

GCE A LEVEL

WJEC Eduqas GCE A LEVEL in DRAMA AND THEATRE

ACCREDITED BY OFQUAL

SPECIFICATION

Teaching from 2016
For award from 2018

Version 10 November 2024

SUMMARY OF AMENDMENTS

Version	Description	Page number
2	Minor amendments to section 2.3 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.	19
3	<p>We have:</p> <ul style="list-style-type: none"> amended the suggested duration of the audio-visual recording / blog (of the creative log) from 9-12 minutes to 7-10 minutes amended the suggested word-count for the process and evaluation report from '1300-1600 words' to 'no more than 3000 words' made a number of minor amendments to better clarify the relevant content/requirements. <p>These changes will apply from the 2020 assessments.</p>	12
	'Making entries' section has been amended to clarify resit rules and carry forward of NEA marks.	17 21 28
4	<p>We have:</p> <ul style="list-style-type: none"> amended the assessment details for Component 3: Text in Performance Section A and Section B to note that the post-1956 texts will be assessed in Section A and the pre-1956 texts will be assessed in Section B added to the list of texts for Component 1: Theatre Workshop (Appendix A). <p>These changes will apply from the 2022 assessments.</p>	20-21
		29-31
5	<p>We have:</p> <ul style="list-style-type: none"> amended the text choices for Component 3. Please note that there are separate set text lists for Section A and Section B. The set text for Section C has also been updated. <p>These changes will apply for first teaching from September 2025 and for first assessment in Summer 2027</p>	3-4 and 19-21
	<ul style="list-style-type: none"> amended the information regarding the time penalties within Component 1: Theatre Workshop and Component 2: Text in Action. <p>These changes will apply from the summer 2024 assessment series.</p>	26 and 30
6	Set Text for assessment up to and including amended from 2025 to 2026.	3,19 and 21
7	Title of text, <i>The Arsonists</i> (The Fire Raisers), corrected.	4 and 20

8	Secondary ISBN added as additional option for set text Hedda Gabler, Henrik Ibsen	19
9	Removal of ISBN requirements for set texts.	19-21
10	Change of Text – Component 3 Section C	4 and 21



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GCE A LEVEL DRAMA and THEATRE

SUMMARY OF ASSESSMENT

Component 1: Theatre Workshop

Non-exam assessment: internally assessed, externally moderated

20% of qualification

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

Learners participate in the creation, development and performance of a piece of theatre based on a *reinterpretation* of an extract from a text chosen from a list supplied by WJEC. The piece must be developed using the techniques and working methods of **either** an influential theatre practitioner **or** a recognised theatre company.

Learners must produce:

- a realisation of the performance or design
- a creative log.

Component 2: Text in Action

Non-exam assessment: externally assessed by a visiting examiner

40% of qualification

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

Learners participate in the creation, development and performance of two pieces of theatre based on a stimulus supplied by WJEC:

1. a devised piece using the techniques and working methods of **either** an influential theatre practitioner **or** a recognised theatre company (a different practitioner or company to that chosen for Component 1)
2. an extract from a text in a different style chosen by the learner.

Learners must realise their performance live for the visiting examiner. Learners choosing design must also give a **5-10 minute** presentation of their design to the examiner.

Learners produce a process and evaluation report within **one** week of completion of the practical work.

Component 3: Text in Performance

Written examination: 2 hours 30 minutes

40% of qualification

Set Text for assessment up to and including 2026: Section A and B

Open book: Clean copies (no annotation) of the **two** complete texts chosen must be taken into the examination.

Two questions, based on **two** different texts, **one** written pre-1956 and **one** written post-1956.

Pre-1956:

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

Post-1956:

Saved, Edward Bond

Accidental Death of an Anarchist, Dario Fo

Racing Demon, David Hare

Love and Information, Caryl Churchill

Chimerica, Lucy Kirkwood

Section C

Closed book: The extract of text required for answering the questions will be printed on the examination paper.

A question based on a specified **extract** from:

The Curious Incident of the Dog in the Night-Time,

Mark Haddon, adapted by Simon Stephens

Details of the 10-15 minute extract will be released during the first week of March, in the year in which the examination is to be taken.

Set Text for assessment from 2027:

Section A

- *The Winter's Tale* William Shakespeare
- *Rutherford and Son* Githa Sowerby
- *A Raisin in the Sun* Lorraine Hansberry
- *Father Comes Home From the Wars* Suzan-Lori Parks
- *Home I'm Darling* Laura Wade
- *Company* Stephen Sondheim (2018 revival)

Section B

- ***The Bacchae*** Euripides
- ***Blood Wedding*** Federico Garcia Lorca
- ***The Arsonists (The Fire Raisers)*** Max Frisch
- ***Death and the Kings' Horseman*** Wole Soyinka
- ***Brief Encounter*** Noel Coward adapted Emma Rice
- ***Small Island*** Andrea Levy adapted Helen Edmundson

Section C

- ***The Book of Dust – La Belle Sauvage*** Philip Pullman
adapted by Bryony Lavery

This linear qualification will be available in May/June each year. It will be awarded for the first time in summer 2018.

