

DRAMA

GCE Ordinary Level (2017)

(Syllabus 5999)

(For school candidates only)

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AIMS

The syllabus aims to:

- develop candidates' understanding of drama through practical and theoretical study
- enable candidates to understand the role of actor, director and designer in creating a piece of theatre
- develop candidates' acting skills, both individually and in groups
- enable candidates to develop their skills in devising original drama
- help candidates communicate feelings and ideas to an audience
- foster understanding of the performance process and enable candidates to evaluate the various stages of that process
- encourage enjoyment of drama.

ASSESSMENT OBJECTIVES

AO1: Understanding repertoire

Candidates will be assessed on their ability to demonstrate knowledge and understanding of the possibilities of repertoire, and how to interpret and realise it in a live performance.

AO2: Devising

Candidates will be assessed on their ability to devise dramatic material and reflect on its effectiveness.

AO3: Acting skills

Candidates will be assessed on their acting skills and their ability to communicate effectively to an audience.

The approximate weightings allocated to each of the assessment objectives are summarised below.

Assessment objectives	Paper 1 Written examination	Paper 2 Coursework	Weighting for qualification
AO1: Understanding repertoire	22%	15%	37%
AO2: Devising	18%	15%	33%
AO3: Acting skills	–	30%	30%
Total	40%	60%	100%

ASSESSMENT

There are two forms of assessment:

- 1 **Written examination paper.** There will be three sections. The paper will require responses to a pre-release text and a stimulus, and provide opportunity for reflection on, and evaluation of, the practical work from the perspective of actor, director and designer.

and

- 2 **Coursework.** This consists of **three** pieces of practical work, based on the guidance provided by Cambridge and continuously assessed during the course. This will provide flexibility to suit different approaches to Drama.

The syllabus therefore comprises the following components:

Syllabus Components

All candidates take Paper 1 (Written Examination) **and** Paper 2 (Coursework).

Component	Name	Duration	Weighting
Paper 1	Written examination	2 hours 30 mins	40%
Paper 2	Coursework	–	60%

Description of Papers

Paper 1 Written examination 2 hours 30 mins, 80 marks

Externally assessed

This Paper is based on four pieces of pre-release material: an extended extract from a play, and three stimuli. This material will be issued to Centres in the May preceding the examination.

The pre-release material consists of:

- three stimuli such as short titles, poems, pictures, songs, historical events, stories, etc. Candidates should work in groups of between two and six performers to devise and perform a piece of drama based on **one** of the stimuli. The piece should last approximately 15 minutes. In the Written examination candidates will be required to reflect on, and evaluate, aspects of their practical work.

Note: the stimuli on the pre-release material for Paper 1 may **not** be used as a basis for the devised group piece on Paper 2.

- an extended extract from a play (or an abridged version of an entire play) taken from repertoire from a variety of genres, countries and periods. Candidates should study the extract to enable them to understand both the text and the practical aspects of production. It is recommended that they perform it, at least informally. Candidates will **not** be assessed on their performance of the play.

A clean copy of the pre-release material will be provided in the examination.

The question paper is structured as follows:

- **Section A (30 marks)** Candidates answer 6–8 short-answer questions on the extract from the play (20 marks) and 2–4 questions on the piece devised from their chosen stimulus (10 marks). Candidates must answer **all** questions in this section.
- **Section B (25 marks)** Candidates answer **one** longer-answer question from a choice of three on the extract from the play.
- **Section C (25 marks)** Candidates answer **one** longer-answer question from a choice of three on the drama they have devised from their chosen stimulus.

Candidates are advised to divide their time equally between the three sections.

In all three sections of the question paper, the questions assume that candidates have **performed** both the extract from the play and the piece they have devised based on their chosen stimulus. Candidates' answers should show practical and theoretical understanding of the pieces they have performed.

Questions will cover a variety of aspects of:

- acting (e.g. interaction, pacing, physicality, proxemics, role, vocal expression*)
- devising (e.g. characterisation, contrast, structure, tension*)
- directing (e.g. advice to actors, directorial concept, mood, staging*)
- design (costume and make-up, lighting, props, scenography, set, sound).

