

Summer 2021



Summer 2021

Alternative Arrangements: GCSE

Drama Subject Guidance



Version 1.0

Introduction

On 6 January 2021, the Minister of Education, Peter Weir MLA, cancelled all CCEA GCSE, AS and A2 examinations scheduled for January, February, May and June 2021. Instead, the approach to awarding grades in Summer 2021 will be based on teacher professional judgements, with moderation. CCEA has published *GCSE, AS and A Level Awarding Summer 2021 Alternative Arrangements – Process for Heads of Centre* to support teachers and school leaders in determining the appropriate Centre Determined Grades for each student.

In 2021, centres are asked to use a range of evidence to arrive at a professional and academic judgement of the standard at which each student is performing in the context of the specification for which they are entered and from this provide a grade to CCEA. This is different from 2020, when centres were asked to supply a centre assessment grade based on their judgement of the grade a student would likely have achieved if they had been able to complete examinations. It will require centres and CCEA to develop and use different processes from those used last year.

This document follows on from CCEA's *GCSE, AS and A Level Awarding Summer 2021 Alternative Arrangements – Process for Heads of Centre* and aims to provide further guidance to support teachers and Heads of Department in determining the appropriate Centre Determined Grade for each student entered for GCSE **Drama**.

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1. Overview

Each Centre Determined Grade is a judgement of the final grade for a qualification. It must be based on a holistic review of a student's performance as indicated by assessment evidence, gathered and retained at centre level. In the interests of fairness within and across centres, each Centre Determined Grade must be a realistic, evidence-based judgement of the standard at which a student is performing, i.e. their demonstrated knowledge, understanding and skills in the content of the specification they have covered. This means students **do not** need to have completed a specified amount of content, or demonstrate skills, knowledge and understanding across every area of the specification, as they would normally. In this way, disruption to teaching and learning can be taken into account.

We must also acknowledge the decision taken in October 2020 by the Education Minister in respect of reducing the assessment burden in GCSE qualifications. The details in the table below will still be applicable in forming a Centre Determined Grade in Summer 2021. For example, teachers can consider evidence for either Components 2 and 3 or all three components. It is not necessary to consider component weightings when arriving at a holistic centre determined grade. Instead, greater emphasis should be placed on the reliability and validity of the evidence used.

Subject	Current Arrangements	Defined Component For Omission	Specification Adaptations
GCSE Drama	<p>Component 1: Devised Performance <i>Internal Assessment (25%)</i></p> <p>Component 2: Scripted Performance <i>Internal Assessment (35%)</i></p> <p>Component 3: Knowledge and Understanding of Drama <i>External Assessment (40%)</i></p>	Component 1	<p>Component 1:</p> <ul style="list-style-type: none"> Monologues will be accepted as an option for Devised Performance, with a minimum time of 3 minutes per solo performance candidate. <p>Component 2:</p> <ul style="list-style-type: none"> Monologues will be accepted as an option for Scripted Performance, with a minimum time of 3 minutes per solo candidate.

2. Preliminary Considerations

In arriving at a Centre Determined Grade for a student, it is not necessary to assess every aspect of the specification exhaustively. A selection of key tasks or assessments carried out under appropriate conditions and with a suitable level of demand, which allows you to authenticate the work as the student's own, will give a good indication of the standard at which the student is performing in the qualification.

To make accurate judgements, you must have a clear understanding of:

- the range of skills, knowledge and understanding covered by the specification;
- the assessment requirements and the structure of the specification;
- the grade descriptions at key grades (see Section 5 and Appendix 1 in this document);
- the level of demand of the qualification assessments; and
- the weighting of each component/unit and the type of assessment.

For GCSE Drama, information on these aspects can be found in the specification and further illustrated in the specimen assessment materials, past papers¹, controlled assessment/coursework assessment tasks, Chief Examiner's and Principal Moderator's Reports, Agreement Trial materials for 2021, and support webinars which are available on the CCEA website at www.ccea.org.uk

A piece of evidence has high validity and reliability if a student who performs well in the task would reasonably be expected to perform equally well in the qualification as a whole. Some considerations that may impact on evidence are noted below.

- **Specification Coverage**

A piece of evidence that covers a greater breadth of the specification content, knowledge, understanding and skills from a component (or components) with a higher weighting may give a better indication of a student's standard of performance than a piece with lesser breadth or with a lower weighting. Evidence does not need to cover the entire specification content.

- **Similarity to Actual Qualification Assessments**

Evidence that is similar to a CCEA assessment for the qualification will be more useful in determining a student's grade than evidence that is considerably different from the qualification assessment in terms of question structure, content and/or assessment arrangements.

- **Controls**

If evidence is generated under less controlled conditions than a qualification assessment, its value may be less than a piece generated under conditions that are similar. Centres should keep a record of the conditions under which an assessment was completed, i.e. high, medium or limited levels of control – see **Appendix 2** for definitions.

¹ Past papers and mark schemes will be available for all CCEA GCSE, AS and A level qualifications subject to copyright clearance.