Qualification Accreditation Number: 601/8554/5

GCE A LEVEL DRAMA and THEATRE

1 INTRODUCTION

1.1 Aims and objectives

The WJEC Eduqas A level 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 A level in Drama and Theatre is an exciting and inspiring course which prepares learners for further study in Higher Education. This highly practical specification provides learners with the opportunity to work as either performers and/or designers on **three** different performances. In Component 1 learners *reinterpret* a text to create a piece of theatre which is a combination of the selected text and original ideas. In Component 2 learners engage with a stimulus to create two pieces of theatre; one an interpretation of a text of their own choice and the other a devised piece.

Both Components 1 and 2 are 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 **two** theatre practitioners (individuals or companies) of their own choice and then apply their research to their performances or designs. Learners are also required to watch at least **two** live theatre productions and learn about the processes and practices involved in interpreting and performing theatre.

In Component 3, learners explore **two** complete performance texts and **one** extract from a third text. There is an exciting and diverse list of texts to choose from; centres must select **one** which was written before 1956 and **one** which was written after 1956.

The WJEC Eduqas A level in Drama and Theatre specification is designed so that it can be taught alongside the WJEC Eduqas AS Drama and Theatre specification. Component 1 in the A level specification can be studied alongside Component 1 in the AS specification, and the pre-1956 text from Component 3 in the A level specification can be studied alongside Component 2 in the AS specification.

1.2 Prior learning and progression

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 Level 3 qualification.

This specification builds on the knowledge, understanding and skills established at GCSE. Some learners may have already gained knowledge, understanding and skills through their study of drama at AS.

This specification provides a suitable foundation for the study of drama and theatre or a related area through a range of higher education courses, progression to the next level of vocational qualifications or employment. 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 learners 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. Learners 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). 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 a 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 **five** performance texts (**two** complete texts and **three** key extracts from **three** different texts, studied in the context of the whole text) representing a range of social, historical and cultural contexts. The complete texts are studied for the written examination and the key extracts are divided between all three components. Learners also study **two** influential theatre practitioners (individuals or companies) and produce **three** performances; **one** text performance, **one** devised performance and **one** performance based on a creative *reinterpretation* of an extract from a text. This content is divided as follows between the three components.

Component 1: Theatre Workshop

Learners participate in the creation, development and performance of:

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

Component 2: Text in Action

Learners participate in the creation, development and performance of:

- **one** devised piece using the working methods and techniques of a **second** different influential theatre practitioner **or** recognised theatre company
- **one** extract from a text in a different style to the devised performance.

Component 3: Text in Performance

Learners explore:

- **two** complete performance texts from different historical periods
- **one** extract from a third contrasting text.

In Components 1 and 2 learners are given the opportunity to develop performing **and/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 each of Components 1 and 2. They may **either** choose the same skill for both Components 1 and 2, **or** a different skill for both Components 1 and 2:

- 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 A level 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
- the connections between theory and practice in a range of periods, theatrical styles, social, historical and cultural contexts
- how relevant research, independent thought and analysis of live theatre informs decision making in their own practical work
- how theatre makers collaborate to create theatre.

Learners will also demonstrate the ability to:

- use the working methodologies of two theatre practitioners or theatre companies
- 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 inform their own decision making and 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, analyse and evaluate live theatre performance by others.

2.1 Component 1

Theatre Workshop

Non-exam assessment: internally assessed and externally moderated by WJEC

20% of qualification

60 marks

Learners are required to create a piece of theatre based on an extract from a text using the techniques and working methods of **either** an influential theatre practitioner **or** a recognised theatre company.

Group arrangements

Learners must work in groups of between **two** and **five** actors. In addition, each group may have up to **four** designers, each offering **different** design skills. 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 a suitable text

In total, across the three components in this specification, learners study **five** 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 **one** text from the list supplied in Appendix A and study a 10-15 minute extract from the text, within the context of the whole text. Each group of learners may choose a different extract or text, although different groups are also permitted to choose the same extract or text. Teachers should guide the process to ensure that the extract chosen is suitable for the combination of learners, including designers, in each group. Centres should also ensure that the chosen text and group size allow learners to adopt safe working practices.

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

1. Researching

- a. Learners must study their chosen extract within the context of the whole text in order to re-interpret the text for performance. When researching the text 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 suitable theatre practitioners and theatre 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 explore:

- 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 a piece of theatre based on a *reinterpretation* of the extract chosen for study in stage 1 (see page 12 for the length of the piece). This may involve reimagining the text in a different context, reinterpreting it for a different audience or any other kind 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 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. The rest of the piece should grow out of the text studied. Learners should rehearse and refine their piece for performance.

3. Reflecting

Learners are required to explain the process of creating their piece of theatre, outlining how they **apply** research from stage 1 to the development of the piece in stage 2. To this end, learners are required to produce a **creative log** which explains:

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 research on the extract in context and research on the practitioner or company (see 1a and 1b) and how relevant research is applied to the piece.

The creative log should fully justify decisions made during the process. However, it is **not** intended as a descriptive commentary of the rehearsal period or as an evaluation of the piece. Learners should select carefully the information which is relevant to points 1 and 2 on the previous page. The creative log should be between 1200 and 1500 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 **seven** and **ten** 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.

