

GCE AS

# WJEC Eduqas GCE AS in DRAMA AND THEATRE

ACCREDITED BY OFQUAL

## SPECIFICATION

Teaching from 2016  
For award from 2017

Version 4 August 2021

# SUMMARY OF AMENDMENTS

Version	Description	Page number
2	Minor amendments to section 2.2. to clarify that centres are required to provide a written statement confirming that reasonable steps have been taken to ensure that each learner at the centre has experienced live performance.	14
3	We have: <ul style="list-style-type: none"><li>• amended the suggested duration of the audio-visual recording / blog (of the creative log) from 8-11 minutes to 5-8 minutes</li><li>• made a number of minor amendments to better clarify the relevant content/requirements.</li></ul> These changes will apply from the 2020 assessments.	10 14-15
	'Making entries' section has been amended to clarify resit rules and carry forward of NEA marks.	21
4	We have added to the list of texts for Component 1: Performance Workshop (Appendix A) for assessment from 2022.	22-24





# WJEC Eduqas GCE AS in DRAMA and THEATRE

For teaching from 2016  
For award from 2017

	<b>Page</b>
<b>Summary of assessment</b>	<b>2</b>
<b>1. Introduction</b>	<b>3</b>
1.1 Aims and objectives	3
1.2 Prior learning and progression	5
1.3 Equality and fair access	5
<b>2. Subject content</b>	<b>6</b>
2.1 Component 1: Performance Workshop	8
2.2 Component 2: Text in Context	14
<b>3. Assessment</b>	<b>16</b>
3.1 Assessment objectives and weightings	16
3.2 Arrangements for non-exam assessment	17
<b>4. Technical information</b>	<b>21</b>
4.1 Making entries	21
4.2 Grading, awarding and reporting	21
<b>Appendices:</b>	<b>22</b>
A: List of texts for Component 1	22
B: List of suitable theatre practitioners and theatre companies	25
C: Component 1: performing assessment grids	27
D: Guidance for assessing Component 1	37

# GCE AS DRAMA and THEATRE

## SUMMARY OF ASSESSMENT

**Component 1: Performance Workshop**  
**Non-exam assessment: internally assessed, externally moderated**  
**60% of qualification**

Learners will be assessed on **either** acting **or** design.

Learners participate in the creation, development and performance of:

1. an extract from a text of the learner's choice
2. a piece of theatre based on a *reinterpretation* of a second extract from a text from a **different** social, historical or cultural context using the techniques and working methods of **either** a theatre practitioner **or** theatre company

All learners must produce:

- a realisation of both performances or designs
- a creative log for each performance/design
- an evaluation of the process of creating and realising the *reinterpreted* extract only

**Component 2: Text in Context**  
**Written examination: 1 hour 30 minutes**  
**40% of qualification**

**Open book:** Clean copies (no annotation) of the set text chosen must be taken into the examination.

A series of questions on **one** performance text from the following list:

- The Trojan Women***, Euripides
- As You Like It***, William Shakespeare
- Hedda Gabler***, Henrik Ibsen
- Machinal***, Sophie Treadwell
- Cat on a Hot Tin Roof***, Tennessee Williams

This linear qualification will be available in May/June each year. It will be awarded for the first time in summer 2017.

**Qualification Accreditation Number: 601/8555/7**

# GCE AS DRAMA and THEATRE

## 1 INTRODUCTION

### 1.1 Aims and objectives

The WJEC Eduqas AS in Drama and Theatre offers a practical and challenging course of study which encourages learners to:

- develop and apply an informed, analytical framework for making, performing, interpreting and understanding drama and theatre
- understand the place of relevant theoretical research in informing the processes and practices involved in creating theatre and the place of practical exploration in informing theoretical knowledge of drama and theatre
- develop an understanding and appreciation of how the social, cultural and historical contexts of performance texts have influenced the development of drama and theatre
- understand the practices used in twenty-first century theatre making
- experience a range of opportunities to create theatre, both published text-based and devised work
- participate as a theatre maker and as an audience member in live theatre
- understand and experience the collaborative relationship between various roles within theatre
- develop and demonstrate a range of theatre making skills
- develop the creativity and independence to become effective theatre makers
- adopt safe working practices as a theatre maker
- analyse and evaluate their own work and the work of others.

The WJEC Eduqas AS in Drama and Theatre is an exciting and inspiring course which prepares learners for further study at A level and/or in Higher Education. This highly practical specification provides learners with the opportunity to work as **either** performers **or** designers on **two** different performances. In Component 1 learners interpret a text, of their own choice, for performance. Learners also *reinterpret* a second text to create a piece of theatre which is a combination of the selected text and original ideas.

Component 1 is designed to encourage learners to make connections between dramatic theory and their own practice. While preparing their practical work, learners will explore the work of **either** an influential theatre practitioner **or** a recognised theatre company of their own choice and then apply their research to their second performance text.

In Component 2, learners explore **one** complete performance text. There is an exciting and diverse list of texts to choose from including, amongst more recent texts, a Greek tragedy and a Shakespearean comedy. Learners also watch at least **one** live theatre production and learn about the processes and practices involved in interpreting and performing theatre.

### **Co-teaching AS and A level**

The WJEC Eduqas AS in Drama and Theatre specification is designed so that it can be taught alongside the WJEC Eduqas A level Drama and Theatre specification. Component 1 in the AS specification can be studied alongside Component 1 in the A level specification. It is possible for learners to perform a monologue for the text performance to assist teachers in planning for classes which contain AS and A level learners. The second task, the *reinterpretation* of a text, is very similar to the task set on the A level specification. Centres are reminded that learners are assessed at a different level on each of the AS and A level courses. Component 2 in the AS specification can be studied alongside the first part of Component 3 in the A level specification, as the AS set texts are also set texts in the A level specification.

## 1.2 Prior learning and progression

There are no prior learning requirements. Any requirements set for entry to a course following this specification are at the discretion of centres. It is reasonable to assume that many learners will have achieved qualifications equivalent to Level 2 at KS4. Skills in Numeracy/Mathematics, Literacy/English and Information Communication Technology will provide a good basis for progression to this qualification.

Some learners will have already gained knowledge, understanding, and skills through their study of drama at GCSE.

This specification provides a suitable foundation for the study of drama and theatre at A level. In addition, the specification provides a coherent, satisfying and worthwhile course of study for learners who do not progress to further study in this subject.

This specification is not age specific and, as such, provides opportunities for candidates to extend their life-long learning.

## 1.3 Equality and fair access

This specification may be followed by any learner, irrespective of gender, ethnic, religious or cultural background. It has been designed to avoid, where possible, features that could, without justification, make it more difficult for a learner to achieve because they have a particular protected characteristic.

The protected characteristics under the Equality Act 2010 are age, disability, gender reassignment, pregnancy and maternity, race, religion or belief, sex and sexual orientation.

The specification has been discussed with groups who represent the interests of a diverse range of learners, and the specification will be kept under review.

Reasonable adjustments are made for certain learners in order to enable them to access the assessments (e.g. candidates are allowed access to a Sign Language Interpreter, using British Sign Language). Information on reasonable adjustments is found in the following document from the Joint Council for Qualifications (JCQ): *Access Arrangements and Reasonable Adjustments: General and Vocational Qualifications*.

This document is available on the JCQ website ([www.jcq.org.uk](http://www.jcq.org.uk)). As a consequence of provision for reasonable adjustments, very few learners will have a complete barrier to any part of the assessment.



## 2 SUBJECT CONTENT

### Overview

This WJEC Eduqas specification is designed to promote an excellent balance between practical theatre making and the theoretical understanding of drama and theatre. This stimulating and engaging course of study encourages learners to make connections between dramatic theory and their own practice.

Learners study **three** performance texts (**one** complete text and **two** key extracts from **two** different texts studied in the context of the whole text) representing a range of social, historical and cultural contexts. The complete text is studied for the written examination and the key extracts are studied for performance. Learners also study **either one** influential theatre practitioner **or one** recognised theatre company and produce **two** performances; **one** text performance, and **one** performance based on a creative *reinterpretation* of an extract from a text. This content is divided as follows between the two components.

