble is excellent.	13-16
	There is a good communication with other performers, audience members and the visiting examiner. The sense of rapport with all members of the ensemble is good.	9-12
	There is adequate communication with other performers, audience members and the visiting examiner. The sense of rapport with all members of the ensemble is adequate.	5-8
	There is limited communication with other performers, audience members and the visiting examiner. The sense of rapport with all members of the ensemble is limited.	1-4
	There is no evidence of communication with other performers, audience members and the visiting examiner. There is no evidence of rapport with other members of the ensemble.	0

Assessment criteria - performers

Assessment criteria	Level of response	Mark range
AO2 Content, style, form	There is outstanding control over the appreciation of the chosen style and form. There is an outstanding understanding of the content of the performance.	17-20
	There is excellent control over the appreciation of the chosen style and form. There is an excellent understanding of the content of the performance.	13-16
	There is good control over the appreciation of the chosen style and form. There is a good understanding of the content of the performance.	9-12
	There is adequate control over the appreciation of the chosen style and form. There is an adequate understanding of the content of the performance.	5-8
	There is limited control over the appreciation of the chosen style and form. There is a limited understanding of the content of the performance.	1-4
	There is no evidence of control over the chosen style and form. There is no evidence of understanding of the content of the performance.	0

Assessment criteria - performance support

Assessment criteria	Level of response	Mark range
AO2 Justification of design decisions	The design decisions demonstrate an outstanding understanding of the chosen design skill in the context of the requirements of the performance.	17-20
	The design decisions demonstrate an excellent understanding of the chosen design skill in the context of the requirements of the performance.	13-16
	The design decisions demonstrate a good understanding of the chosen design skill in the context of the requirements of the performance.	9-12
	The design decisions demonstrate an adequate understanding of the chosen design skill in the context of the requirements of the performance.	5-8
	The design decisions demonstrate a limited understanding of the chosen design skill in the context of the requirements of the performance.	1-4
	The design decisions do not demonstrate understanding of the chosen design skill in the context of the requirements of the performance.	0

Assessment criteria - performance support

Assessment criteria	Level of response	Mark range
AO2 Documentation	The documentation demonstrates an outstanding response to the needs of the planned design.	17-20
	The documentation demonstrates an excellent response to the needs of the planned design.	13-16
	The documentation demonstrates a good response to the needs of the planned design.	9-12
	The documentation demonstrates an adequate response to the needs of the planned design.	5-8
	The documentation demonstrates a limited response to the needs of the planned design.	1-4
	The documentation does not demonstrate a response to the needs of the planned design.	0

Assessment criteria - performance support

Assessment criteria	Level of response	Mark range
AO2 Realisation of design	Designs are realised with an outstanding level of technical skill.	17-20
	Designs are realised with an excellent level of technical skill.	13-16
	Designs are realised with a good level of technical skill.	9-12
	Designs are realised with an adequate level of technical skill.	5-8
	Designs are realised with a limited level of technical skill.	1-4
	Designs are realised with no technical skill.	0

Assessment criteria - performance support

Assessment criteria	Level of response	Mark range
AO2 Communication of the design in performance	The design communicates an outstanding enhancement to the performance, audience members and the visiting examiner.	17-20
	The design communicates an excellent enhancement to the performance, audience members and the visiting examiner.	13-16
	The design communicates a good enhancement to the performance, audience members and the visiting examiner.	9-12
	The design communicates an adequate enhancement to the performance, audience members and the visiting examiner.	5-8
	The design communicates a limited enhancement to the performance, audience members and the visiting examiner.	1-4
	The design offers no contribution to the performance, audience members and the visiting examiner.	0