4. Realising

Learners must realise their final performance or design. The timing of the piece is based on the number of actors in each group and the piece must be:

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

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.

Design candidates are assessed on the design itself and 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 a 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
- use of costume elements e.g. fabric, texture, colour, weight.

Assessment

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

- **Stages 1-3: Researching, Developing and Reflecting (AO1, 30 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.
- **Stage 4: Realising (AO2, 30 marks)**
Apply theatrical skills to realise artistic intentions in live performance.
This is assessed through the final performance or design.

All learners must produce:

1. a final performance or design recorded audio-visually¹ from the audience perspective
2. a creative process log.

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).

¹ One recording of each group piece is required. It is not necessary to provide a recording for each individual learner. You must upload learners' work via the WJEC e-portfolio system. 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 Action

Non-exam assessment: externally assessed by a visiting examiner
40% of qualification
120 marks

This component requires learners to engage with a stimulus to create **two** pieces of live theatre: **one** devised piece using the working methods and techniques of **either** an influential theatre practitioner **or** a recognised theatre company and **one** extract from a text in a different style to the devised piece.

Group arrangements

Learners may choose to be assessed on **either** acting **or** design. For each performance, learners work in groups of between **two** and **four** actors. In addition, each group may have up to **two** 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 pick **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 and style, ensuring that all learners are able to target AO1 and AO2 and demonstrate their highest skill level.

Selecting a suitable text

In total, across the three components in this specification, learners study **five** 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 choose **one** text. The text chosen must have been either professionally commissioned and/or professionally produced. There is a list of suitable texts in Appendix A and learners are also permitted to choose a text they are not studying for Component 3 from the list on page 19. Learners study a 10-15 minute extract from the text, within the context of the whole text. Each group of learners may choose a different extract or text, 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 chosen text and group size allow learners to adopt safe working practices.

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

1. Researching

- a. Learners must study their chosen extract within the context of the whole text in order to interpret the text for performance. When researching the text learners should consider how performance texts are constructed to be performed, conveying meaning through:
 - structure
 - character construction
 - the style of the text.

- b. Learners are also required to research the techniques and working methods of **either** an influential theatre practitioner **or** a recognised theatre company. The chosen practitioner or company must be **different** to that chosen for Component 1. A list of suitable theatre practitioners and theatre companies can be found in Appendix B and is intended as a guide only. Learners may choose a different theatre practitioner or theatre 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.

- c. Learners are required to participate as an audience member in viewing at least **one** live theatre production. It is recommended that learners take the opportunity to view a professional production; however, the work of amateurs may also be used. Centres should ensure that any work seen in preparation for this assessment is of suitable scope and quality to suit the requirements of the assessment. It need not be a production of the chosen text(s) or use the techniques of the chosen practitioner or company. Learners should consider:
 - how elements of the live theatre production influence their own creative decisions including:
 - interpretation of text
 - use of design elements
 - performing styles.

2. Developing

Learners participate in the creation and development of **two** pieces of theatre in response to a stimulus (see page 16 for the length of each piece). Learners will choose **one** stimulus from a choice of four supplied annually by WJEC. The stimuli will be released during the first week of June in the year before the assessment is due to be taken. Example stimulus materials can be found in Appendix E. Learners must produce:

1. a **devised** piece based on the work of the theatre practitioner or theatre company chosen for study in stage 1. Clear elements of the practitioner's or company's work must be evident in the piece.

2. an **extract** from the text chosen for study in stage 1 in a **style** chosen by the learners. Learners may freely explore various stylistic concepts and need not be restricted by one particular style or influence. However, the piece must be in a different style to the devised piece.

3. Realising

Both pieces of theatre must be performed live for the visiting examiner on a date agreed with WJEC. Learners are assessed on the process of creating and developing theatre as well as the final performance or design. The timings of the pieces are based on the number of actors in each group and **each** piece must be:

2 actors	5-10 minutes
3 actors	7-12 minutes
4 actors	9-14 minutes.

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

Design candidates are assessed on the design itself and technical equipment may be operated by someone else. However, their design must be realised in the live performance. Learners opting for design must give a **5-10 minute** presentation of their design to the examiner. Presentation skills are **not** assessed; it is an opportunity for learners to explain and present their design to the examiner.

The following list contains the **minimum requirements** which must be realised in each live performance.

Lighting design

Learners must produce a lighting design complete with a 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. Reflecting and evaluating

Upon completion of the practical work, learners write one process and evaluation report on **both** pieces. Learners have one week to complete the report. The report has three sections and should be no more than 3000 words.

1. Connections between theory and practice, (10 marks) including explanation of how:

- relevant research on the theatre practitioner or theatre company and chosen contrasting style informed their own practical work
- the stimulus was used to interpret the text and provide ideas for devised work.

Section 1 may contain a limited amount of additional evidence such as photographs or diagrams where necessary to illustrate the connections between theory and practice.

2. Analysis and evaluation of process, (15 marks) including how:

- dramatic conventions or design techniques were used to create meaning
- the piece was refined and amended for performance
- live theatre influenced their own work.

