

Year 10 – GCSE Drama Knowledge Organiser- Performance and Changes and Amendments Written exam



During the summer term you will have two assessments .

One practical and one formal written assessment where you will complete a piece of written coursework in exam conditions.

Practical

You have been working hard to devise an original play with your group this year. During this term you will perform a mock performance , followed by an improved performance. Both performances will be videoed. The mock performance will help you see where you are up to, what could be improved and highlight issues such as scene changes.

The next performance will go toward your GCSE drama grade, and you will be given a grade out of 20 which contributes to 30% of GCSE Drama. The play needs to be roughly 15 minutes long and if acting - you need to be on the stage for most of this time.

Prepare for the performances by :

- **Attending after school rehearsals and practicing !**
- Being a trustworthy and helpful team player. You must listen as well as contribute ideas and manage a way to get on with your group.
- **Learning your thought track scripts and lines so you are confident. Practice thought tracks in the mirror at home. Ask family members to test you on your lines.**
- Ensure you are showing the stimulus to your audience.
- **Check you have a mix of drama conventions.**
- Remembering basic acting skills of projecting your voice, facing the audience , avoid blocking another actor, communicating your character as fully you can via your acting skills or your creative ideas as a designer. For actors- **DO NOT LOOK DOWN AT THE FLOOR WHEN ACTING!**
- **Having a scene order so you know the flow of the play.**
- Designers need to know the play well for when their contribution of lighting, sound, make up, costume or set is utilised.

Aim high!

Band 5: 17–20 marks 	Highly developed contribution to the devised performance, through the individual's application of performance or design skills. Accomplished realisation of the artistic intention from their vision. Highly developed reflection of the stimulus in the performance. Accomplished communication of meaning throughout the performance.
Band 4: 13–16 marks 	Developed contribution to the devised performance, through the individual's application of performance or design skills. Confident realisation of the artistic intention from their vision. Developed reflection of the stimulus in the performance. Confident communication of meaning throughout the performance.
Band 3: 9–12 marks 	Competent contribution to the devised performance, through the individual's application of performance or design skills. Clear realisation of the artistic intention from their vision. Clear reflection of the stimulus in the performance. Competent communication of meaning in the performance.
Band 2: 5–8 marks	Under-developed contribution to the devised performance, through the individual's application of performance or design skills. Basic realisation of the artistic intention from their vision. Basic reflection of the stimulus in the performance. Basic communication of meaning in the performance.
Band 1: 1–4 marks	Ineffective contribution to the devised performance, through the individual's application of performance or design skills. Ineffective realisation of the artistic intention from their vision. Limited reflection of the stimulus in the performance. Limited communication of meaning in the performance.

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Mark 20	How you are marked for documenting in your written work your changes and amendments
17-20	Highly developed analysis and evaluation during the devising process with amendments reflecting the decisions made. Highly developed justifications of the changes made during development of the devised performance.
13-16	Developed analysis and evaluation during the devising process with amendments reflecting the decisions made. Confident justifications of the changes made during development of the devised performance.
9-12	Competent analysis and evaluation during the devising process with amendments reflecting the decisions made. Clear justifications of the changes made during development of the devised performance.
5-8	Basic analysis and evaluation during the devising process with amendments reflecting the decisions made. Basic justifications of the changes made during development of the devised performance.

For top marks – ensure you:

- a) Describe the moment
- b) Explain what you changed
- c) Analyse how you changed it and
- d) Explain why you changed it.
- e) Evaluate – make a judgement- is it better now? Why? Or could it be even better ?



You can prepare for this assessment by planning with your group 5-6 key changes that took place in your process .

These changes could be to your character, scene changes, adding conventions, improved scenes, new ideas, change of plot, developed reactions, adding thought tracks, change to style etc.



Basic example

LEVELLING UP WRITTEN WORK

We added a new scene to our play. Before it was too short and didn't make sense. It was to make our story clearer . Now I have more lines to say to show my character is sad. This is better for my mark. It could be better if I also had even more to say.

- This is band 5-8/ 20. ☹ It is BASIC as it isn't clear. Read again :

What play ? What is it about ? Which new scene ? Describe it !!

Why was this a problem for the audience ?

What didn't make sense? Analyse it !

We added a new scene to our play . Before it was too short and didn't make sense.

Such as? Quote them !

It was to make our story clearer . Now I have more lines to say to show my character is sad. This is better for my mark. It could be better if I also had even more to say.

What is clearer in your new scene ? Analyse !
Provide a detailed example and even add a quote.

This is too vague.
Explain how you could expand the speech and to what.



Example of the same example – **Levelled Up** to Top band. This is now fully explained and detailed.

We added a new scene to our play in order to show the audience the relationship between the characters in more detail. Before this, the audience had seen the friends had fallen out but wouldn't have known why. We wanted our audience to see each character's point of view so they could empathise with both characters and engage with our story. They may even relate to the idea of friends failing to communicate.

It was to make our story clearer so by developing a thought track this will enable me to confide the character's inner-feelings with the audience . Now I have more lines to say to show my character is sad. An example is: “ He doesn't understand me ...he never listens! He assumes I'm ok with taking risks like this...b-but, I'm frightened and scared and afraid what will happen if the police find out! ”

This is better for my mark because it shows the audience the inner struggle my role has, how his smile is fake and how he is concealing an inner turmoil. It could be better if I also had even more to say , such as what my character's aspirations for his future are , explaining why committing a criminal offence would cause him anxiety.