However, CCEA understands the difficult public health context in which schools have been working since March 2020, which has included two extended periods of remote learning. Schools may, therefore, need to utilise evidence generated within more limited levels of control, where they can authenticate this as the student's own.

- **Level of Demand**

The evidence you gather must be set at an appropriate level of demand for it to be a good indicator of a student's standard of performance.

- **When Evidence Is Generated**

It should be borne in mind that a student's knowledge, understanding and skills may develop over the period of a course of study; you should consider when any piece of evidence was generated and ensure, if possible, that evidence generated recently is taken into account.

3. Evidence to Inform Centre Determined Grades

This section provides guidance on the information that centres should use in confirming Centre Determined Grades.

You should consider all the key evidence you have for each student and reflect on how much it tells you about the student's standard of performance, as measured against the requirements of the relevant specification. For example, this could be, but is not limited to:

- the consistency of a student's practical or performance evidence;
- their depth or breadth of knowledge and understanding in relation to questions on key topics;
- their degree of analytical or evaluative skills demonstrated on key topics; and/or
- quality of student responses to discriminating questions or tasks.

Centres should be clear in their Centre Determined Grades policy what types of evidence will be used in determining the grade. Centres should also be clear with students the evidence that will be used to determine their grades. Where possible, centres should aim to use consistent sources of evidence for a qualification cohort. Some examples of evidence suitable for GCSE Drama you may choose to use are included in the following table:

Evidence
<p>CCEA assessment resources for Component 3: Knowledge and Understanding of Drama – When taken under high control conditions, where the public health situation allows, these assessments will be a good indicator of the standard of student performance as they are fully aligned to specification content and the level of demand of past papers. See Section 4 for more details.</p>
<p>Performance in any mock examinations taken – These are likely to be a good indicator of performance, particularly if they are taken under high control conditions and assess the skills, knowledge and understanding required by the CCEA specification or are similar to CCEA question papers. In Drama this may also include recordings of dress and tech runs of performances, and mock performances or presentations.</p>
<p>Performance in CCEA past paper questions and mark schemes – These assessments are in the public domain and can be readily accessed by students. Therefore, in their entirety, they do not form strong evidence. However, elements of these can be incorporated into mock exams or class tests. You may wish to access grade boundaries and/or Chief Examiner’s reports which relate to these papers, available at www.ccea.org.uk. If the examinations in the qualifications you deliver are marked online, you can also avail of the data held in the CCEA Analytics application. Further information can be obtained by contacting CCEA at CCEA.Analytics@ccea.org.uk</p>
<p>Performance in class tests – If class tests only assess specific content, you should use a series of marked class tests. A series of such assessments, done under high control conditions and sampling the key aspects of the specification, should provide good evidence of student performance. Many class tests will be recorded as a mark or percentage, and centres should ensure there is a consistent approach in mapping these to a grade.</p>
<p>Records of each student’s performance throughout their study – This includes, for example, progress review/tracking data, classwork, bookwork, drafts of coursework, practical tasks and workshops, rehearsal logs and/or participation in performances and presentations including video recordings of work and work in progress.</p>
<p>Performance in Component 1: Devised Performance and Component 2: Scripted Performance – Evidence from these components can be used even if these have not been fully completed and may include written work (Component 1) and/or performance outcomes.</p>
<p>Performance in any class assessments taken throughout their study of the GCSE Drama specification – This may consist of a variety of evidence types, produced under different conditions. Evidence of this kind is unlikely to form a strong evidence base on its own, but it may supplement other evidence types.</p>
<p>For resitting students, prioritise evidence generated during the 2020/21 academic year.</p>

Assessment Objectives

Assessment objectives are the skills that are normally assessed through the completion of examinations or internally assessed tasks. They are the foundations on which a specification is developed, and a weighting is applied to each individual assessment objective to show the weighting of assessment associated with it. They may also prove to be a useful indicator of the level of demand of a task or assessment. As such, you should consider the assessment objectives that will be assessed when selecting evidence to form a holistic judgement of a student's performance. This information will be recorded in the Departmental Assessment Evidence Grid which is set out in Appendix 6 of CCEA's *GCSE, AS and A Level Awarding Summer 2021 Alternative Arrangements – Process for Heads of Centre*.

The assessment objectives for GCSE Drama are:

AO1	Create and develop ideas to communicate meaning for theatrical performance.
AO2	Apply theatrical skills to realise artistic intentions in live performance.
AO3	Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
AO4	Analyse and evaluate their own work and the work of others.

Further information on assessment objectives, including weightings associated with individual components, can be found in Section 4: Scheme of Assessment in the subject specification.

When considered alongside the assessment objectives set out above, the following sources and/or types of evidence may be of greatest value in supporting a holistic review of a student's attainment.

Please note that where a component omission has impacted on an assessment objective, it is *not necessary* to consider evidence for this objective; however, where reliable evidence exists, centres may still wish to consider it in forming a holistic judgement.

GCSE Drama Evidence for Each Assessment Objective

Evidence can be drawn from any tasks, whether complete or incomplete, for either Component 1: Devised Performance, Component 2: Scripted Performance or Component 3: Knowledge and Understanding of Drama. Where evidence is incomplete, centres may choose to use evidence from other sources indicated below and in greater detail in the Grade Descriptions and Key Features (see Appendix 1).