3. Analysis and evaluation of the final performance or design to realise artistic intentions, (15 marks) including:

- the effectiveness of their performing or design skills
- the effectiveness of the practitioner or company and stylistic techniques in performance
- their own contribution to the success of the piece.

Assessment

Component 2 is externally assessed by a visiting examiner and assesses:

- **Stages 1-2: Researching and Developing (AO1.1a, 20 marks, 10 marks for each piece)**
Create and develop ideas to communicate meaning as part of the theatre making process.
This is assessed through **both** performances or designs.
- **Stage 3: Realising (AO2, 60 marks, 30 marks for each piece)**
Apply theatrical skills to realise artistic intentions in live performance.
This is assessed through the final performance or design.
- **Stage 4: Reflecting and Evaluating (AO1.1b, 10 marks and AO4.1a, 1b and 1d 30 marks)**
Making connections between theory and practice.
Analyse and evaluate their own work.
This is assessed through one process and evaluation report.

All learners must:

1. realise **both** performances or designs live for a visiting examiner. The centre must record all pieces audio-visually² from the audience perspective
2. complete a process and evaluation report which must be submitted with the recording within **one** week of the practical assessment.
3. give a **5-10 minute** presentation of their design to the visiting examiner (design candidates only).

Guidance

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

- a list of suitable texts (Appendix A)
- a list of suitable theatre practitioners and theatre companies (Appendix B)
- example stimulus materials for Component 2 (Appendix E)
- assessment grids for Component 2 (Appendix F).

² One recording of each group piece is required. It is not necessary to provide a recording for each individual learner. You must upload learners' work via the WJEC e-portfolio system.

2.3 Component 3

Text in Performance

Written examination: 2 hours 30 minutes

40% of qualification

120 marks

In this component, learners are required to study **two** complete texts and **one** extract from a third contrasting text. Centres are reminded that the five 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 **all** components to ensure they cover a range of contexts. All texts listed for study will be reviewed periodically and updated when necessary.

In Component 3, learners are given the opportunity to demonstrate their knowledge, understanding and skills in interpreting texts for performance in a written examination. Learners are encouraged to approach this component **practically** as an actor, designer and director, and as an informed member of a theatre audience. To this end, learners are required to view a minimum of **two** live theatre productions to inform their understanding. 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 A level 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. They may use the same or different productions as those seen for Component 2.

The following set texts should be used for assessment up to and including 2026:

Sections A and B

Learners must choose **one** text written pre-1956 and **one** text written post-1956. Some questions will make specific references to extracts and therefore a **clean copy** (no annotation) of **both** texts must be taken into the examination.

The following editions must be used in the examination:

Pre-1956 (Choose **one** text from this list.)

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

Post-1956 (Choose **one** text from this list.)

- ***Saved***, Edward Bond (Methuen)
- ***Accidental Death of an Anarchist***, Dario Fo (Methuen)

- ***Racing Demon***, David Hare (Faber)
- ***Love and Information***, Caryl Churchill (NHB)
- ***Chimerica***, Lucy Kirkwood (NHB)

The following set texts should be used for assessment from 2027 onwards:

Section A

- ***The Winter's Tale*** William Shakespeare (Penguin)
- ***Rutherford and Son*** Githa Sowerby (Methuen)
- ***A Raisin in the Sun*** Lorraine Hansberry (Bloomsbury)
- ***Father Comes Home From the Wars*** Suzan-Lori Parks (Nick Hern)
- ***Home I'm Darling*** Laura Wade (Oberon)
- ***Company*** Stephen Sondheim (2018 revival) (Nick Hern)

Section B

- ***The Bacchae*** Euripides (Faber & Faber)
- ***Blood Wedding*** Federico Garcia Lorca (translated by Marina Carr) (Faber & Faber)
- ***The Arsonists (The Fire Raisers)*** Max Frisch (Methuen)
- ***Death and the Kings' Horseman*** Wole Soyinka (Methuen)
- ***Brief Encounter*** Noel Coward adapted Emma Rice (Methuen)
- ***Small Island*** Andrea Levy adapted Helen Edmundson (Nick Hearn)

Section C

Learners are required to study a specified **10-15 minute** extract from a third contrasting performance text:

The following set text should be used for assessment up to and including 2026:

- ***The Curious Incident of the Dog in the Night-Time***, Mark Haddon, adapted by Simon Stephens (Bloomsbury).

The following set text should be used for assessment from 2027 onwards:

- ***The Book of Dust – La Belle Sauvage*** Philip Pullman adapted by Bryony Lavery (Nick Hearn)

Centres may select any edition of a set text for study, regardless of ISBN, but it is important to remember that there may be non-consequential language variances between editions. Centres must ensure that the version of the play studied is distributed by the publisher and written by the individual(s) listed in the specification.

The extract must be studied within the context of the whole text and the examination questions will be based on a **different** 10-15 minute extract from the text each year. Details of the full 10-15 minute extract for each exam series will be published during the first week of March, in the year in which the assessment is due to take place.

