

## Drama Department Guide to Marking and Feedback



| Key Stage 3 and 4   | A-Level   |
|---|---|
| <p>a) <b>How often</b> is work formally marked and what grades are given?</p> <p><b>Key Stage 3:</b> Students are assessed on their ability to Create, Perform and Evaluate Drama. They are assessed at the end of each unit of work which last for either half or a full term and are awarded a Foundation, Secure or Mastery Level for the unit. This level is based on teacher observation throughout the unit of work as well as a final performance and a written evaluation.</p> <p><b>Key Stage 4:</b> Written work is formally assessed twice a term. In addition to this students' practical work may be formally assessed. Where applicable exam specification criteria will be used.</p> | <p>a) How often is work formally marked and what grades are given?</p> <p>Written work is formally assessed four times a term and grades awarded according to exam criteria where applicable. In addition to this students' practical work may be formally assessed again exam specification criteria will be used.</p>   |
| <p>b) <b>How is feedback given</b> to students after the marking of key pieces?</p> <p>Key Stage 3: Verbal feedback is given throughout the unit of work to help each student develop and improve their practical work. Formal written feedback is given on their assessment sheets and outlines their successes in the unit and their 'next steps'</p> <p>Key Stage 4: Written work is marked using departmental marking codes and given a 'Success' and 'Challenge' to complete in DIRT time. Practical work will be marked according to exam specification and areas of success and how to improve clearly communicated through written and verbal feedback.</p>                                 | <p>b) How is feedback given to students after the marking of key pieces?</p> <ul style="list-style-type: none"><li>• 1 to 1 feedback in the form of a short tutorial either during or outside of lesson time</li><li>• Departmental feedback sheets with key areas of success and development recorded</li><li>• Notes/feedback handwritten onto work by the teacher, which will ask the student look and think about what they have written.</li></ul> <p><b>For Component 1 Devising teachers are allowed to:</b></p> <ul style="list-style-type: none"><li>• Help students with interpreting information, e.g. explaining assessment criteria and the requirements of the component</li><li>• Intervene if a health and safety issue arises</li><li>• Undertake a management role in relation to managing time, space, resources</li></ul> |

- Ask questions to stimulate independent thought without leading students.
- Help students to understand the assessment requirements of the task (e.g. length of the task)
- Provide feedback **once on one draft version** for the portfolio before it is handed in to be marked with the focus of this feedback only be on the requirements of the portfolio and the Assessment Objectives

c) **How** are students **guided in lessons** to ensure they all complete quality feedback tasks?

- Sentence starters
- Teacher modelling
- Exemplar answers
- Scaffolded tasks/instructions
- Teacher monitoring of quality of feedback and asked to develop/redo if appropriate

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- One to one tutorials

d) **What** happens when a student **misses** an assessment or is absent for key learning?

- Students will be given an alternative assessment point.
- If a student is absent for key learning PPTs and notes if applicable will be made available to them.
- Time will spent in lessons helping the student catch up with the teacher when appropriate. For KS4 students this may also happen outside of lessons during lunch/after school.

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e) **How** do teachers **monitor** work quality, presentation and check for understanding **in between** key assessment?

- Book looks (for KS4)
- Teacher observation and discussion with each student for practical work

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- Folder checks
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- Targeted questions to assess knowledge and understanding of key concepts and ideas
- Short quizzes at key points in the lesson

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f) How is **homework** checked and assessed?

- Homework will often be actively used in lessons and teachers will quickly know if students have completed the work and how well they have done this
- KS3: Project work will be given written teacher feedback. For outstanding work and effort, postcards/certificates will be awarded.
- KS4: Book Looks and teacher acknowledgement this has been completed
- If homework forms part of our formally assessed work, this will be marked using marking codes and 'success and challenge'. Work will receive a mark according to exam board criteria if applicable.

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## Example of code based marking

Task Portfolio

### Question 1)

When I first heard the stimulus, I had many ideas in my head. My main idea was telling the story that she sings in the song. After a bit of consideration, I realised that there is a deeper meaning to the song than what I first heard. The other stimulus (being the single train ticket) also gave me an idea which linked to my current idea. When my group and I started to discuss our thoughts, we realised we were all on a similar line, but we each had our own twists. For a few lessons we didn't have a general idea of what we wanted our plot to be. Zoe and I started to think about it in more depth and came up with a base plot line of psychopaths. We decided that if we wanted to execute this right, we had to do research. When I started this research, I discovered that the Hollywood representation and traits of Psychopaths (like Psycho and The Shining) is quite far off the realistic traits. The main difference being killers whereas psychopaths are more realistically manipulative and pathological liars. Our initial idea was to focus on the Hollywood representation of psychopaths. Our initial idea came together when we did freeze frames and they turned out looking sinister, this is what we wanted at first, but when we started to think about it more our ideas and thoughts seemed to stray further away from our original idea. This is when we decided as a group to focus on the more realistic traits of a psychopath. Taking this into consideration, we did another freeze frame, this time we focused more on the relationships between the characters (mainly through proxemics) and when we looked back, we realised that it was still sinister but in a very different way. Overall, I think that our initial idea would have been easier to execute as it is in the media quite often, but our new idea is more engaging for the audience.

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\* This should really be in Q2.

Success: S1.

Challenge: C1.

When I first heard the stimulus, I had many ideas in my head. My main idea was telling the story that she sings in the song. After a bit of consideration, I realised that there is a deeper meaning to the song than what I first heard. The other stimulus (the single train ticket) also gave me an idea which linked to my current thoughts. My group discussed our ideas, we all said that we agreed to a deeper meaning in the song, however we all interpreted different parts in different ways. For a few lessons we decided to explore and picture ideas, we liked parts from some like puppetry but disliked other ideas such as bullying. After a few conversations out of school, I came up with the idea of psychopaths. I researched accounts from psychopaths and read 20+ serial killer monologues to get a base idea of what I wanted. The media shows psychopaths as savage killers (Psycho and The Shining) whereas through more research I started to find the more realistic traits being liars and manipulative. Overall I think our initial idea would be easier to execute however the new idea tells more of a message and helps people spot psychopaths.

Have you fully explained/included your intentions?

## Year 12 Essay Feedback Summary Form:

Title of Essay As a performer how would you use non-verbal communication to create an impact on the audience in the portrayal of one character in this extract

### Successes:

- Excellent links to lines/stage directions and NVC which clearly communicate the relationship between speech and movement
- Good links to social, cultural and historical context of play
- Strong communication of how you want the YW to be characterized and how she clearly contrasts with the other workers
- Clear communication of the impact you want to make and why

### Areas to improve:

- Be really precise with your ideas for NVC – ‘shaking legs’, ‘fidgiting’ – see my notes on your essay. What do you actually mean by this? Clear, precise detail will help your work move to the next level
- Always look for ways to put your ideas into the wider context of the play – e.g. when you are discussing her reaction to ‘You’re late’ or feeling claustrophobic you could have referred to her state of mind/sub way journey and how this links to her feeling of being trapped throughout the play
- Think about props/levels/proxemics in more detail and how these influence NVC
- Link your impact not just to the extract/episode but the wider play and your directorial intentions

### Challenge:

To rewrite your second paragraph – clearly and precisely communicating your ideas for NVC and linking her actions/NVC more closely to the wider context of the play

### Mark:

12/18