Where centres are able, performances and presentations should remain as close as possible to the requirements set out in the specification on page 21-22 for Component 1 and 23-24 for Component 2. Where this is not possible, students should not be penalised for adaptations to the duration or number of performers in a group.

Where centres are unable to complete final performance recordings, they may wish to choose another piece of key evidence to use when assessing AO1 and AO2, such as a self-recorded video of a monologue performance. Alternatively, centres may use additional evidence, such as class performance tasks showing key features of AO1 and AO2 to supplement an incomplete performance recording, in order to support a centre determined grade.

Due to current public health restrictions, we understand that this will likely have a significant impact on any performance work completed by students. Where students are required to wear masks and adhere to social distancing rules, centres may wish to choose one of the following options:

- Continue with the performance ensuring students wear masks and restage to adhere to social distancing guidelines. Performance students should only be marked on the skills they are able to demonstrate whilst wearing a mask. Any skills that are unable to be assessed should be disregarded when arriving at a grade.
- Where applicable, centres may choose to perform site specific work outside ensuring they still adhere to public health guidelines.
- Ask students to complete monologue work, either video recorded at home or in school. Where monologues are completed in school, students must still adhere to current public health guidelines.
- Centres may wish to choose a different performance as their key evidence.

Where it is not stated in the Grade Descriptions and Key Features (see Appendix 1) the quality of any video recordings should not affect the overall mark awarded by the teacher.

When arriving at a grade, not all of the features identified in the Grade Descriptions and Key Features (see Appendix 1) need to be met in order to obtain a given grade. For example, if a student's work meets most criteria/ features for Grade A and a few for Grade C, the teacher may use a 'best-fit' approach to decide whether an A or B grade is most appropriate for that piece of evidence.

Evidence for AO1 – *Create and develop ideas to communicate meaning for theatrical performance; and*

Evidence for AO2 – *Apply theatrical skills to realise artistic intentions in live performance.*

When assessing AO1 and AO2 the most reliable and valid evidence may come from the following sources:

- **Component 1: Devised Performance** complete or incomplete, including performances/design presentations under the required time limit and monologues (*AO1 only*)
- **Component 2: Scripted Performance** complete or incomplete, including performances/design presentations under the required time limit and monologues.
- **Dress rehearsal recordings** of performances.
- **Mock recordings** of design presentations.
- **Recorded class performances/design presentations**, including monologues, duologues, or group performances.
- **Self-recorded videos** of monologues/design presentations completed at home.

- Recordings of **Year 11 performances/design presentations** marked against the GCSE specification standard.
- **Other in-school performance** video recordings, for example, performances in school productions where the student plays a lead part. Permission must be gained from all other students featured in the video, in order to be used as evidence.

Evidence for AO3 – *Demonstrate knowledge and understanding of how drama and theatre is developed and performed; and*

Evidence for AO4 – *Analyse and evaluate their own work and the work of others.*

When assessing AO3 and AO4, the most reliable and valid evidence may come from the following sources:

- **CCEA 2021 Assessment Resource**
- **Past papers** for Component 3: Knowledge and Understanding of Drama.
- **Mock examinations** for Component 3: Knowledge and Understanding of Drama.
- **Component 1: Devised Performance – Student Log (AO4 only)**. Where incomplete, **notes or drafts** may also be used as evidence.
- **Class tests** demonstrating a variety of question topics usually demonstrated in Component 3: Knowledge and Understanding of Drama.
- **Homework essays and tasks** demonstrating a variety of question topics usually demonstrated in Component 3: Knowledge and Understanding of Drama.

When using centre-devised evidence or partial CCEA papers, centres must ensure that a mark scheme is retained and submitted as part of the evidence, if a sample is requested. In addition, it is advisable to include a range of question topics usually demonstrated in Component 3: Knowledge and Understanding of Drama. For further guidance on this, please see [Fact File: Definitions for Understanding Theatre](#) available on the GCSE Drama microsite.

4. Support

A range of subject-specific support is available on the CCEA website and can assist teachers in arriving at a fair and consistent judgement for students.

CCEA 2021 Assessment Resources

In 2020, many students seeking a GCSE or GCE qualification grade had been awarded notional unit grades or uniform mark scores in previous examination series, to use as evidence in determining centre assessment grades; however, this is not the case in 2021. In the absence of this information, CCEA will supply assessment resources to your centre. These will be quality assured question papers and mark schemes for **all** units that normally have examinations.² They will contain new questions and tasks not previously released to centres and must therefore be stored securely. These materials are not to be seen as high stakes assessments but rather viewed as materials which could form part of the evidence used to inform Centre Determined Grades. Centres do

² Assessment resources will not be provided for units/components where endorsement arrangements in lieu of assessments were in place for Summer 2021, for example GCSE Languages Unit 2: Speaking.

not have to use all the assessment resources, but we advise centres to use at least one per qualification. We would encourage centres to use the assessment resources under high control conditions, where it is safe to do so, to ensure they have the greatest value.