A short (approximately 2 pages) section from the 10-15 minute extract will be printed on the examination paper; therefore learners are not permitted to take a copy of this text into the examination.

Assessment

All three texts will be assessed in every exam series. The post-1956 texts will be assessed in section A and the pre-1956 texts will be assessed in section B*. The 10- 15 minute extract will be assessed in section C. Learners must answer **all** questions in relation to their chosen 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 texts in their answers.

Note: a clean copy (no annotation) of the chosen set texts for Sections A and B 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.

Component 3 assesses the following assessment objectives.

AO3: (Section A, Section B and Section C)

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

AO4: (Section B and Section C only)

Analyse and evaluate the work of others.

*Please note that from 2027 onwards, Section A texts will be assessed in Section A and Section B texts will be assessed in Section B.

Section A: 40 marks

A series of structured questions on a specified extract from the chosen set text from the post-1956 list. Learners should consider:

- interpretation of character (e.g. through motivation and interaction)
- vocal and physical performing skills including interaction
- how performance texts are constructed to be performed, conveying meaning through
 - structure
 - language
 - stage directions
 - rehearsal techniques
- interpretation of design elements including:
 - sound
 - lighting
 - set and props
 - costume
 - hair
 - make-up

Section B: 40 marks

An essay question on the chosen set text from the pre-1956 list, demonstrating how the text can be adapted for a contemporary audience as actors, designers and directors. Learners should consider:

- the social, historical and cultural context of the text (e.g. the original performance conditions)
- the influence of contemporary theatre practice
- how performance texts are constructed to be performed, conveying meaning through
 - structure
 - language
 - style of text
- how live theatre, seen as part of the course, influences their decision making and understanding of how drama and theatre is developed and performed
- how the text approaches its theme.

Section C: 40 marks

A question on the specified extract from *The Curious Incident of the Dog in the Night-Time* exploring how the text can be performed in the theatre. Learners will be expected to approach the text as theatre performers, directors and designers. Learners should consider:

- the impact of different stages (proscenium arch, theatre in the round, traverse, and thrust)
- character positioning and movement/proxemics
- design elements including:
 - sound
 - lighting
 - set and props
 - costume,
 - hair
 - make-up
- how live theatre, seen as part of the course, influences their decision making and understanding of how drama and theatre is developed and performed.

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.

	AO1	AO2	AO3	AO4	Total
Component 1	10%	10%	–	–	20%
Component 2	10%	20%	–	10%	40%
Component 3	–	–	30%	10%	40%
Total	20%	30%	30%	20%	100%

3.2 Arrangements for non-exam assessment

Suitability of texts

Centres are required to complete a form specifying the texts and practitioners selected for all **three** components. 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 A level Drama and Theatre. In Components 1 and 2 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 Sections 2.1 and 2.2
- all candidates to reflect their chosen practitioner and style.

All texts chosen must be ones which have been professionally commissioned or 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.

A checklist for teachers, including details of forms and key dates for Components 1 and 2, can be found on the WJEC Eduqas website.

Component 1: Theatre Workshop

20% of qualification

Component 1 is internally assessed and externally moderated by WJEC.

Assessment

Component 1 assesses AO1 and AO2 only. The maximum mark for Component 1 is 60.

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 two separate grids, one for performing candidates and one for design candidates. 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 piece may be completed and assessed at any suitable time during the course.

AO1

- AO1 is marked out of 30.
- 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 (*creating and developing ideas to communicate meaning as part of the theatre making process*).
- AO1.1b is out of 10 marks (*making connections between dramatic theory and practice*).
- If no creative log is submitted, learners must not be awarded higher than band 3 in the columns for both AO1.1a and AO1.1b.

AO2

- AO2 is marked out of 30 marks 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:
 - 2 actors 5-10 minutes
 - 3 actors 7-12 minutes
 - 4 actors 9-14 minutes
 - 5 actors 11-16 minutes.
- *In regard to duologue performances, work which falls under the 5 minutes duration will be penalised. One mark will be deducted for every 30 seconds under this time up to a maximum of 6 marks.*
- *In regard to group performances (3-5 actors) work which falls under the time limits specified above but is of at least 6 minutes duration will not be penalised. However, centres and learners should note that work which is significantly short is unlikely to be awarded in the higher mark bands as there may not be enough evidence of development and/or engagement with the audience. Work which falls under 6 minutes duration will be penalised. One mark will be deducted for every 30 seconds under this time up to maximum of 6 marks.*
- *Work which exceeds the time limits specified above will not be penalised. However, marks must not be awarded once the maximum performance time has passed. The moderator will stop watching a performance after the maximum time has been reached and will only consider work viewed.'*

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 log.
- 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.
- 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. A creative process log (AO1)

This must be monitored at least once by the teacher for authentication purposes. The teacher and learner will sign an authentication statement contained within the cover sheet.

2. A performance or design (AO1 and AO2)

- the final performance or design 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 .

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 to e-portfolio 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.

Component 2: Text in Action

40% of qualification

Component 2 is externally assessed by a visiting examiner from WJEC on an agreed date between January and May.