### Component 1: Performance Workshop

Learners participate in the creation, development and performance of:

- **one** extract from a text
- **one** *reinterpretation* of an extract from a second text using the working methods and techniques of **either** an influential theatre practitioner **or** a recognised theatre company.

### Component 2: Text in Context

Learners explore:

- **one** complete performance text.

Learners are given the opportunity to develop performing **or** design skills as appropriate to their interests and the facilities available in the centre. Learners must choose **one** skill from the following list for Component 1:

- performing
- sound design
- lighting design
- set design (including props)
- costume design (including hair and make-up).

Learners should adopt safe working practices in all components as directed by the centre.

In addition to their own theatre making, learners also develop knowledge and understanding of the role of the director and participate in live theatre as an audience member.

### Knowledge, understanding and skills for AS Drama and Theatre

The following knowledge, understanding and skills will be developed throughout this specification:

- the theatrical processes and practices involved in interpreting and performing theatre
- how conventions, forms and techniques are used in drama and live theatre to create meaning, including the:
  - use of performance space and spatial relationships on stage
  - relationships between performers and audience
  - design of set, costume, make-up, lighting, sound and props
  - performer's vocal and physical interpretation of character
- how creative and artistic choices influence how meaning is communicated to an audience
- how performance texts are constructed to be performed, conveying meaning through:
  - structure
  - language
  - stage directions
  - character construction
  - the style of text
- how performance texts are informed by their social, cultural and historical contexts, and are interpreted and performed for an audience.

Learners must also demonstrate the ability to:

- use the working methods of one theatre practitioner or theatre company
- use theatrical techniques to create meaning in a live theatre context as theatre makers through:
  - research and development of ideas
  - interpretation of texts
  - devising
  - amending, rehearsing and refining work in progress
  - realising artistic intentions creatively and coherently through performance or design
- apply research to inform practical work to achieve clear dramatic and theatrical intentions
- analyse and evaluate the process of creating their own live theatre and the effectiveness of the final outcome
- interpret and evaluate live theatre performance by others.

## 2.1 Component 1

### Performance Workshop

Non-exam assessment: internally assessed and externally moderated by WJEC  
60% of qualification  
120 marks

Learners are required to create, develop and realise **two** pieces of theatre based on **two** extracts from **two** different texts. **One** piece must use the techniques and working methods of **either** an influential theatre practitioner **or** a recognised theatre company.

### Group arrangements

Learners may work in the same **or** different groups for each extract performance. For the first piece (the text extract) learners work in groups of between **one** and **five** actors, while for the second piece (the *reinterpreted* text extract), learners work in groups of between **two** and **five** actors.

A group may have up to **four** additional designers, each offering a **different** design skill. Learners choosing design are required to work with a group of actors. However, it is not necessary for all acting groups to work with designers. Learners choosing design must choose **one** option from the following list:

- lighting design
- sound design
- set design (including props)
- costume design (including hair and make-up).

Designers must contribute fully to the creation of the piece of theatre. Centres must give careful consideration to the combination of design skills in a particular group, and the choice of text and practitioner or company, ensuring that all learners are able to target AO1 and AO2 and demonstrate their highest skill level.

### Selecting suitable texts

In total, across the two components in this specification, learners study **three** different performance texts. The texts chosen across the qualification must represent a range of social, historical and cultural contexts. In this component, each group must select **two** texts. The extract for the first piece may be from any suitable text, including those listed in Appendix A and in Component 2, as long as it is not the text they are studying for Component 2. The text chosen must be one which has been professionally commissioned or professionally produced. The text for the second piece **must** be from the list supplied in Appendix A. Learners study a 10-15 minute extract from **each** text, within the context of the whole text. Each group of learners may choose different extracts or texts, although different groups are also permitted to choose the same extract or text. Teachers should guide the process to ensure that the extracts chosen are suitable for the combination of learners, including designers, in each group. Centres should also ensure that the text chosen in combination with the numbers of learners and skills in each group allow learners to adopt safe working practices.

There are **five** stages to this component.

## 1. Researching

- a. Learners must study their chosen extracts within the context of the whole text in order to interpret or re-interpret the text for performance. When researching the texts learners should consider how performance texts are constructed to be performed, conveying meaning through:
  - structure
  - character construction.
  
- b. Learners must research the techniques and working methods of **either** an influential theatre practitioner **or** a recognised theatre company. A list of theatre practitioners and companies can be found in Appendix B and is intended as a guide only. Learners may choose a different practitioner or company. If in doubt about the suitability of the chosen practitioner or company, please contact WJEC for advice. In relation to the chosen practitioner or company, learners should consider:
  - their historical, social and cultural context
  - their theatrical purpose and practices
  - their artistic intentions
  - the innovative nature of their approach
  - their working methods
  - their theatrical style and use of conventions
  - their collaboration with/influence on other practitioners.

## 2. Developing

Learners participate in the creation and development of **two** pieces of theatre based on the texts chosen for study in stage 1 (see page 11 for the lengths of each piece):

- an extract from the text of the learner's choice
- a re-imagining/reinterpretation of the text chosen from the list in Appendix A based on the work and techniques of the theatre practitioner or company chosen for study in stage 1.

### 1. Text performance

Learners use one of the 10-15 minute extracts they have chosen for study to prepare this piece. This text performance is intended to be a faithful interpretation of the text. Learners may either prepare a monologue or a group piece for this performance. The performance need not consist of the whole 10-15 minutes studied. For example, a monologue may comprise one or more speeches from the extract studied and last between 2 and 5 minutes. Learners should rehearse and refine their piece for performance.

## 2. Reinterpreted text performance

Learners use the 10-15 minute extract from the text chosen for study from Appendix A to prepare this piece. Learners reinterpret the extract to produce an original piece of theatre. This may involve reimagining the text in a different context, reinterpreting it for a different audience or any other kinds of creative reworking. Learners must develop their piece using the working methods and techniques of the theatre practitioner or theatre company chosen for study in stage 1, and there must be recognisable features of their work evident in the piece. They are encouraged to 'deconstruct' the extract, as a way of exploring, even challenging, established interpretations or artistic intentions and are also encouraged to experiment. Editing, adding or taking out dialogue and/or characters is permitted as a way of creating learners' own, original artistic intentions. However, substantial and recognisable content from the original extract must be evident within the piece. Between 30% and 70% of the final piece created by the learners must consist of text from the 10-15 minute extract studied. Learners should rehearse and refine their piece for performance.

## 3. Reflecting

Learners are required to explain the process of creating their pieces of theatre, outlining how they **apply** research from stage 1 to the development of the pieces in stage 2. To this end, learners are required to produce **two** creative logs, **one** for each extract performance. Each log must explain:

1. how ideas are created and developed to communicate meaning as part of the theatre making process, including:
  - how conventions, forms and techniques are used in the piece
  - how ideas are created, developed and refined
2. the connections between dramatic theory and practice, including how research on the text and practitioner or company and how relevant research is applied to the piece, where appropriate.

The creative logs should fully justify decisions made during the process. However, they are **not** intended as descriptive commentaries of the rehearsal periods or as evaluations of the pieces. Learners should select carefully the information which is relevant to points 1 and 2 above. Each creative log should be between 1000 and 1200 words of annotation and/or continuous prose. Candidates may also produce their creative log as a suitably edited blog or as an audio-visual recording of between **five** and **eight** minutes. The creative log may contain some or all of the following, as appropriate to the skill offered:

- annotated research
- diagrams
- photographs
- sketches
- charts
- visual images
- digital media, including brief recordings of sections of a rehearsal or material appropriate to the skill area, e.g. sound clips. These should be no longer than **one** minute.

### 3. Realising

Learners must realise **both** of their final performances or designs. The timings of the pieces are based on the number of actors in each group and each piece must be:

1 actor	2-5 minutes
2 actors	5-10 minutes
3 actors	7-12 minutes
4 actors	9-14 minutes
5 actors	11-16 minutes.

Apart from for the performance of a monologue, each actor must be fully engaged with other performers on the stage for a **minimum of 5 minutes** in each performance, in order to interact meaningfully.

Learners choosing design **must** work with a group of 2 to 5 actors. As it is the design which is assessed, technical equipment may be operated by someone else. The following list contains the **minimum requirements** for the design which must be realised in the live performance.