* These examples are not exhaustive and candidates should also be familiar with other dramatic features as appropriate.

Candidates should consider the following points in relation to the extract from the play and their chosen stimulus:

- the use of suitable approaches to interpret the extract/stimulus
- how meaning can be communicated to an audience
- appropriate use of resources to facilitate effective performance
- the reasons behind the choices they have made and how successful these choices were in performance.

Paper 2 Coursework

Internally assessed and externally moderated

Each candidate submits a total of **three** pieces of practical work: **one** individual piece and **two** group pieces. Candidates must have the opportunity to produce more than three pieces of practical work during the course so that there is a choice of pieces to submit and their best work may be selected.

One individual piece:

- **one** performance of an extract from a play*.
The individual piece must last between 3 and 5 minutes.

Two group pieces:

- **one** performance of an extract from a play*
- **and one** original devised piece**.

Each group piece must last no longer than **15 minutes** and must allow each candidate broadly equal exposure. The prescribed group size is between **two** and **six** candidates.

Candidates will be assessed individually on: their practical understanding of repertoire; their ability to devise and reflect on performance material; their acting skills and ability to communicate effectively to an audience.

All work must be intended for live performance to an audience and staged in an appropriate performance space. Whilst performances should be video recorded for moderation purposes, the pieces produced should **not** be conceived for film or television performance.

Each candidate's work must be marked according to the assessment criteria provided in this booklet. Marks and supporting comments must be entered on the *Individual Candidate Mark Sheet* (5999/ICMS).

***Guidance on repertoire pieces**

Repertoire should be taken from existing and already published plays for the stage, **not** TV drama, films, novels or unpublished works. Plays should be chosen by the teacher according to available resources and candidates' abilities and interests.

Teachers are advised to select extracts from full-length stage plays, not mini-plays written specifically for use in the classroom. This is to ensure that each candidate has the opportunity to demonstrate understanding of the style of the drama and the context of his/her role in the play as a whole.

****Guidance on the group original devised piece**

The group original devised piece must be based on a stimulus of the teacher's choosing. Teachers may select the same or a different stimulus for each group in the class depending on the abilities and interests of the candidates. The stimulus used should be noted on each *Individual Candidate Mark Sheet*.

Note: the stimuli on the pre-release material for Paper 1 may **not** be used as a basis for the devised piece on Paper 2.

The following are examples of suitable stimuli:

- a piece of music, a newspaper article, a picture/photograph, a poem, a sculpture
- global, national or local issues, e.g. climate change, war and peace, poverty and inequality, culture and identity
- performance styles, e.g. children's drama, comedy of manners, Commedia dell'Arte, documentary theatre, forum theatre.

This list is not exhaustive and teachers are free to use any material which is appropriate to this level of examination and which enables candidates to devise and perform to the best of their abilities.

Teacher involvement in the working process

Candidates should undertake coursework with the guidance and ongoing supervision of their teacher. The amount of teacher guidance will vary depending on the kinds of work. During the assessment of coursework, teachers may challenge candidates on their use of ideas and the crafting of the drama. They may also act as director for the group performance of the piece of repertoire.

Whilst the teacher selects a stimulus for each group, the devised piece must be the original work of the candidates and they must decide on the subject matter, style, characterisation, structure and intention of the pieces. However, they are not expected to work in isolation, and teachers may support, challenge, critique or direct as necessary during the process.

Teachers must:

- select appropriate repertoire and stimuli for candidates
- set and/or negotiate coursework tasks
- supervise the work throughout to monitor individual progress
- ensure that the work is completed according to the requirements of the syllabus and that it can be assessed in line with the assessment criteria and procedures.