Assessment

Component 2 assesses AO1, AO2 and AO4 (in part) and the maximum mark is 120. Part of AO1 and all of AO2 are assessed live by the visiting examiner. Each of the two pieces of theatre is marked out of 40, and the process and evaluation report is marked out of 40.

AO1

- AO1 is marked out of 30 (10 marks on each piece, AO1.1a, and 10 marks on the report, AO1.1b.)

AO2

- AO2 is out of 60 marks (30 marks on each piece)

AO4

- AO4 is out of 30 marks (assessed through the report)

Supervision and Monitoring

- There is no restriction on the amount of time learners spend on developing, rehearsing and refining their work for Component 2, although the stimuli will not be released until the first week of June in the year prior to the assessment.
- 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/style in combination with the choice of text.
- Teachers may also advise on the choice of live theatre to be seen as part of this component.
- Once practical 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.
- The process and evaluation report must be completed by the learner and teachers must see one draft in order to authenticate the work. However, teachers may not offer detailed feedback or advice on how to improve the work: they may not offer advice about the layout of the work, correct spelling, punctuation, grammar or other errors, or indicate omissions in content.

Assessment evidence and authentication

1. **A performance or design.** The final performance or design must be realised and assessed live by the visiting examiner.
 - Learners, including design candidates, must be clearly identified by name and candidate number at the start of each group performance.
 - *'In regard to duologue performances, work which falls under the time limits specified on page 16 will be penalised. One mark will be deducted for every 30 seconds under this time up to a maximum of 6 marks.*
 - *In regard to group performances (3-4 actors) work which falls under the time limits specified on page 16 but is of at least 6 minutes duration will not be penalised. However, centres and learners should note that work which is significantly short is unlikely to be awarded in the higher mark bands as there may not be enough evidence of development and/or engagement with the audience. Work which falls under 6 minutes duration will be penalised. One mark will be deducted for every 30 seconds under this time up to maximum of 6 marks.*
 - *Work which exceeds the time limits specified above will not be penalised. However, marks will not be awarded once the maximum time limits have been exceeded.'*
 - All pieces must be recorded from the audience perspective and submitted to WJEC within one week of the assessment via e-portfolio.
 - The recording submitted must be of the performance which was assessed live by the visiting examiner.
 - As it is the design which is assessed, technical equipment may be operated by someone else.
 - Design candidates are required to give a **5-10 minute** presentation to the visiting examiner to provide a rationale and authentication for their design work. The presentation should include:
 - key details of how the design work has been realised
 - evidence appropriate to their design option, e.g. drawings, lighting plots, scale models, sound clips, cue sheets etc.
 - Presentation skills are not assessed.
 - The presentation must be recorded by the centre and submitted with the theatre pieces.

2. **The process and evaluation report.** The report must be completed within one week of the performance and posted to the visiting examiner for assessment.

Learners must sign an authentication statement on the cover sheet to be submitted with the report. The statement must be countersigned by the teacher to say that they have taken all reasonable steps to validate this. 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. This **Non-Exam Assessment coversheet** should be completed for **all candidates**.

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 2018 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 A level Drama: A690QS

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

4.2 Grading, awarding and reporting

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

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 contrasting text from the list for their text performance in Component 2. 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 Guvnors</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>True West</i>	Sam Shepard
<i>Tusk Tusk</i>	Polly Stenham
<i>Poet in da Corner</i>	Debris Stevenson
<i>Rosencrantz and Guildenstern Are Dead</i>	Tom Stoppard

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

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 a performance in both Components 1 and 2. They may **either** choose from the list below **or** choose any other suitable practitioner or company. Centres must ensure that the practitioner or company chosen is suitable for the task and the abilities of the learners in the group and is different for each component. 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
- re-interpretation 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

- 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.

	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		
Band	AO1.1a. Create and develop ideas to communicate meaning as part of the theatre making process <i>Creative log and application in practice</i>	AO1.1b. Make connections between dramatic theory and practice <i>Creative log and application in practice</i>	Interpretation to reflect artistic intentions	Application of performing skills to realise artistic intentions	Individual contribution and communication of artistic intentions
5	<p>17-20 marks</p> <ul style="list-style-type: none"> • Sophisticated and creative ideas are developed fully to produce a refined, accomplished and coherent piece of theatre • A fully supported selection of dramatic conventions, forms and techniques are chosen to communicate meaning in a sophisticated way throughout the piece • The performance space and proxemics are planned imaginatively to communicate meaning in a sophisticated way • A comprehensive and highly significant individual contribution to the creation and development of the piece 	<p>9-10 marks</p> <ul style="list-style-type: none"> • A sophisticated reinterpretation, demonstrating an in-depth understanding of the extract within the context of the whole text to create a piece which displays a clearly defined structure with fully developed characters • The practitioner/company is fully explored* and highly relevant aspects of research, including practitioner/company techniques, methods, style and conventions are applied creatively and skilfully in the making of the piece 	<p>9-10 marks</p> <ul style="list-style-type: none"> • A sophisticated and fully coherent interpretation of character where a high level of emotional engagement with the role is sustained throughout the entire performance • The characterisation strongly reflects the practitioner/company in performance in a sophisticated way 	<p>9-10 marks</p> <ul style="list-style-type: none"> • Mature and consistently focused vocal and physical skills resulting in a sustained and sophisticated performance • Sophisticated and subtle interactions with other performers, where relevant 	<p>9-10 marks</p> <ul style="list-style-type: none"> • A sensitive and meaningful individual contribution to the performance • A sophisticated level of communication sustaining audience interest throughout the performance