#### Lighting design

Learners must produce a lighting design complete with ground-plan of the set/space with at least 8 different states including:

- colours (e.g. using filters, gels, glass gobos)
- intensities and fade durations
- lantern positions (with a clear acknowledgment of the different acting areas)
- use of lighting elements e.g. lanterns, gobos, barn doors, iris, colour scrollers, movers, prisms, motorised gobos, use of video (a.v.).

#### Sound design

Learners must produce a sound design with at least 8 different cues. The design should include:

- use of pre-recorded sound effects (possible use of music to create atmosphere)
- use of sound board/mixing desk to mix sound elements
- use of software to create sound e.g. Audacity, QLab
- use of sound elements e.g. pitch, volume, direction, duration, echo, reverb, distortion, layering of sound effects, montage.

#### Set design (Including props)

Learners must produce a set design including relevant floor plans drawn to scale, showing from above the general layout of each set, and/or a digital scale model 3D design including:

- the placement of the furniture and large props
- relevant set 'mock up' for the performance including appropriate representations of levels, furniture, complex props.
- functional props for the performance
- use of set elements e.g. levels, flats, audience position, design of the whole space, use of texture, colour, shape.

#### Costume design (including hair and make-up)

Learners must produce full costumes for a minimum of **two** actors including:

- a set of drawings/designs
- make-up for the same two actors including hair design where relevant
- suggestions of costume for the rest of the actors in the performance
- use of costume elements e.g. fabric, texture, colour, weight.

#### 4. Evaluating

Upon completion of the performance of the **second** re-interpreted extract, learners are required to analyse and evaluate the process of creating their piece of live theatre and the final performance or design of the ***reinterpreted extract only***. The evaluation must be between 1200 and 1500 words and consist of **two** sections:

1. analysis and evaluation of **process**, including how the following were used in creating and developing the piece:
  - the practitioner or company methods and techniques
  - conventions, forms and techniques
  
2. analysis and evaluation of the final realisation including:
  - use of performing or design skills
  - their own contribution to the performance of the piece

## Assessment

Component 1 is internally assessed and externally moderated. It assesses:

- **Stages 1-3: Researching, Developing and Reflecting (AO1, 40 marks)**  
*Create and develop ideas to communicate meaning as part of the theatre making process, making connections between dramatic theory and practice.*  
 The creative log and the performance or design are assessed **together** to produce **one** mark for each of AO1.1.a and AO1.1.b on each piece. Each piece is out of 20 marks.
- **Stage 4: Realising (AO2, 60 marks)**  
*Apply theatrical skills to realise artistic intentions in live performance.*  
 This is assessed through the final performance or design. Each piece is out of 30 marks.
- **Stage 5: Evaluating (AO4, 20 marks)**  
*Analyse and evaluate their own work.*  
 This is assessed through the evaluation of the second *reinterpreted* extract only.

All learners must produce:

1. **both** final performances or designs recorded audio-visually<sup>1</sup> from the audience perspective
2. a creative process log for **each** piece
3. an evaluation of the **second** *reinterpreted* extract only.

### Guidance

Additional information can be found in section 3.2, arrangements for non-exam assessment, and in the appendices which include:

- a list of texts for Component 1 (Appendix A)
- a list of suitable theatre practitioners and theatre companies (Appendix B)
- assessment grids for Component 1 (Appendix C)
- guidance for assessing Component 1 (Appendix D).

---

<sup>1</sup> One recording of each group piece is required. It is not necessary to provide a recording for each individual learner. You may upload learners' work via the WJEC e-portfolio system or submit work on a DVD or memory stick if preferred. Any large artefacts, such as a costume or set model should be photographed or filmed. The artefact itself should be kept in the centre and will be requested if necessary.



## 2.2 Component 2

### Text in Context

Written examination: 1 hour 30 minutes

40% of qualification

80 marks

In this component, learners are required to study **one** complete text. Centres are reminded that the three texts studied for this qualification as a whole must represent a range of social, historical and cultural contexts and centres should consider carefully their choice of texts in both components to ensure they cover a range of contexts. All texts listed for study will be reviewed periodically and updated when necessary.

In Component 2, learners are given the opportunity to demonstrate their knowledge, understanding and skills in interpreting a text for performance in a written examination. Learners are encouraged to approach this component **practically** as an actor, designer and director.

Learners must also analyse and evaluate live theatre. Centres are required to provide a written statement confirming that reasonable steps have been taken to ensure that each learner at the centre has experienced live performance, where they were a member of the audience in the same performance space as the performers, as part of their studies for WJEC Eduqas AS Drama and Theatre. A form for this purpose is available on the WJEC Eduqas website and must be submitted by 31 May in the year of the award.

Learners must choose **one** text from the list below. The questions will make specific references to extracts and therefore a **clean copy** (no annotation) of the text must be taken into the examination.

The following editions must be used in the examination:

- ***The Trojan Women***, Euripides (OUP ISBN 978-0-19-953881-2)
- ***As You Like It***, William Shakespeare (Penguin ISBN 978-0-141-39627-9)
- ***Hedda Gabler***, Henrik Ibsen (Methuen ISBN 978-0-413-77070-7)
- ***Machinal***, Sophie Treadwell (NHB ISBN 978-1-85459-211-8)
- ***Cat on a Hot Tin Roof***, Tennessee Williams (Penguin ISBN 978-0-141-19028-0).

Learners must consider:

- the theatrical processes and practices involved in interpreting and performing theatre
- how conventions, forms and techniques are used in drama and live theatre to create meaning, including the:
  - use of performance space and spatial relationships on stage
  - relationships between performers and audience
  - design of set, costume, hair, make-up, lighting, sound and props
  - performer's vocal and physical interpretation of character
- how creative and artistic choices influence how meaning is communicated to an audience

- how performance texts are constructed to be performed, conveying meaning through:
  - structure
  - language
  - stage directions
  - interpretation of character (e.g. motivation and interaction)
  - subtext
  - the style of text
- how performance texts are informed by their social, cultural and historical contexts, and are interpreted and performed for an audience.

## Assessment

Component 2 assesses:

### **AO3: 60 marks**

*Demonstrate knowledge and understanding of how drama and theatre is developed and performed.*

### **AO4: 20 marks**

*Analyse and evaluate the work of others.*

Learners will answer a series of structured questions on their chosen set text. The majority of the questions will be based on a specified **extract** from the text. However, there will be **one** question which assesses wider knowledge and understanding of the text. One question will also require learners to analyse and evaluate live theatre seen as part of the course and discuss how it has influenced their artistic choices in relation to their set text.

In this examination learners are also assessed on their knowledge, understanding and use of specialist subject terminology.

Learners should make detailed references to the text in their answers.

Learners must answer **all** questions in relation to their chosen text.

Note: a clean copy (no annotation) of the chosen set text must be taken into the examination. Centres must ensure that on entering the examination room, all candidate texts are checked to confirm that they are clean (with no annotation). WJEC must be notified of any infringements.

# 3 ASSESSMENT

## 3.1 Assessment objectives and weightings

Below are the assessment objectives for this specification. Learners must:

### AO1

Create and develop ideas to communicate meaning as part of the theatre making process, making connections between dramatic theory and practice

### 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.

The table below shows the weighting of each assessment objective for each component and for the qualification as a whole.

	<b>AO1</b>	<b>AO2</b>	<b>AO3</b>	<b>AO4</b>	<b>Total</b>
<b>Component 1</b>	20%	30%	-	10%	60%
<b>Component 2</b>	-	-	30%	10%	40%
<b>Overall weighting</b>	<b>20%</b>	<b>30%</b>	<b>30%</b>	<b>20%</b>	<b>100%</b>

## 3.2 Arrangements for non-exam assessment

### Component 1: Performance Workshop 60% of qualification

Component 1 is internally assessed and externally moderated by WJEC.

#### Suitability of texts

Centres are required to complete a form specifying the texts selected for **both** components and the practitioner for Component 1. This information must be submitted to WJEC by the end of January during the academic year in which the qualification is due to be taken. This is to ensure that all learners fulfil the requirement to cover a range of texts from different social, historical and cultural contexts and that all texts selected are sufficiently demanding for AS Drama and Theatre. Texts must therefore be selected to provide scope for:

- performance candidates to demonstrate character interpretation/re-interpretation
- design candidates to demonstrate their chosen skill as stipulated in Section 2.1.