Use of costume and set

Candidates are not assessed specifically on their use of costume and/or set design in Paper 2, but they are expected to understand the relationship between building a character and how this is expressed through the clothes worn by that character. Candidates should take great care to ensure that what they wear does not conflict with their overall dramatic intention or with the character they are seeking to portray, in style, period or fashion. The same principle applies for set, furniture and props: these should not undermine, or detract from, the dramatic intention of the piece.

DVD recordings

Centres must record work **throughout the course** so that candidates' best pieces may be chosen for the coursework submission. The work submitted for moderation should be recorded onto a DVD in either MPEG (.mpg) or QuickTime movie (.mov) format.

Each DVD should have with it:

- the completed *Individual Candidate Mark Sheets* for **all** candidates (5999/ICMS)
- a *DVD Cover Sheet* (5999/DVD)

INSTRUCTIONS FOR THE RECORDING, MARKING AND MODERATION OF COURSEWORK

Recordings

- The Centre must record onto DVD all of the coursework undertaken during the course in order to be able to select each candidate's best work for the final assessment.
- DVD recordings will be accepted only in either MPEG (.mpg) or QuickTime movie (.mov) format. It is helpful if DVDs are chaptered.

Identifying the candidates:

- DVDs must be labelled with Centre name and number and full candidate names and numbers. Please do not attach sticky labels to DVDs as they can cause problems when inserted into a DVD player.
- **At the beginning of each task**, the candidate must identify himself/herself clearly by stating his/her name and, if known at the time of the recording, index number. It is essential that the Moderator can easily identify the candidates as they will appear in the piece.

Quality of recordings:

It is essential to produce clear recorded evidence. In particular:

- cameras should be positioned level with the performance space and so that the whole action can be clearly seen. Each candidate must be able to be easily identified by the external moderator
- extraneous noise and echo must be avoided and the sound track must be clearly audible.

Work may be recorded at any time over the two-year course; the Centre should re-run any recorded work that does not meet these standards.

Marking

- Coursework must be marked by the teacher. If there is more than one teacher involved with the internal assessments the marking must be standardised by the Centre.
- For each candidate, an *Individual Candidate Mark Sheet* (5999/ICMS) must be completed, giving details of the three pieces selected for the final assessment and the marks awarded for each piece.
- For each candidate and for each piece, a mark is awarded for AO1: Understanding repertoire **or** AO2: Devising, depending on whether the work is an extract from a play or original devised material. A mark is always awarded for AO3: Acting skills.

Using the Assessment criteria

As you watch the live performance of the work, make notes that clearly relate to the assessment criteria and then make a 'best fit' judgement as to which band to place it in. Very often you may see qualities that fit more than one band, so always decide on the overall 'best fit'. You can trade off the strengths and weaknesses in the work against the criteria in the different bands (comments on these are therefore also helpful for moderation purposes). Lastly, give a specific mark from your chosen band.

If all the criteria in a band fit your judgement, award the highest mark and check the band above, just in case. If most of the criteria fit your judgement, award a mark nearer the bottom and check the band below, just in case.

The teacher's comments on the *Individual Candidate Mark Sheet* need to be specific rather than general. They should set out:

- for repertoire: the name of the play and the playwright
- for devised pieces: the stimulus used as a basis for the piece
- the specific contribution of each candidate to the piece
- the mark for each Assessment Objective, as appropriate.

The comments should be detailed enough to support the mark awarded.

Completing the *Individual Candidate Mark Sheets*

Individual piece (Extract from a play)

- Enter comments and a mark out of **15** for AO1 (Understanding repertoire) using the assessment criteria provided on page 10 of this syllabus. Do not award half marks.
- Enter comments and a mark out of **20** for AO3 (Acting skills) using the assessment criteria provided on page 12 of this syllabus. Do not award half marks.

Group piece (Extract from a play)

- Enter comments and a mark out of **15** for AO1 (Understanding repertoire) using the assessment criteria provided on page 10 of this syllabus. Do not award half marks.
- Enter comments and a mark out of **20** for AO3 (Acting skills) using the assessment criteria provided on page 12 of this syllabus. Do not award half marks.