We appreciate that decisions were taken in October 2020 in respect of component omissions in GCSE qualifications. We also acknowledge disruption to teaching and learning may mean that even in the context of these omissions, certain content may not have been covered. In such cases, the assessment resources may be adapted accordingly. In this way, it can be taken into account that some students have suffered more disruption to their learning than others. For example:

- *A centre decided to omit Component 1 in line with the Education Minister’s announcement in October 2020. Therefore, Centre Determined Grades may be based on evidence for Components 2 and 3 only.*
- *Student A has missed a significant amount of learning due to COVID self-isolation and disruptions and has not covered all of the content for Component 3: Knowledge and Understanding of Drama.*
- *Student A’s Centre Determined Grade should be based on assessment of only the content covered.*

Evidence gathered and reviewed based on adapted GCSE Component 3: Knowledge and Understanding of Drama.	
All Students	Student A
Component 2: Scripted Performance	Component 2: Scripted Performance
Dress Rehearsal Recording	Dress Rehearsal Recording
Component 3: Knowledge and Understanding of Drama.	Component 3: Knowledge and Understanding of Drama.
Question 1a: Context, Genre, Form and Style of the Set Text. Question 1b: Lighting, Multimedia or Sound.	Question 1a: Context, Genre, Form and Style of the Set Text.
Question 2a and b: Costume	Question 3a: Stage Plan Question 3b: Director’s Advice Question 3c: Use of Voice, Facial Expression or Movement.
Question 3a: Stage Plan Question 3b: Director’s Advice Question 3c: Use of Voice, Facial Expression or Movement.	

CCEA will provide mark schemes to centres. To support a standardised approach in the use of the assessment resources, we will provide detailed guidance to accompany the mark scheme.

Summer 2021 Support Webinar

We will produce subject-specific support webinars for teachers to accompany this guidance document. These will include an overview of arriving at a Centre Determined Grade and additional guidance in using the CCEA assessment resources and existing support materials. Subject-specific webinars will be uploaded to the CCEA website from 26 March 2021.

Specimen Assessment Materials and Past Papers

Specimen assessment materials and past papers are available in the Support section of the qualification web page and are provided to give centres guidance on the structure and character of CCEA examination papers and assessments. Please note that if a past paper or mark scheme does not appear in this section, it is for copyright reasons.

You may also wish to create a question paper that is of a similar standard to a CCEA GCSE question paper. In doing so, you should refer to the specimen question paper and mark schemes, and the past papers and mark schemes, available on the CCEA qualification web page. These illustrate the standard, structure and requirements of the question paper.

You can generate the most valid evidence by using assessments that replicate, as far as possible, the standard, duration, format and security of CCEA question papers.

Exemplification of Examination Performance (EEP)

EEP booklets are available in the Support section of the qualification web page and include exam questions from the Summer 2019 papers, exemplar answers by students and a senior examiner commentary on the answers.

Agreement Trial Materials

The agreement trial for Summer 2021 is available at <https://training.ccea.org.uk/course/view.php?id=131>. Please note these agreement trials were produced before the cancellation of examinations for 2021. However, they will still be useful in providing guidance on the requirements of internally assessed components and the CCEA standard to be applied in marking them.

Chief Examiner/Principal Moderator Reports

The report for 2019 Summer series is available in the Reports section of the qualification web page and outlines the performance of students in all aspects of this qualification.

CCEA Grade Boundaries

Raw to uniform mark boundaries for past Summer series are available in the Support section of the qualification web page and may provide a reference point to support Centre Determined Grades.

CCEA Analytics

You can also avail of the data held in the CCEA Analytics application. Further information can be obtained by contacting CCEA at CCEA.Analytics@ccea.org.uk

5. Making Decisions about Centre Determined Grades

Before deciding Centre Determined Grades you should agree as a department the evidence you will review (see Section 3 for some examples). Once the decision has been made, this should be set out in your centre's Centre Determined Grades policy and be included in the Departmental Assessment Evidence Grid, referenced in Section 3, that will form part of the evidence base.

When making decisions, take into consideration the amount of specification coverage and if this applies to all students. Adapt as necessary for individual students the evidence you will review, to account for those students who may have encountered more significant disruption. Evidence does not have to be in the same format for every student, but teachers should be satisfied that the evidence is reliable to make an informed holistic judgement of that student's attainment.

Internal Standardisation

In subjects where there is more than one teacher and/or class in the department, it is a requirement to carry out internal standardisation. The purpose of internal standardisation is to provide teachers with confidence in the Centre Determined Grades they have assigned, to ensure fairness and objectivity of decisions, and to ensure consistency in the application of assessment criteria and standards.

Where more than one teacher is involved in marking the assessment, the application of the mark scheme must be agreed before marking begins.

When marking is complete, internal standardisation must be conducted to ensure all markers have applied the mark scheme consistently and accurately.