All texts chosen must be ones which have been professionally commissioned or professionally produced. If in doubt about the suitability of the text or the level of demand, please contact WJEC for advice. The selection of texts must be approved by the head of centre.

Centres are also required to send the scripts of their re-interpreted pieces for Component 1 to the moderator with the lines taken from their selected extract highlighted, to aid the moderator in their understanding of how the text has been reinterpreted for performance and to ensure that between 30% and 70% of the piece consists of text from the selected extract in the final piece.

A checklist for teachers, including details of forms and key dates for Component 1, can be found on the WJEC Eduqas website.

#### Assessment

Component 1 assesses AO1 and AO2 in their entirety and AO4 in relation to analysis and evaluation of learner's own work. The maximum mark for Component 1 is 120. Each performance or design is marked out of 50 and the evaluation is marked out of 20. Teachers must use the assessment grids and guidance provided in Appendices C and D of this specification when conducting internal assessment of Component 1. There are three separate grids, one for performing candidates, one for design candidates and a third grid for the evaluation. These are designed to present a system that links the assessment objectives to marks and helps to discriminate clearly between the varying levels of achievement. The mark schemes will be of most value when used in conjunction with guidance and assessed examples of work, which will be made available by WJEC to help centres identify the quality of work associated with the various mark bands. Cover sheets must be completed for each learner. The individual pieces may be completed and assessed at any suitable time during the course and it is not necessary for both pieces to be performed at the same time.

## AO1

- AO1 is marked out of 40 (each piece is out of 20 marks).
- Teachers must consider the evidence presented in the creative log in conjunction with the evidence of the development process seen in the performance or design to award **one** mark for each of AO1.1a and AO1.1b.
- AO1.1a is out of 20 marks (10 marks for each piece), (*creating and developing ideas to communicate meaning for theatrical performance*).
- AO1.1b is out of 20 marks (10 marks for each piece), (*making connections between dramatic theory and practice*).
- If no creative log is submitted, learners must not be awarded higher than band 3 in both AO1.1a and AO1.1b.

## AO2

- AO2 is marked out of 60 marks (30 marks for each piece) and is assessed through the performance or design only.
- In relation to design candidates, it is the design that is assessed and technical equipment may be operated by someone else.
- The length of each piece depends on the number of performing candidates in the group:

1 actor	2-5 minutes
2 actors	5-10 minutes
3 actors	7-12 minutes
4 actors	9-14 minutes
5 actors	11-16 minutes.
- It is very unlikely that work which is under time will be sufficiently developed to be awarded a mark in the highest band.
- A penalty is incurred for each piece which falls under the minimum times. The teacher must deduct one mark from each group member, including design candidates, for each complete minute under the minimum time.
- Work which exceeds the time limit will also be penalised. One mark must be deducted from each group member, including design candidates, for each complete minute work exceeds the time limit.
- When applying penalties each piece should be considered separately.

## AO4

- AO4 is marked out of 20 marks.
- The evaluation is of the re-interpreted text performance only.
- There are two marks awarded out of 10, one mark for analysis and evaluation of the development process and one mark for analysis and evaluation of the final performance or design.

## Supervision and Monitoring

- There is no restriction on the amount of time learners spend on developing, rehearsing and refining their work for Component 1, including the Creative logs and evaluation.
- Teachers may provide guidance and support to learners to ensure that they have a clear understanding of the requirements of the assessment and marking grids.
- Teachers may advise on the suitability of the choice of practitioner in combination with the choice of text for the re-interpreted text performance and on the suitability of the choice of text for the text performance.

- Once work is underway, feedback must be limited to general advice on what needs to be improved. Teachers must **not** provide specific guidance on how to make these improvements.
- During the working period, teachers must monitor progress of the work at least once in order to be able to authenticate the work as the learner's own.
- Once the work is finished and the final assessment made, no further amendments may be made.

### Assessment evidence and authentication

It is important that assessment is rigorously monitored by centres to ensure that learners' work is their own. All learners are required to sign an authentication statement on the cover sheet endorsing the work as their own and centres must countersign that they have taken all reasonable steps to validate this. Authentication documentation must be completed by all learners, not just for those learners selected for the sample to be seen by the moderator. Malpractice discovered prior to the learner signing the declaration of authentication need not be reported to WJEC but must be dealt with in accordance with the centre's internal procedures.

Every learner must produce the following evidence:

#### 1. Two creative process logs (AO1)

These must be monitored at least once each by the teacher for authentication purposes. The learner and teacher must sign the authentication statement included on the cover sheet.

#### 2. Two performances or designs (AO1 and AO2)

- the final performances or designs must be realised and recorded audio-visually
- learners, including design candidates, must be clearly identified by name and candidate number at the start of each group performance
- the recording of each piece must be unedited and of the complete performance from start to finish, filmed from the audience perspective
- all performances must be submitted via e-portfolio or put onto one (or more than one where necessary) memory stick or DVD for the moderator.

#### 3. An evaluation of extract 2, the reinterpreted text performance (AO4). This must be monitored at least once by the teacher for authentication purposes. The learner and teacher must sign the authentication statement included on the cover sheet.

### Moderation and submission of marks

- The internal completion date is determined by the centre and the centre must take into account time needed for internal assessment, internal moderation and submission of marks to WJEC.
- Individual cover sheets, available on the WJEC website, will be used for recording marks to be sent to the moderator. Centres must retain copies of all mark sheets sent to the moderator.
- It is essential that where there is more than one teacher in a centre, work from all teaching groups is standardised internally. This is designed to ensure that the final assessment reflects a single agreed standard for all teaching groups involved.

- Centres are required to submit marks for internally assessed work online by a specified date in May.
- When the marks have been submitted to WJEC, the online system will apply the sample formula based on the overall rank order for the total entry and immediately identify the sample of learners whose work is selected for moderation.
- All work for learners in the sample must be uploaded via the WJEC e-portfolio system or sent to the moderator by the required date in May.
- All necessary documentation can be found on the website.
- As a result of the moderation, the marks of learners may be adjusted to bring the centre's marks into line with the national standard. If required, the moderator will ask for additional samples of work and if necessary, the work of all learners will be called for and externally moderated regardless of entry numbers. In this case, all of the work will be sent to the moderator.
- All centres will receive detailed feedback from the moderation in August.
- All work not submitted to WJEC should be retained by the centre until October of the year of certification.

## 4 TECHNICAL INFORMATION

### 4.1 Making entries

This is a linear qualification in which all assessments must be taken at the end of the course. Assessment opportunities will be available in the summer series each year, until the end of the life of this specification. Summer 2017 will be the first assessment opportunity.

A qualification may be taken more than once. Candidates must resit all examination components in the same series.

Marks for NEA may be carried forward for the life of the specification. If a candidate resits an NEA component (rather than carrying forward the previous NEA mark), it is the new mark that will count towards the overall grade, even if it is lower than a previous attempt.

Where a candidate has certificated on two or more previous occasions, the most recent NEA mark is carried forward, regardless of whether that mark is higher or lower (unless that mark is absent)

The entry code appears below.

WJEC Eduqas AS Drama: B690QS

The current edition of our *Entry Procedures and Coding Information* gives up-to-date entry procedures.

### 4.2 Grading, awarding and reporting

AS qualifications are reported as a grade on the scale from A to E. Results not attaining the minimum standard for the award will be reported as U (unclassified).

AS qualifications are free-standing and are awarded in their own right. Assessments at AS cannot contribute to an A level grade.



# APPENDIX A

## List of texts for Component 1

Learners must choose **one** text from the list for their *reinterpreted* performance. They may, if they wish, choose a second text from the list for their text performance. Throughout the whole qualification, learners must study texts from a range of social, historical and cultural contexts.