Group piece (Original devised)

- Enter comments and a mark out of **30** for AO2 (Devising) using the assessment criteria provided on page 11 of this syllabus. Do not award half marks.
- Enter comments and a mark out of **20** for AO3 (Acting skills) using the assessment criteria provided on page 12 of this syllabus. Do not award half marks.

When all the assessments have been completed, add together the marks for all three pieces to give a total out of **120**.

Please double check **all** additions and transfers as even small errors create problems.

Moderation

(a) Internal moderation

If more than one teacher in a Centre is involved in the internal assessments, arrangements must be made within the Centre for all candidates to be assessed to a common standard.

The Centre assessments are then subject to external moderation.

(b) External moderation

Details will be notified by SEAB.

ASSESSMENT CRITERIA

Assessment criteria for AO1: Understanding repertoire

Candidates will be assessed on their ability to demonstrate knowledge and understanding of the possibilities of repertoire, and how to interpret and realise it in a live performance.

This assessment objective applies to the **individual piece** and the **group performance of an extract from a play**. The assessment criteria cover three strands:

- The ability to bring a character to life based on understanding of the role and its function in the play from which it is taken.
- The ability to interpret this role in a manner that demonstrates understanding of the style/genre of the play.
- Understanding of the process of moving from page to stage and contribution to the working process in order to craft and shape the performance.

Band 5	13–15	<ul style="list-style-type: none"> • The realisation of the character is informed by an in-depth understanding of the role and its function in the play. • An accomplished interpretation of the piece based on a detailed understanding of the style/genre of the play. • A highly effective and perceptive understanding of the process of moving from page to stage; always identifies when something is not working and is able to come up with wholly workable solutions.
Band 4	10–12	<ul style="list-style-type: none"> • The realisation of the character is informed by a clear understanding of the role and its function in the play. • An effective interpretation of the piece based on a good understanding of the style/genre of the play. • A constructive and sustained understanding of the process of moving from page to stage; frequently identifies when something is not working and is able to come up with broadly workable solutions.
Band 3	7–9	<ul style="list-style-type: none"> • A proficient realisation of the character informed by an understanding of the role and its function in the play. • A believable interpretation of the piece based on an understanding of the style/genre of the play. • A competent understanding of the process of moving from page to stage; occasionally identifies when something is not working and is sometimes able to come up with solutions.
Band 2	4–6	<ul style="list-style-type: none"> • A variable realisation of the character informed by a partial understanding of the role and its function in the play. • An uneven interpretation of the piece based on a variable understanding of the style/genre of the play. • A patchy understanding of the process of moving from page to stage; seldom identifies when something is not working and often needs guidance as to what to do.
Band 1	1–3	<ul style="list-style-type: none"> • An implausible realisation of the character informed by a limited understanding of the role and its function in the play. • A one-dimensional interpretation of the piece based on a basic understanding of the style/genre of the play. • A limited understanding of the process of moving from page to stage; relies on others to give guidance when things are not working.
	0	<ul style="list-style-type: none"> • Work that does not meet the criteria for Band 1.

Assessment criteria for AO2: Devising

Candidates will be assessed on their ability to devise dramatic material and reflect on its effectiveness.

This assessment objective applies to the **group devised piece**. The assessment criteria cover three strands:

- The quality of the individual role that the candidate has devised within the ensemble piece, and the ideas that underpin it.
- The integrity of the individual role and its contribution to the overall piece.
- The ability to engage with the devising process in order to craft and shape the role.