Internal standardisation should include cross-marking samples of work across the full range of attainment and include students' work from each class **to ensure a common standard within a department is applied.**

Grade Descriptions

Grade descriptions set out the characteristics of performance at key grades in the grade range for a qualification, in terms of both content covered and the skills developed (assessment objectives) over the course of study. These should be used to form the basis of your decisions on the Centre Determined Grades that will be awarded to your students in Summer 2021.

Grade descriptions are provided at Grades **A**, **C** and **F** in the GCSE specification, to give a general indication of the standards of achievement likely to have been shown by students awarded these grades. Teachers should refer to these descriptions to support their judgements when arriving at their Centre Determined Grades for students.

Please note that shortcomings in some aspects of students' performance in assessments may be balanced by better performances in others.

Please see Appendix 1 for the Grade Descriptions at A, C and F for GCSE. These also include the type of assessment objective evidence you may wish to use and the key features associated with each grade.

Practical Application of Grade Descriptions

To select the most appropriate grade for a student, teachers may use the following approach:

1. Familiarise yourself with the grade descriptions for the subject.
2. Consider support materials such as those set out in Section 4 of this document.
3. Before you arrive at a holistic grade for a student's performance, review the evidence available. At this stage you may wish to make notes to record the qualities that are being looked for.
4. Consider the positive features of the evidence, based on the key features described in the Appendix.
5. Using the descriptions for Grades A, C and F, based on the principle of 'best fit', select the grade you believe comes closest to encapsulating the overall achievement of the student as demonstrated by the evidence. Using this grade as a benchmark, work **either up or down** using the table below to find the final grade.

For example, a student may have shown a good proficiency in their AO1 and AO2 evidence (e.g. a monologue performance). However, for AO3 and AO4 evidence (e.g. a mock exam paper) the attainment is not as strong.

- a) *if you are of the view that the student's evidence meets the description for grade C, consider this first; if the supporting evidence is strong, you may then wish to go up to the grade above and decide if the evidence meets this, and so on, until you have a best fit between the grade description and the student's work; or*
- b) *if you are of the view that the student's evidence does not meet the description for grade C, then go down to the grade below and decide if it meets this, and so on, until you have a best fit between the grade description and the student's work.*

The table below summarises this approach:

Grade	Description/Advice
A*	Candidates at grade A* clearly demonstrate all of the features associated with performance at 'A' but in many areas elements of the evidence presented are exceptional, i.e. beyond that which would reasonably be expected of a candidate working at grade 'A'.
A	<i>See Grade A Description.</i>
B	Candidates at grade 'B' may demonstrate some elements of grade 'A' performance in the evidence presented but, because of limitations in other aspects of their work, not to the extent that an assessor could confidently award a grade 'A'.
C*	Candidates at grade C* clearly demonstrate all of the features associated with performance at grade 'C' but in many areas the evidence presented contains elements showing that the candidate is working at a grade beyond that which would reasonably be expected of a candidate working at grade 'C'.
C	<i>See Grade C Description.</i>
D	Candidates at grade 'D' may demonstrate some elements of grade 'C' performance in the evidence presented but, because of limitations in other aspects of their work, not to the extent that an assessor could confidently award a grade 'C'.
E	Candidates at grade 'E' clearly demonstrate all of the features associated with performance at 'F' but in many areas the evidence presented contains elements showing that the candidate is working at a grade beyond that which would reasonably be expected of a candidate working at grade 'F'.
F	<i>See Grade F Description.</i>
G	Candidates at grade 'G' may demonstrate some elements of grade 'F' performance in the evidence presented but, because of limitations in other aspects of their work, not to the extent that an assessor could confidently award a grade 'F'.

6. Further Advice and Information

Summer 2021 presents us with significant challenges, particularly teachers and students, and we hope the information set out in this document supports you through the process of awarding Centre Determined Grades this year. The information in this document will be supplemented with a webinar, which amongst other things will provide additional guidance on how to apply grade descriptions to the process of arriving at Centre Determined Grades for each of your students.

If in the interim you require further information, please contact:

CCEA Helpline	<p><u>Email: helpline@ccea.org.uk</u></p> <p>Telephone: 028 9026 1220. The helpline is operational each day from 9am to 5pm, Monday to Friday, for centres with queries in relation to Summer 2021.</p> <p>All other queries should be directed to <u>centresupport@ccea.org.uk</u></p>
CCEA Entries	<u>entriesandresults@ccea.org.uk</u>
Subject Officer	<p>Katie Smith <u>kasmith@ccea.org.uk</u></p>
Specification Support Officer	<p>Nola Fitzsimons <u>nfitzsimons@ccea.org.uk</u></p>