### Pre-1956

<i>Absolute Hell</i>	Rodney Ackland
<i>The Persians</i>	Aeschylus
<i>Everyman</i>	Anonymous
<i>Waiting for Godot</i>	Samuel Beckett
<i>The Enchantment</i>	Victoria Benedictsson
<i>Mrs Warren's Profession</i>	George Bernard Shaw
<i>Pygmalion</i>	George Bernard Shaw
<i>Mother Courage</i>	Bertolt Brecht
<i>The Seagull</i>	Anton Chekhov
<i>Blithe Spirit</i>	Noël Coward
<i>Hay Fever</i>	Noël Coward
<i>The Maids</i>	Jean Genet
<i>Servant of Two Masters</i>	Carlo Goldoni
<i>The Nativity</i>	adapted by Tony Harrison
<i>A Doll's House</i>	Henrik Ibsen
<i>Lady from the Sea</i>	Henrik Ibsen
<i>Volpone</i>	Ben Jonson
<i>The Bells</i>	Leopold Lewis
<i>Dr Faustus</i>	Christopher Marlowe
<i>All My Sons</i>	Arthur Miller
<i>Playboy of the Western World</i>	John Millington Synge
<i>Tartuffe</i>	Molière
<i>The Comedy of Errors</i>	William Shakespeare
<i>Antigone</i>	Sophocles
<i>The Dream Play</i>	August Strindberg
<i>Under Milk Wood</i>	Dylan Thomas
<i>The Ragged Trousered Philanthropists</i>	Robert Tressell
<i>Our Town</i>	Thornton Wilder
<i>The Corn is Green</i>	Emlyn Williams
<i>The Glass Menagerie</i>	Tennessee Williams
<i>East Lynne</i>	Ellen Wood
<i>Thérèse Raquin</i>	Émile Zola

**Post-1956**

<i>A Delicate Balance</i>	Edward Albee
<i>The 39 Steps</i>	Patrick Barlow
<i>One Man, Two Guvvorns</i>	Richard Bean
<i>The Madness of George III</i>	Alan Bennett
<i>London Road</i>	Alecky Blythe
<i>Lear</i>	Edward Bond
<i>Tuesday</i>	Alison Carr
<i>Two</i>	Jim Cartwright
<i>Red Velvet</i>	Lolita Chakrabarti
<i>Vinegar Tom</i>	Caryl Churchill
<i>Lionboy</i>	Zizou Corder
<i>A Taste of Honey</i>	Shelagh Delaney
<i>Barber Shop Chronicles</i>	Inua Ellams
<i>I Am the Wind</i>	Jon Fosse
<i>Dancing at Lughnasa</i>	Brian Friel
<i>Small Change</i>	Peter Gill
<i>Nine Night</i>	Natasha Gordon
<i>A History of Falling Things</i>	James Graham
<i>Hang</i>	Debbie Tucker Green
<i>The Mountaintop</i>	Katori Hall
<i>Amy's View</i>	David Hare
<i>The Secret Rapture</i>	David Hare
<i>Moon on a Rainbow Shawl</i>	Errol John
<i>Humble Boy</i>	Charlotte Jones
<i>Stones in His Pockets</i>	Marie Jones
<i>My Mother Said I Never Should</i>	Charlotte Keatley
<i>Elmina's Kitchen</i>	Kwame Kwei-Armah
<i>Beautiful Burnout</i>	Bryony Lavery
<i>Clytemnestra</i>	Gwyneth Lewis
<i>Lungs</i>	Duncan Macmillan
<i>Emilia</i>	Morgan Lloyd Malcolm
<i>Decky Does a Bronco</i>	Douglas Maxwell
<i>The Weir</i>	Conor McPherson
<i>100</i>	Neil Monaghan, Diene Petterle & Christopher Heimann
<i>Lovesong</i>	Abi Morgan
<i>'night' Mother</i>	Marsha Norman
<i>Loot</i>	Joe Orton
<i>The Entertainer</i>	John Osborne
<i>Amgen/Broken</i>	Gary Owen
<i>Dear Evan Hansen</i>	Benj Pasek and Justin Paul
<i>Constellations</i>	Nick Payne
<i>Tituba</i>	Winsome Pinnock
<i>The Birthday Party</i>	Harold Pinter
<i>Say It With Flowers</i>	Meic Povey and Johnny Tudor
<i>Salt, Root and Roe</i>	Tim Price
<i>Deep Cut</i>	Philip Ralph
<i>Art</i>	Yasmina Reza
<i>The Red Shoes</i>	Emma Rice
<i>Tristan and Yseult</i>	Emma Rice
<i>Shirley Valentine</i>	Willy Russell
<i>Everyone's Talking About Jamie</i>	Dan Gillespie Sells and Tom MacRae
<i>Amadeus</i>	Peter Shaffer
<i>Into the Woods</i>	Stephen Sondheim
<i>Black Comedy</i>	Peter Shaffer
<i>True West</i>	Sam Shepard
<i>Tusk Tusk</i>	Polly Stenham
<i>Poet in da Corner</i>	Debris Stevenson

AS DRAMA and THEATRE 24

*Rosencrantz and Guildenstern Are Dead*

*Brontë*

*The Street of Crocodiles*

*The Dark Philosophers*

*Bazaar and Rummage*

*The Watsons*

*Broken Biscuits*

*The Ash Girl*

*Ma Rainey's Black Bottom*

*Jane Eyre*

Tom Stoppard

Polly Teale

Theatre de Complicite

Gwyn Thomas

Sue Townsend

Laura Wade

Tom Wells

Timberlake Wertenbaker

August Wilson

Adapted by the National Theatre (2015)

# APPENDIX B

## List of suitable theatre practitioners and theatre companies

Learners must choose **either** a theatre practitioner **or** a theatre company to use as a basis for creating and developing the re-interpreted text performance in Component 1. They may **either** choose one from the list below **or** choose any other suitable practitioner or company. Centres must ensure that the practitioner or company chosen is suitable for both the text and the abilities of the learners in the group. If in doubt about the suitability of the chosen practitioner or company, please contact WJEC for advice.

### Theatre Practitioners

- Stanislavski
- Brecht
- Boal
- Artaud
- Berkoff
- Katie Mitchell
- Marianne Elliott
- Polly Teale
- Julie Taymor
- Rupert Goold
- Declan Donnellan

The following list outlines some of the main techniques of each theatre practitioner. The list is not exhaustive and neither is it expected that learners must demonstrate all characteristics in their work.

#### Stanislavski

- the fourth wall
- feeling of truth
- the magic 'if'
- emotion memory
- concentration of attention
- intonation and pauses
- restraint and control

#### Boal

- promoting social political change
- interactive theatre
- forum theatre
- image theatre
- invisible theatre
- Theatre of the Oppressed
- short scenes with a strong image that the audience can easily understand and identify with

#### Brecht

- direct address
- narrator
- multi-roling
- gestus
- placards
- tickle and slap
- music and songs
- alienation
- didactic
- gestic
- epic theatre
- no fourth wall
- episodic structure
- political message

### Artaud

- theatre of cruelty
- movement, gesture and dance
- masks and puppets
- shocking the audience
- attack on the emotions
- shocking action and images
- striking costumes
- dialogue minimal
- noises, screams
- symbolic objects

### Berkoff

- stylised movement (slow motion/robotic)
- exaggerated facial expressions
- direct address
- exaggerated vocal work
- tableaux
- mask
- ensemble playing
- minimalism
- exaggerated and stylised mime

### Katie Mitchell

- deconstruction of text
- Stanislavskian method of creating a character
- use of technology to enhance the performance
- reinterpretation of classic texts
- stage imagery important

### Marianne Elliott

- directs using all aspects of theatre making
- physical theatre
- puppetry
- songs/music
- collaborative work with production team
- Brechtian techniques

### Polly Teale

- adapts texts for *Shared Experience*
- mix of physical theatre and text work
- narrative very rarely linear
- feminist slant in work

### Julie Taymor

- influenced by Eastern theatre
- shadow theatre
- Indonesian theatre
- use of puppets and actors
- use of underscoring
- sometimes very spectacular
- others very simple with no big effects

### Rupert Goold

- reinterprets classic texts for contemporary audience
- visuals on stage are important
- adapts texts

### Declan Donnellan

- psychological depth of characters is important
- interested in the process of creating realistic, believable characters
- influenced by Stanislavski
- concentrates on classic texts
- influenced by European theatre design

### Theatre Companies

For further information on theatre companies, please visit their websites.