<p>4</p>	<p>13-16 marks</p> <ul style="list-style-type: none"> • Creative ideas are well-developed to produce a refined and coherent piece of theatre • An appropriate selection of dramatic conventions, forms and techniques are chosen to communicate meaning throughout the piece • The performance space and proxemics are well-planned to communicate meaning in a thoughtful way • A significant individual contribution to the creation and development of the piece 	<p>7-8 marks</p> <ul style="list-style-type: none"> • A coherent 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 • The practitioner/company is explored* and most relevant aspects of this research, including practitioner/company techniques, methods, style and conventions are applied effectively in the making of the piece 	<p>7-8 marks</p> <ul style="list-style-type: none"> • A coherent interpretation of character where emotional engagement with the role is sustained throughout the performance • The characterisation reflects the practitioner/company in performance in a highly effective way 	<p>7-8 marks</p> <ul style="list-style-type: none"> • Consistently focused vocal and physical skills resulting in a sustained performance • Subtle and effective interactions with other performers where relevant 	<p>7-8 marks</p> <ul style="list-style-type: none"> • A meaningful individual contribution to the performance • A high level of communication sustaining audience interest throughout most of the performance
<p>3</p>	<p>9-12 marks</p> <ul style="list-style-type: none"> • Generally creative ideas are developed to produce a generally refined and coherent piece of theatre • A generally appropriate selection of dramatic conventions, forms and techniques are chosen to communicate meaning throughout most of the piece • The performance space and proxemics are generally well-planned to communicate meaning • A generally appropriate individual contribution to the creation and development of the piece 	<p>5-6 marks</p> <ul style="list-style-type: none"> • A general 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 • 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 	<p>5-6 marks</p> <ul style="list-style-type: none"> • A generally coherent interpretation of character where emotional engagement with the role is sustained throughout most of the performance • The characterisation reflects the practitioner/company in performance in a generally effective way 	<p>5-6 marks</p> <ul style="list-style-type: none"> • Competent and generally consistent vocal and physical skills resulting in a performance which is sustained most of the time • Competent interaction with other performers throughout where appropriate 	<p>5-6 marks</p> <ul style="list-style-type: none"> • A competent individual contribution to the performance • A generally effective level of communication sustaining audience interest throughout some of the performance.

<p>2</p>	<p>5-8 marks</p> <ul style="list-style-type: none"> • Some useful ideas are developed to produce an inconsistent piece of theatre • A few appropriate dramatic conventions, forms and techniques are chosen to communicate meaning in an inconsistent way • The performance space and proxemics are planned inconsistently to communicate some meaning • An inconsistent individual contribution to the creation and development of the piece 	<p>3-4 marks</p> <ul style="list-style-type: none"> • An inconsistent 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 • 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 	<p>3-4 marks</p> <ul style="list-style-type: none"> • An inconsistent interpretation of character with some emotional engagement with the role, although this may not be sustained throughout the performance • The characterisation reflects the practitioner/company in performance in an inconsistent way 	<p>3-4 marks</p> <ul style="list-style-type: none"> • Inconsistent vocal and physical skills which are not always sustained • Inconsistent interaction with other performers which is mostly relevant to the scene 	<p>3-4 marks</p> <ul style="list-style-type: none"> • An inconsistent individual contribution to the performance • Inconsistent level of communication with an attempt made to sustain audience engagement during some of the performance
<p>1</p>	<p>1-4 marks</p> <ul style="list-style-type: none"> • A few ideas are developed to produce a limited piece of theatre • Very few appropriate dramatic conventions, forms and techniques are chosen to communicate meaning in a limited way • The performance space and proxemics are planned haphazardly to communicate little meaning • A limited individual contribution to the creation and development of the piece 	<p>1-2 marks</p> <ul style="list-style-type: none"> • A partial 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 • 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 	<p>1-2 marks</p> <ul style="list-style-type: none"> • A limited interpretation of character with little emotional engagement with the role • The characterisation reflects the practitioner/company in performance in a limited way 	<p>1-2 marks</p> <ul style="list-style-type: none"> • Limited vocal and physical skills which are not sustained • Limited interaction with other performers which is not generally relevant to the scene 	<p>1-2 marks</p> <ul style="list-style-type: none"> • A limited individual contribution to the performance • Limited communication with audience interest not sustained throughout
<p>0</p>	<p>0 marks</p> <ul style="list-style-type: none"> • No ideas are created or developed to communicate meaning 	<p>0 marks</p> <ul style="list-style-type: none"> • No application of practitioner/company research 	<p>0 marks</p> <ul style="list-style-type: none"> • No character interpretation or link with practitioner 	<p>0 marks</p> <ul style="list-style-type: none"> • No vocal or physical skills displayed and no interaction with other performers 	<p>0 marks</p> <ul style="list-style-type: none"> • No individual contribution to the performance

*Exploration of the practitioner/company must be in relation to all the bullet points listed on page 11. 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

- 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.