Appendix 1

GCSE Grade Descriptions and Key Features – Drama

Assessment Objective	AO1 Create and develop ideas to communicate meaning for theatrical performance.		
Grade Descriptions	A	C	F
		Candidates create and develop a devised performance that fully communicates meaning with purpose and originality.	Candidates create and develop a devised performance that communicates meaning.
AO1 Evidence	Grade A Key Features	Grade C Key Features	Grade F Key Features
<p>Evidence for AO1 can be found in:</p> <p>Component 1: Devised Performance</p> <ul style="list-style-type: none"> Performance/Design Presentation <p>Component 2: Scripted Performance</p> <ul style="list-style-type: none"> Performance/Design Presentation <p><i>If incomplete:</i></p> <ul style="list-style-type: none"> Dress rehearsal recordings of performances. Mock recordings of design presentations. Recorded class performances/design presentations, including monologues, duologues or group performances. 	<p><i>Performance Candidates</i></p> <ul style="list-style-type: none"> Strong evidence of research influences is embedded in the performance. The candidate makes a perceptive and imaginative contribution to the effectiveness of the performance. In theatrical performance, the candidate communicates perceptive and imaginative meaning to the audience with flair and creativity. The performance reveals a deep and meaningful level of creativity and development of ideas. <p><i>Design Candidates</i></p> <ul style="list-style-type: none"> Strong evidence of research influences is embedded in the performance. The candidate makes sophisticated and imaginative contribution to the effectiveness of the performance. 	<p><i>Performance Candidates</i></p> <ul style="list-style-type: none"> Good evidence of research influences throughout the performance. The candidate makes a good contribution to the effectiveness of the performance. In theatrical performance, the candidate communicates good meaning to the audience with competence and creativity. The performance reveals an effective level of creativity and development of ideas. <p><i>Design Candidates</i></p> <ul style="list-style-type: none"> Good evidence of research influences in the final design. The candidate makes a good contribution to the effectiveness of the performance. The candidate communicates good meaning to the audience. 	<p><i>Performance Candidates</i></p> <ul style="list-style-type: none"> Limited evidence of research influences throughout the performance. The candidate makes a basic contribution to the effectiveness of the performance. In theatrical performance, the candidate communicates limited meaning to the audience. The performance reveals a restricted level of creative ideas that indicate aspects of development. <p><i>Design Candidates</i></p> <ul style="list-style-type: none"> Limited evidence of research influences in the final design. The candidate makes a basic contribution to the effectiveness of the performances. The candidate communicates limited meaning to the audience.

<ul style="list-style-type: none"> • <i>Self-recorded videos of monologues/design presentations completed at home.</i> • <i>Recordings of Year 11 performances/design presentations.</i> • <i>Other in-school performance video recordings, for example, performances in school productions where the student plays a lead part.</i> 	<ul style="list-style-type: none"> • The candidate's design communicates perceptive and imaginative meaning to the audience. • The candidate demonstrates a perceptive and imaginative level of creativity and development. 	<ul style="list-style-type: none"> • The candidate demonstrates a good level of creativity and development of ideas. 	<ul style="list-style-type: none"> • The candidate demonstrates a basic level of creative ideas that indicate aspects of development.
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Assessment Objective	AO2 Apply theatrical skills to realise artistic intentions in live performance.		
Grade Descriptions	A	C	F
	Candidates apply theatrical skills with flair and imagination to realise fully their artistic intentions for their scripted performance.	Candidates apply theatrical skills to realise most of their artistic intentions for their scripted performance.	Candidates' application of theatrical skills to realise their artistic intentions for the scripted performance is limited.
AO2 Evidence	Grade A Key Features	Grade C Key Features	Grade F Key Features
<p>Evidence for AO2 can be found in:</p> <p>Component 2: Scripted Performance</p> <ul style="list-style-type: none"> Performance/Design Presentation. <p><i>If incomplete:</i></p> <ul style="list-style-type: none"> Dress rehearsal recordings of performances. Mock recordings of design presentations. Recorded class performances/design presentations, including monologues, duologues or group performances. Self-recorded videos of monologues/design presentations completed at home. Recordings of Year 11 performances/design presentations. 	<p><i>Performance Candidates</i></p> <ul style="list-style-type: none"> The candidate demonstrates a fully developed command of vocal skills, including accomplished and sustained control of clarity, inflection, pace, pause, pitch, projection, tone and volume throughout the performance. The candidate demonstrates a fully developed command of movement skills throughout the performance, including accomplished and controlled use of co-ordination, gesture, pace, poise, spatial awareness and stillness. Facial expression conveys meaning thoroughly, precisely and credibly. Characterisation demonstrates a fully developed understanding of the role and its context in the performance. The candidate's artistic intentions are fully apparent. The candidate's performance demonstrates a sophisticated understanding of the play's style and genre. 	<p><i>Performance Candidates</i></p> <ul style="list-style-type: none"> The candidate demonstrates a good command of vocal skills including a consistent and mostly confident control of clarity, inflection, pace, pause, pitch, projection, tone and volume throughout the performance. The candidate demonstrates a good command of movement skills throughout the performance including a well-developed and mostly confident control of the use of co-ordination, gesture, pace, poise, spatial awareness and stillness. Facial expression conveys good meaning. Characterisation demonstrates a good understanding of the role and its context in the performance. The candidate's artistic intentions are clearly apparent. The candidate's performance demonstrates a good understanding of the play's style and genre. 	<p><i>Performance Candidates</i></p> <ul style="list-style-type: none"> Vocal skills are basic with some control in some of the performance. Clarity, inflection, pace, pause, pitch, projection, tone and volume are in evidence but delivered unevenly in performance. Movement skills are basic and used with some control in some of the performance. There may be limitations that impair the performance. Uneven use of co-ordination, gesture, pace, poise, spatial awareness and stillness. Facial expression conveys some meaning. Characterisation demonstrates a basic understanding of the role and its context in the performance. The candidate's artistic intentions are inconsistently apparent. The candidate's performance demonstrates a limited understanding of the play's style and genre.