- Kneehigh
- Frantic Assembly
- Earthfall
- DV8
- Complicite
- Punchdrunk
- 1927

# APPENDIX C

## COMPONENT 1: Performing Assessment Grid

- Each piece is marked separately out of 50
- The appropriate band **for each column** should be established by determining which performance descriptor best reflects the candidate's performance
- The appropriate mark should then be established by determining **the extent to which** the candidate has **met the criteria within the relevant band**
- The total marks for both columns may reflect performance at different bands across the assessment objective, for example, a candidate may achieve band 4 for AO1.a and band 5 for AO1.b
- It should be noted that the bands have been designed to assist the marking process by identifying individual levels of achievement and they do not correlate with grade boundaries
- The creative log and the performance should be considered together to award **one** mark for AO1.1a. and **one** mark for AO1.1b.

	<b>AO1</b> <b>Create and develop ideas to communicate meaning as part of the theatre making process, making connections between dramatic theory and practice</b>		<b>AO2</b> <b>Apply theatrical skills to realise artistic intentions in live performance</b>		
<b>Band</b>	<b>AO1.1a.</b> <b>Create and develop ideas to communicate meaning as part of the theatre making process</b> <i>Creative log and application in practice</i>	<b>AO1.1b.</b> <b>Make connections between dramatic theory and practice</b> <i>Creative log and application in practice</i>	<b>Interpretation to reflect artistic intentions</b>	<b>Application of performing skills to realise artistic intentions</b>	<b>Individual contribution and communication of artistic intentions</b>
<b>5</b>	<p><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>• Creative ideas are well-developed to produce a refined and coherent piece of theatre</li> <li>• An appropriate selection of dramatic conventions, forms and techniques are chosen to communicate meaning throughout the piece</li> <li>• The performance space and proxemics are well-planned to communicate meaning in a thoughtful way</li> <li>• A significant individual contribution to the creation and development of the piece</li> </ul>	<p><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>• A coherent interpretation/reinterpretation demonstrating understanding of the extract within the context of the whole text to create a piece which displays a well-defined structure with developed characters</li> <li>• The practitioner/company is explored* and relevant aspects of this research, including practitioner/company techniques, methods, style and conventions are applied skilfully in the making of the piece</li> </ul>	<p><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>• A coherent interpretation of character where emotional engagement with the role is sustained throughout the performance</li> <li>• The characterisation reflects the practitioner/company in performance in a highly effective way, where appropriate</li> </ul>	<p><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>• Consistently focused vocal and physical skills resulting in a sustained performance</li> <li>• Subtle and effective interactions with other performers where relevant</li> </ul>	<p><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>• A meaningful individual contribution to the performance</li> <li>• A high level of communication sustaining audience interest throughout most of the performance</li> </ul>

<p><b>4</b></p>	<p><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>• Generally creative ideas are developed to produce a generally refined and coherent piece of theatre</li> <li>• A generally appropriate selection of dramatic conventions, forms and techniques are chosen to communicate meaning throughout most of the piece</li> <li>• The performance space and proxemics are generally well-planned to communicate meaning</li> <li>• A generally appropriate individual contribution to the creation and development of the piece</li> </ul>	<p><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>• A general interpretation/reinterpretation demonstrating an appropriate understanding of the extract within the context of the whole text to create a piece which displays a generally defined structure with generally developed characters</li> <li>• The practitioner/company is explored* in a general way and general aspects of this research, including practitioner/company techniques, methods, style and conventions are applied in a general way in the making of the piece</li> </ul>	<p><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>• A generally coherent interpretation of character where emotional engagement with the role is sustained throughout most of the performance</li> <li>• The characterisation reflects the practitioner/company in performance in a generally effective way, where appropriate</li> </ul>	<p><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>• Competent and generally consistent vocal and physical skills resulting in a performance which is sustained most of the time</li> <li>• Competent interaction with other performers throughout where appropriate</li> </ul>	<p><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>• A competent individual contribution to the performance</li> <li>• A generally effective level of communication sustaining audience interest throughout some of the performance</li> </ul>
<p><b>3</b></p>	<p><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>• Some useful ideas are developed to produce an inconsistent piece of theatre</li> <li>• A few appropriate dramatic conventions, forms and techniques are chosen to communicate meaning in an inconsistent way</li> <li>• The performance space and proxemics are planned inconsistently to communicate some meaning</li> <li>• An inconsistent individual contribution to the creation and development of the piece</li> </ul>	<p><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>• An inconsistent interpretation/reinterpretation demonstrating some understanding of the extract within the context of the whole text to create a piece which displays an inconsistent structure with some character development</li> <li>• The practitioner/company is explored* in an inconsistent way and some relevant aspects of this research, including some practitioner/company techniques, methods, style and conventions are applied inconsistently in the making of the piece</li> </ul>	<p><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>• An inconsistent interpretation of character with some emotional engagement with the role, although this may not be sustained throughout the performance</li> <li>• The characterisation reflects the practitioner/company in performance in an inconsistent way, where appropriate</li> </ul>	<p><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>• Inconsistent vocal and physical skills which are not always sustained</li> <li>• Inconsistent interaction with other performers which is mostly relevant to the scene</li> </ul>	<p><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>• An inconsistent individual contribution to the performance</li> <li>• Inconsistent level of communication with an attempt made to sustain audience engagement during some of the performance</li> </ul>

2	<p><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>• A few ideas are developed to produce a limited piece of theatre</li> <li>• Very few appropriate dramatic conventions, forms and techniques are chosen to communicate meaning in a limited way</li> <li>• The performance space and proxemics are planned haphazardly to communicate little meaning</li> <li>• A limited individual contribution to the creation and development of the piece</li> </ul>	<p><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>• A partial interpretation/reinterpretation demonstrating limited understanding of the extract within the context of the whole text to create a piece which displays a limited structure with limited character development</li> <li>• The practitioner/company is explored* in a limited way and few relevant aspects of research, including a few practitioner/company techniques, methods, style and conventions are applied in a limited way in the making of the piece</li> </ul>	<p><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>• A limited interpretation of character with little emotional engagement with the role</li> <li>• The characterisation reflects the practitioner/company in performance in a limited way, where appropriate</li> </ul>	<p><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>• Limited vocal and physical skills which are not sustained</li> <li>• Limited interaction with other performers which is not generally relevant to the scene</li> </ul>	<p><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>• A limited individual contribution to the performance</li> <li>• Limited communication with audience interest not sustained throughout</li> </ul>
1	<p><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>• Very few ideas are developed to produce a very limited piece of theatre</li> <li>• Very few appropriate dramatic conventions, forms and techniques are chosen to communicate little or no meaning</li> <li>• The performance space and proxemics are un-planned and communicate little or no meaning</li> <li>• A very limited individual contribution to the creation and development of the piece</li> </ul>	<p><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>• A very limited interpretation/reinterpretation demonstrating a very limited understanding of the extract within the context of the whole text to create a piece which displays a very limited structure with little or no character development</li> <li>• The practitioner/company is explored* in a very limited way and very few relevant aspects of research, including very few practitioner/company techniques, methods, style and conventions are applied in a very limited way in the making of the piece</li> </ul>	<p><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>• A very limited interpretation of character with little or no emotional engagement with the role</li> <li>• The characterisation reflects the practitioner/company in performance in a very limited way, where appropriate</li> </ul>	<p><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>• Very limited vocal and physical skills which are not sustained</li> <li>• Very limited interaction with other performers which is not relevant to the scene</li> </ul>	<p><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>• A very limited individual contribution to the performance</li> <li>• Little or no communication with audience</li> </ul>



<b>0</b>	<b>0 marks</b> <ul style="list-style-type: none"><li>No ideas are created or developed to communicate meaning</li></ul>	<b>0 marks</b> <ul style="list-style-type: none"><li>No interpretation or application of practitioner/company methods and techniques</li></ul>	<b>0 marks</b> <ul style="list-style-type: none"><li>No character interpretation or link with practitioner/company</li></ul>	<b>0 marks</b> <ul style="list-style-type: none"><li>No vocal or physical skills displayed and no interaction with other performers</li></ul>	<b>0 marks</b> <ul style="list-style-type: none"><li>No individual contribution to the performance</li></ul>
----------	---	--	--	---	--

\*Exploration of the practitioner/company must be in relation to all the bullet points listed on page 9. All research should be evident in the creative log, although it is not necessary for all research to be applied in the piece.