Band 5	25–30	<ul style="list-style-type: none"> • A stylish and well-crafted role based on a range of well-formulated ideas. • The role has considerable integrity and makes a powerful contribution throughout. • The role is the result of consistent, mature reflection and skilful shaping of the material.
Band 4	19–24	<ul style="list-style-type: none"> • An imaginative role that makes use of some well-developed ideas. • The role has integrity and makes a strong contribution throughout. • The role is the result of considerable reflection and the ability to adapt and shape the material.
Band 3	13–18	<ul style="list-style-type: none"> • A proficient role that demonstrates some shape and balance. • The role has some integrity and makes a good contribution. • The role is the result of competent understanding of intention and style and a consistent involvement in shaping the material.
Band 2	7–12	<ul style="list-style-type: none"> • A variable role that demonstrates occasional shape and balance. • The role neither helps nor hinders the piece and makes a functional contribution. • The role is the result of limited understanding of intention and style and/or patchy contribution to the working process.
Band 1	1–6	<ul style="list-style-type: none"> • A one-dimensional role, heavily reliant on cliché. • The role is peripheral with little sense of direction. • The role is the result of basic understanding of intention and style and/or reluctant involvement in the working process.
	0	<ul style="list-style-type: none"> • Work that does not meet the criteria for Band 1.

Assessment criteria for AO3: Acting skills

Candidates will be assessed on their acting skills and their ability to communicate effectively to an audience.

This assessment objective applies to **all three pieces**. The assessment criteria cover four strands:

- The quality of the candidate's vocal and physical technique and use of the performance space.
- The ability to pace the performance and vary levels of emotional intensity.
- The confidence and consistency of the performance.
- The nature of the candidate's rapport with the audience.

Band 5	17–20	<ul style="list-style-type: none"> • Extremely clear vocal articulation and confident projection; powerful physicality; commanding use of the performance space. • Highly effective pacing; well-differentiated levels of emotional intensity. • Performs with flair and sensitive stylistic understanding; the portrayal of the role is consistent throughout. • Consistently engaging performance; excellent rapport with the audience.
Band 4	13–16	<ul style="list-style-type: none"> • Generally clear vocal articulation and good projection; strong physicality; assured use of the performance space. • Effective pacing; noticeable variation of emotional intensity. • Performs confidently and fluently with sound stylistic understanding; the portrayal of the role is mostly consistent. • An engaging performance; good rapport with the audience.
Band 3	9–12	<ul style="list-style-type: none"> • Competent levels of vocal articulation and projection; good physicality; use of the performance space mostly effective. • Reticient pacing; occasional variation of emotional intensity. • Performs competently with stylistic understanding; the portrayal of the role has some variability. • A fairly engaging performance; some rapport with the audience.
Band 2	5–8	<ul style="list-style-type: none"> • Variable levels of vocal articulation and projection; inconsistent physicality; restricted use of the performance space. • Undifferentiated pacing; limited portrayal of the character's emotional journey. • Performs without hesitation or faltering; the portrayal of the role has some recognisable elements. • A functional performance; little rapport with the audience.
Band 1	1–4	<ul style="list-style-type: none"> • Basic vocal skills; awkward physicality; use of the performance space impedes the performance. • A low level of energy; glimpses of the character's emotions. • Delivers the lines with some fluency; the portrayal of the role is one-dimensional. • A faltering performance; hardly any rapport with the audience.
	0	<ul style="list-style-type: none"> • Work that does not meet the criteria for Band 1.

Centre number					Centre name	
Index number					Candidate name	
Exam series	November 2017			Name of teacher		

INDIVIDUAL PIECE (EXTRACT FROM A PLAY)

Name of play:	Playwright:
Comments on AO1 : Understanding repertoire	Mark (out of 15)
	For Moderator's Use
Comments on AO3 : Acting skills	Mark (out of 20)
	For Moderator's Use

GROUP PIECE (EXTRACT FROM A PLAY)

Name of play:	Playwright:
Notes to identify candidate:	
Comments on AO1 : Understanding repertoire	Mark (out of 15)
	For Moderator's Use
Comments on AO3 : Acting skills	Mark (out of 20)
	For Moderator's Use

GROUP PIECE (ORIGINAL DEVISED)

Title of piece:	Stimulus used:
Notes to identify candidate:	
Comments on AO2 : Devising	Mark (out of 30)
	For Moderator's Use
Comments on AO3 : Acting skills	Mark (out of 20)
	For Moderator's Use

TOTAL MARK (out of 120)

For Moderator's Use


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