<ul style="list-style-type: none"> • <i>Other in-school performance video recordings, for example, performances in school productions where the student plays a lead part.</i> 	<p><i>Design Candidates</i></p> <ul style="list-style-type: none"> • The documentation shows a thorough and precise response to the chosen performance and an accomplished application of design skills. • The presentation includes thorough and precise work and the rationale for the selected design is expressed very skilfully. • There is perceptive and imaginative use and manipulation of materials and equipment. • The realisation of the candidate's design takes full account of their design concept. • The artistic intentions of the final design are fully apparent. • The design demonstrates a thorough and precise understanding of the play's style and genre. 	<p><i>Design Candidates</i></p> <ul style="list-style-type: none"> • The documentation shows a good response to the chosen performance and an effective application of design skills. • The presentation includes good work and the rationale for the selected design is expressed clearly. • There is good use and manipulation of materials and equipment. • The realisation of the candidate's design takes good account of their design concept. • The artistic intentions of the final design are clearly apparent. • The design demonstrates a good understanding of the play's style and genre. 	<p><i>Design Candidates</i></p> <ul style="list-style-type: none"> • The document shows a basic response to the chosen performance and a limited application of design skills. • The presentation includes basic work with a limited rationale for the selected design. • There is basic use and manipulation of materials and equipment. • The realisation of the candidate's design takes limited account of their design concept. • The artistic intentions of the final design are inconsistently apparent. • The design demonstrates a basic understanding of the play's style and genre.
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Assessment Objective	AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.		
Grade Descriptions	A	C	F
	Candidates' responses in the written examination demonstrate thorough knowledge and understanding of how drama is developed and performed.	Candidates' responses in the written examination demonstrate clear knowledge and understanding of how drama is developed and performed.	Candidates' responses in the written examination demonstrate a simple knowledge and understanding of how drama is developed and performed.
AO3 Evidence	Grade A Key Features	Grade C Key Features	Grade F Key Features
<p>Evidence for AO3 can be found in:</p> <p>Component 3: Knowledge and Understanding of Drama</p> <ul style="list-style-type: none"> • CCEA 2021 Assessment Resource • Past papers • Mock examinations • Class tests demonstrating a variety of question topics. • Homework essays and tasks demonstrating a variety of question topics. 	<ul style="list-style-type: none"> • In relation to the set text candidates will make thorough and precise reference to the two key areas of research and background of the play. • Candidates will demonstrate thorough and precise knowledge and understanding of how design was presented in the live or recorded event. • The candidate's labelled costume sketch will be precise and imaginative. • There will be thorough and precise reference to colour, shape, make-up, accessories and props. • Justification of ideas will demonstrate thorough and precise understanding of period, social status, colour, shape, make-up, accessories and props. • There will be thorough and precise reference to text and character. • The candidate will present a stage plan with thorough and precise 	<ul style="list-style-type: none"> • In relation to the set text candidates will make good reference to the two key areas of research and background of the play. • Candidates will demonstrate satisfactory knowledge and understanding of how design was presented in the live or recorded event. • The candidate's labelled costume sketch will be good. • There will be good reference to colour, shape, make-up, accessories and props. • Justification of ideas will demonstrate good understanding of period, social status, colour, shape, make-up, accessories and props. • There will be good reference to text and character. • The candidate will present a stage plan with satisfactory detail in reference to exits/entrances, set, the position of the audience, the 	<ul style="list-style-type: none"> • In relation to the set text candidates will make limited reference to the two key areas of research and background of the play. • Candidates will demonstrate limited knowledge and understanding of how design was presented in the live or recorded event. • The candidate's labelled costume sketch will be limited. • There will be limited reference to colour, shape, make-up, accessories and props. • Justification of ideas will demonstrate limited understanding of period, social status, colour, shape, make-up, accessories and props. • There will be limited reference to text and character. • The candidate will present a stage plan with limited detail in reference to exits/entrances, set, the position of the audience, the position of the