**COMPONENT 1: Design Assessment Grid**

- Each piece is marked separately out of 50
- The appropriate band **for each column** should be established by determining which performance descriptor best reflects the candidate's performance
- The appropriate mark should then be established by determining **the extent to which** the candidate has **met the criteria within the relevant band**
- The total marks for both columns may reflect performance at different bands across the assessment objective, for example, a candidate may achieve band 4 for AO1.a and band 5 for AO1.b
- It should be noted that the bands have been designed to assist the marking process by identifying individual levels of achievement and they do not correlate with grade boundaries
- The creative log and the design should be considered together to award **one** mark for AO1.1a. and **one** mark for AO1.1b.

	<b>AO1</b> <b>Create and develop ideas to communicate meaning as part of the theatre making process, making connections between dramatic theory and practice</b>		<b>AO2</b> <b>Apply theatrical skills to realise artistic intentions in live performance</b>		
<b>Band</b>	<b>AO1.1a.</b> <b>Create and develop ideas to communicate meaning as part of the theatre making process</b> <i>Creative log and application in practice</i>	<b>AO1.1b.</b> <b>Make connections between dramatic theory and practice</b> <i>Creative log and application in practice</i>	<b>Interpretation to reflect artistic intentions</b>	<b>Application of design skills to realise artistic intentions</b>	<b>Individual contribution and communication of artistic intentions</b>
<b>5</b>	<b>9-10 marks</b> <ul style="list-style-type: none"> <li>• Creative ideas are well-developed to produce a refined and coherent piece of theatre</li> <li>• An appropriate selection of design techniques are chosen to communicate meaning throughout the piece</li> <li>• The design cues are well-planned to communicate meaning in a thoughtful way</li> <li>• A significant individual contribution to the creation and development of the piece</li> </ul>	<b>9-10 marks</b> <ul style="list-style-type: none"> <li>• A coherent interpretation/reinterpretation demonstrating an understanding of the extract within the context of the whole text to create a piece of theatre which displays a well-defined structure with mood and atmosphere developed well</li> <li>• The practitioner/company is explored* and relevant aspects of this research, including practitioner/company techniques, methods, style and conventions are applied skilfully in the making of the piece</li> </ul>	<b>9-10 marks</b> <ul style="list-style-type: none"> <li>• A coherent interpretation of the text is sustained throughout the performance</li> <li>• The design reflects the practitioner/company in performance in a highly effective way, where appropriate</li> </ul>	<b>9-10 marks</b> <ul style="list-style-type: none"> <li>• Consistently focused design skills resulting in a sustained realisation in performance</li> <li>• Subtle and effective changes/variations as appropriate to the text</li> </ul>	<b>9-10 marks</b> <ul style="list-style-type: none"> <li>• A meaningful individual contribution to the performance</li> <li>• An high level of communication of meaning and atmosphere sustaining audience interest throughout most of the performance</li> </ul>

<p>4</p>	<p><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>• Generally creative ideas are developed to produce a generally refined and coherent piece of theatre</li> <li>• A generally appropriate selection of design techniques are chosen to communicate meaning throughout most of the piece</li> <li>• The design cues are generally well-planned to communicate meaning</li> <li>• A generally appropriate individual contribution to the creation and development of the piece</li> </ul>	<p><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>• A general interpretation/reinterpretation demonstrating an appropriate understanding of the extract within the context of the whole text to create a piece of theatre which displays a generally well-defined structure with mood and atmosphere generally well-developed</li> <li>• The practitioner/company is explored* in a general way and general aspects of this research, including practitioner/company techniques, methods, style and conventions are applied in a general way in the making of the piece</li> </ul>	<p><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>• A generally coherent interpretation of the text is sustained throughout most of the performance</li> <li>• The design reflects the practitioner/company in performance in a generally effective way, where appropriate</li> </ul>	<p><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>• Competent and generally consistent design skills resulting in a realisation in performance which is sustained most of the time</li> <li>• Competent changes/variations as appropriate to the text</li> </ul>	<p><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>• A competent individual contribution to the performance</li> <li>• A generally effective level of communication of meaning and atmosphere sustaining audience interest throughout some of the performance</li> </ul>
<p>3</p>	<p><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>• Some useful ideas are developed to produce an inconsistent piece of theatre</li> <li>• A few appropriate design techniques are chosen to communicate meaning in an inconsistent way</li> <li>• The design cues are planned inconsistently to communicate some meaning</li> <li>• An inconsistent individual contribution to the creation and development of the piece</li> </ul>	<p><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>• An inconsistent interpretation/reinterpretation demonstrating some understanding of the extract within the context of the whole text to create a piece of theatre which displays an inconsistent structure with some development of mood and atmosphere</li> <li>• The practitioner/company is explored* in an inconsistent way and some relevant aspects of this research, including some practitioner/company techniques, methods, style and conventions are applied inconsistently in the making of the piece</li> </ul>	<p><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>• An inconsistent interpretation of the text although this may not be sustained throughout the performance</li> <li>• The design reflects the practitioner/company in performance in an inconsistent way, where appropriate</li> </ul>	<p><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>• Inconsistent design skills which are not always sustained throughout the realisation</li> <li>• Inconsistent use of changes/variations but mostly relevant to the scene</li> </ul>	<p><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>• An inconsistent individual contribution to the performance</li> <li>• Inconsistent communication of meaning and atmosphere with an attempt made to sustain audience engagement during some of the performance</li> </ul>

2	<p><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>• A few ideas are developed to produce a limited piece of theatre</li> <li>• Very few relevant design techniques are chosen to communicate meaning in a limited way</li> <li>• The design cues are planned haphazardly to communicate little meaning</li> <li>• A limited individual contribution to the creation and development of the piece</li> </ul>	<p><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>• A partial interpretation/reinterpretation demonstrating a limited understanding of the extract within the context of the whole text to create a piece of theatre which displays a limited structure with limited development of mood and atmosphere</li> <li>• The practitioner/company is explored* in a limited way and few relevant aspects of research, including a few practitioner/company techniques, methods, style and conventions are applied in a limited way in the making of the piece</li> </ul>	<p><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>• A limited interpretation of the text</li> <li>• The design reflects the practitioner/company in performance in a limited way, where appropriate</li> </ul>	<p><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>• Limited design skills which are not sustained throughout the realisation</li> <li>• Limited changes/variations which are not generally relevant to the scene</li> </ul>	<p><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>• A limited individual contribution to the performance</li> <li>• Limited communication of meaning and atmosphere with audience interest not held throughout</li> </ul>
1	<p><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>• Very few ideas are developed to produce a very limited piece of theatre</li> <li>• Very few relevant design techniques are chosen to communicate little or no meaning</li> <li>• The design cues are un-planned to communicate little or no meaning</li> <li>• A very limited individual contribution to the creation and development of the piece</li> </ul>	<p><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>• A very limited interpretation/reinterpretation demonstrating a very limited understanding of the extract within the context of the whole text to create a piece of theatre which displays a very limited structure with little or no development of mood and atmosphere</li> <li>• The practitioner/company is explored* in a very limited way and very few relevant aspects of research, including very few practitioner/company techniques, methods, style and conventions are applied in a very limited way in the making of the piece</li> </ul>	<p><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>• A very limited interpretation of the text</li> <li>• The design reflects the practitioner/company in performance in a very limited way, where appropriate</li> </ul>	<p><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>• Very limited design skills which are not sustained throughout the realisation</li> <li>• Very limited changes/variations which have little or no relevance to the scene</li> </ul>	<p><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>• A very limited individual contribution to the performance</li> <li>• Little or no communication of meaning and atmosphere</li> </ul>

<b>0</b>	<b>0 marks</b> <ul style="list-style-type: none"><li>No ideas are created or developed to communicate meaning</li></ul>	<b>0 marks</b> <ul style="list-style-type: none"><li>No interpretation or application of practitioner/company methods and techniques</li></ul>	<b>0 marks</b> <ul style="list-style-type: none"><li>No interpretation of the text or link with practitioner/company</li></ul>	<b>0 marks</b> <ul style="list-style-type: none"><li>No design skills displayed in the realisation</li></ul>	<b>0 marks</b> <ul style="list-style-type: none"><li>No individual contribution to the performance</li></ul>
----------	---	--	--	--	--

\*Exploration of the practitioner/company must be in relation to all the bullet points listed on page 9. All research should be evident in the creative log, although it is not necessary for all research to be applied in the piece.