	<p>detail in reference to exits/entrances, set, the position of the audience, the position of the characters on stage and sightlines.</p> <ul style="list-style-type: none"> • Director's advice will be perceptive and imaginative. • There will be thorough and precise reference to mood and context. • There will be clear and detailed reference to text. • The quality of written communication is excellent, and meaning is communicated clearly. 	<p>position of the characters on stage and the sightlines.</p> <ul style="list-style-type: none"> • Director's advice will be satisfactory and appropriate. • There will be clear reference to mood and context. • There will be clear reference to text. • The quality of written communication is good, and meaning is mostly communicated clearly. 	<p>characters on stage and the sightlines.</p> <ul style="list-style-type: none"> • Director's advice will be limited. • There will be limited reference to mood and context. • There will be limited reference to text. • The quality of written communication is basic, and meaning is communicated with a lack of clarity.
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Assessment Objective	AO4 Analyse and evaluate their own work and the work of others.		
Grade Descriptions	A	C	F
Candidates' analysis and evaluation of their own work and the work of others is highly competent and fully developed.	Candidates' analysis and evaluation of their own work and the work of others is competent.	Candidates' analysis and evaluation of their own work and the work of others is basic.	
AO4 Evidence	Grade A Key Features	Grade C Key Features	Grade F Key Features
<p>Evidence for AO4 can be found in:</p> <p>Component 1: Devised Performance</p> <ul style="list-style-type: none"> • Student Log. <p><i>If incomplete:</i></p> <ul style="list-style-type: none"> • Notes or drafts may be used as evidence. • Self-evaluation where students have worked on their own is acceptable. 	<p><i>Student Log:</i></p> <ul style="list-style-type: none"> • Investigation of the pre-release stimulus material has thorough and precise focus. • Analysis and evaluation of research influences that contribute to the overall concept for the devised performance has a thorough and precise focus. • Analysis and evaluation of self-management and working with others has a thorough and precise focus. 	<p><i>Student Log:</i></p> <ul style="list-style-type: none"> • Investigation of the pre-release stimulus material has a good focus. • Analysis and evaluation of research influences that contribute to the overall concept for the devised performance is good. • Analysis and evaluation of self-management and working with others is good. 	<p><i>Student Log:</i></p> <ul style="list-style-type: none"> • Investigation of the pre-release stimulus material has limited focus. • Analysis and evaluation of research influences that contribute to the overall concept of the devised performance is basic. • Analysis and evaluation of self-management and working with others is basic.
<p>Component 3: Knowledge and Understanding of Drama</p> <ul style="list-style-type: none"> • CCEA 2021 Assessment Resource • Past papers • Mock examinations • Class tests demonstrating a variety of question topics. • Homework essays and tasks demonstrating a variety of question topics 	<p><i>Component 3: Knowledge and Understanding of Drama</i></p> <ul style="list-style-type: none"> • The candidate's analysis of the use of a design idea is perceptive and imaginative. • The evaluation of the impact of the audience is thorough and precise. • Use of one rehearsal idea will demonstrate perceptive and imaginative understanding of how the actors would perform the extract. 	<p><i>Component 3: Knowledge and Understanding of Drama</i></p> <ul style="list-style-type: none"> • The candidate's analysis of the use of a design idea to the set text is good. • The evaluation of the impact of the audience is good. • Use of one rehearsal idea will reveal some clear and detailed understanding of how the actors would perform the extract. • The candidate will demonstrate good knowledge and understanding 	<p><i>Component 3: Knowledge and Understanding of Drama</i></p> <ul style="list-style-type: none"> • The candidate's analysis of the use of a design idea to the set text is basic. • The evaluation of the impact of the audience is limited. • Use of one rehearsal idea will reveal limited understanding of how the actors would perform the extract. • The candidate will demonstrate a basic knowledge and understanding of how a character uses either

	<ul style="list-style-type: none"> • The candidate will demonstrate a perceptive and imaginative knowledge and understanding of how a character uses either voice, movement or facial expression in performance. • The quality of written communication is excellent, and meaning is communicated clearly. 	<p>of how a character uses either voice, movement or facial expression in performance.</p> <ul style="list-style-type: none"> • The quality of written communication is good, and meaning is mostly communicated clearly. 	<p>voice, movement or facial expression in performance.</p> <ul style="list-style-type: none"> • The quality of written communication is limited, and meaning is communicated with a lack of clarity.
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Appendix 2

Definitions of Levels of Control

Levels of control for the conditions under which students have completed assessments that are internally marked in school are defined as High, Medium and Limited at GCSE. These definitions also align with the conditions of control for GCE and other CCEA qualifications. In recording the levels of control for evidence to be used in Centre Determined Grades for Summer 2021, the following should be used.

<p>High</p>	<p>The use of resources is tightly prescribed. The centre must ensure that:</p> <ul style="list-style-type: none"> • all students are within direct sight of the teacher/supervisor throughout the session(s); • display materials which might provide assistance are removed or covered; • there is no access to email, the internet or mobile phones; • students complete their work independently; • interaction with other students does not occur; and • no assistance of any description is provided.
<p>Medium</p>	<p>Students do not need to be directly supervised at all times. The use of resources, including the internet, is not tightly prescribed. Centres should ensure that:</p> <ul style="list-style-type: none"> • there is sufficient evidence to ensure that the individual work can be authenticated; and • the work an individual student submits for assessment is their own. <p>If work has been completed in groups, teachers must ensure that they can determine and assess the individual student's contribution to the work.</p> <p>If work has been completed remotely, it may be useful to ask questions about what they did and how/why they did it, to help authenticate the work.</p>
<p>Limited</p>	<p>Work is completed without any direct supervision and would not normally contribute to assessable outcomes.</p>

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