**COMPONENT 1 Assessment grid: AO4**

- The appropriate band **for each column** should be established by determining which performance descriptor best reflects the candidate's performance
- The appropriate mark should then be established by determining **the extent to which** the candidate has **met the criteria within the relevant band**
- The total marks for both columns may reflect performance at different bands across the assessment objective, for example, a candidate may achieve band 4 for column 1 and band 5 for column 2
- It should be noted that the bands have been designed to assist the marking process by identifying individual levels of achievement and they do not correlate with grade boundaries.

<b>AO4.1a and 1b. Analyse and evaluate their own work</b>		
<b>Band</b>	<b>Analysis and evaluation of process</b>	<b>Analysis and evaluation of performance/design</b>
<b>5</b>	<p style="text-align: center;"><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>• A thorough evaluation of the creative process including detailed reference to how practitioner or company techniques have been used and how the text is reinterpreted for performance</li> <li>• A detailed analysis of how dramatic or design conventions, forms and techniques have been used in the piece</li> <li>• A detailed evaluation of progress made during the creative process</li> </ul>	<p style="text-align: center;"><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>• A thorough evaluation of the final performance or design</li> <li>• A detailed analysis of application of performance/design skills</li> <li>• A thorough evaluation of their own contribution to the success of the whole</li> </ul>
<b>4</b>	<p style="text-align: center;"><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>• A general evaluation of the creative process including how practitioner or company techniques have been used and how the text is reinterpreted for performance</li> <li>• A competent analysis how dramatic or design conventions, forms and techniques have been used in the piece</li> <li>• A competent evaluation of progress made during the creative process</li> </ul>	<p style="text-align: center;"><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>• A general evaluation of the final performance or design</li> <li>• A general analysis of application of performance/design skills</li> <li>• A general evaluation of their own contribution to the success of the whole</li> </ul>

<p style="text-align: center;"><b>3</b></p>	<p style="text-align: center;"><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>• Some evaluation of the creative process including how some practitioner or company techniques have been used and how the text is reinterpreted for performance</li> <li>• An inconsistent analysis of how dramatic or design conventions, forms and techniques have been used in the piece</li> <li>• An inconsistent evaluation of progress made during the creative process</li> </ul>	<p style="text-align: center;"><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>• Some evaluation of the final performance or design</li> <li>• Some analysis of application of performance/design skills</li> <li>• Some evaluation of their own contribution to the success of the whole</li> </ul>
<p style="text-align: center;"><b>2</b></p>	<p style="text-align: center;"><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>• A limited evaluation of the creative process little reference to how practitioner or company techniques have been used and how the text is reinterpreted for performance</li> <li>• Limited analysis of how dramatic or design conventions, forms and techniques have been used in the piece</li> <li>• Limited evaluation of progress made during the creative process</li> </ul>	<p style="text-align: center;"><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>• A limited evaluation of the final performance or design</li> <li>• A limited analysis of application of performance/design skills</li> <li>• A limited evaluation of their own contribution to the success of the whole</li> </ul>
<p style="text-align: center;"><b>1</b></p>	<p style="text-align: center;"><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>• Very little evaluation of the creative process without any reference to how the practitioner or company techniques have been used or how the text is reinterpreted for performance</li> <li>• Very little analysis of how dramatic or design conventions, forms and techniques have been used in the piece</li> <li>• Very little evaluation of progress made during the creative process</li> </ul>	<p style="text-align: center;"><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>• Very little evaluation of the final performance or design</li> <li>• Very little analysis of application of performance/design skills</li> <li>• Very little evaluation of their own contribution to the success of the whole</li> </ul>
<p style="text-align: center;"><b>0</b></p>	<p style="text-align: center;"><b>0 marks</b></p> <ul style="list-style-type: none"> <li>• No analysis or evaluation of process</li> </ul>	<p style="text-align: center;"><b>0 marks</b></p> <ul style="list-style-type: none"> <li>• No analysis or evaluation of performance or design</li> </ul>

# APPENDIX D

## Guidance for assessing Component 1

AO1 is assessed by considering **both** the performances or designs **and** the creative logs together. In both, teachers must assess how the pieces have taken shape and **not** the skills used to realise the pieces in performance, as they are assessed in Component 2.

There are two elements to this assessment objective.

### **AO1.1a: Create and develop ideas to communicate meaning as part of the theatre making process**

Column 1 of the assessment grid assesses AO1.1a. The creative logs **and** the final performances or designs must demonstrate evidence of the **process of creating and developing theatre** to communicate meaning. The following should be considered, as appropriate to the skill, when assessing AO1.1a:

- how well ideas have been developed
- the choice and use of dramatic conventions, forms and techniques
- planning of the performance space
- use of proxemics
- rehearsal and refinement
- choice of design features e.g. lighting, sound, set, costume and make-up
- planning of design, including cues, to complement the action
- the learner's individual contribution to the making of the piece.

Learners choosing design may also include the following evidence as appropriate to the skill (this is not an exhaustive list).

#### **Lighting design**

- cue sheets
- lighting plot
- mood board

#### **Sound design**

- cue sheets
- sound clips
- mood board

#### **Set design (including props)**

- set model
- ground plan
- measurements
- 3D set plan
- mood board

#### **Costume design (including hair and make-up)**

- fabric swatches
- mood board



### **AO1.1b: Make connections between dramatic theory and practice**

Column 2 of the assessment grid assesses AO1.1b. Both the creative logs and the practical work must demonstrate clear links between dramatic theory and practice. The assessment focuses on how learners **apply** research into both their chosen practitioner and text. The application of relevant research should be evident in **both** the logs and the performances or designs.

The following should be considered when assessing AO1.1b for the text extract:

- how the text is interpreted to convey meaning through:
  - structure including the structure of the script
  - characterisation
  - mood and atmosphere.

The following should be considered when assessing AO1.1b for the reinterpreted extract:

- how research on the practitioner or company has been used to make the piece of theatre
- how the text is reinterpreted or deconstructed to convey meaning through:
  - structure including the structure of the script
  - characterisation
  - mood and atmosphere.

### **AO2: Apply theatrical skills to realise artistic intentions in live performance**

This assessment objective assesses the application of performance or design skills in the final performances or designs. All learners are assessed on:

- interpretation of the text using the techniques of the practitioner, where appropriate
- application of performing/design skills
- realising the artistic intentions of the group including how their individual contribution enhances the final performance and how well they communicate through performance/design.

#### **Performing skills include:**

- identification with character
- use of voice, speech and sound
  - pitch
  - pace
  - pause
  - accent
  - volume
  - clarity
- movement, use of body in space and physical relationships
  - body gesture
  - stillness
  - fluency
  - expression
- interaction with other performers and the ability to sustain this interaction throughout the performance.

**Design skills include:**

- Interpretation of text
- Design techniques and changes or variations in the use of them such as:

**Lighting design**

- intensity
- focus
- angle
- special effects
- colour
- gobos
- types of lantern

**Sound design**

- music
- sound effects
- live and recorded sounds
- volume
- reverb/echo

**Set design (including props)**

- use of space
- choice of stage
- levels
- entrances
- exits
- sight lines
- props
- backdrop/cyclorama
- set dressing
- colour
- scale

**Costume design (including hair and make-up)**

- choice and use of materials/fabrics
- garments
- hairstyles
- wigs
- make-up
- accessories
- colour/pattern.

**AO4: Analyse and evaluate their own work**

This assessment objective assesses the learner's ability to analyse and evaluate both the process of creating and developing live theatre and their final performance or design in relation to the *reinterpreted* extract only. Analysis and evaluation is with reference to the knowledge, understanding and skills assessed in AO1 and AO2 including:

- influence of theatre practitioner/company
- the dramatic and design conventions, forms and techniques employed
- their own contribution to the development and performance of the piece
- the application of performance or design skills
- how well they rehearsed and refined their work.