	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		
Band	AO1.1a. Create and develop ideas to communicate meaning as part of the theatre making process <i>Creative log and application in practice</i>	AO1.1b. Make connections between dramatic theory and practice <i>Creative log and application in practice</i>	Interpretation to reflect artistic intentions	Application of design skills to realise artistic intentions	Individual contribution and communication of artistic intentions
5	<p>17-20 marks</p> <ul style="list-style-type: none"> • Sophisticated and creative ideas are developed fully to produce a refined, accomplished and coherent piece of theatre • A fully supported selection of design techniques are chosen to communicate meaning in a sophisticated way throughout the piece • The design cues are planned imaginatively to communicate meaning in a sophisticated way • A comprehensive and significant individual contribution to the creation and development of the piece 	<p>9-10 marks</p> <ul style="list-style-type: none"> • A sophisticated reinterpretation, demonstrating an in-depth understanding of the extract within the context of the whole text to create a piece of theatre which displays a clearly defined structure and mood and atmosphere developed fully • The practitioner/company is fully explored* and highly relevant aspects of research, including practitioner/company techniques, methods, style and conventions are applied creatively and skilfully in the making of the piece 	<p>9-10 marks</p> <ul style="list-style-type: none"> • A sophisticated and fully coherent interpretation of the text sustained throughout the entire performance • The design strongly reflects the practitioner/company in performance in a sophisticated way 	<p>9-10 marks</p> <ul style="list-style-type: none"> • Sophisticated and consistently focused design skills resulting in a sustained and sophisticated realisation in performance • Sophisticated and subtle changes/variations as appropriate to the text 	<p>9-10 marks</p> <ul style="list-style-type: none"> • A sensitive and meaningful individual contribution to the performance • A sophisticated level of communication of meaning and atmosphere sustaining audience interest throughout the performance

<p>4</p>	<p>13-16 marks</p> <ul style="list-style-type: none"> • Creative ideas are well-developed to produce a refined and coherent piece of theatre • An appropriate selection of design techniques are chosen to communicate meaning throughout the piece • The design cues are well-planned to communicate meaning in a thoughtful way • A significant individual contribution to the creation and development of the piece 	<p>7-8 marks</p> <ul style="list-style-type: none"> • A coherent 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 • The practitioner/company is explored* and most relevant aspects of this research, including practitioner/company techniques, methods, style and conventions are applied effectively in the making of the piece 	<p>7-8 marks</p> <ul style="list-style-type: none"> • A coherent interpretation of the text is sustained throughout the performance • The design reflects the practitioner/company in performance in a highly effective way 	<p>7-8 marks</p> <ul style="list-style-type: none"> • Consistently focused design skills resulting in a sustained realisation in performance • Subtle and effective changes/variations as appropriate to the text 	<p>7-8 marks</p> <ul style="list-style-type: none"> • A meaningful individual contribution to the performance • An high level of communication of meaning and atmosphere sustaining audience interest throughout most of the performance
<p>3</p>	<p>9-12 marks</p> <ul style="list-style-type: none"> • Generally creative ideas are developed to produce a generally refined and coherent piece of theatre • A generally appropriate selection of design techniques are chosen to communicate meaning throughout most of the piece • The design cues are generally well-planned to communicate meaning • A generally appropriate individual contribution to the creation and development of the piece 	<p>5-6 marks</p> <ul style="list-style-type: none"> • A general 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 • 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 	<p>5-6 marks</p> <ul style="list-style-type: none"> • A generally coherent interpretation of the text is sustained throughout most of the performance • The design reflects the practitioner/company in performance in a generally effective way 	<p>5-6 marks</p> <ul style="list-style-type: none"> • Competent and generally consistent design skills resulting in a realisation in performance which is sustained most of the time • Competent changes/variations as appropriate to the text 	<p>5-6 marks</p> <ul style="list-style-type: none"> • A competent individual contribution to the performance • A generally effective level of communication of meaning and atmosphere sustaining audience interest throughout some of the performance

<p>2</p>	<p>5-8 marks</p> <ul style="list-style-type: none"> • Some useful ideas are developed to produce an inconsistent piece of theatre • A few appropriate design techniques are chosen to communicate meaning in an inconsistent way • The design cues are planned inconsistently to communicate some meaning • An inconsistent individual contribution to the creation and development of the piece 	<p>3-4 marks</p> <ul style="list-style-type: none"> • An inconsistent 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 • 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 	<p>3-4 marks</p> <ul style="list-style-type: none"> • An inconsistent interpretation of the text although this may not be sustained throughout the performance • The design reflects the practitioner/company in performance in an inconsistent way 	<p>3-4 marks</p> <ul style="list-style-type: none"> • Inconsistent design skills which are not always sustained throughout the realisation • Inconsistent use of changes/variations but mostly relevant to the scene 	<p>3-4 marks</p> <ul style="list-style-type: none"> • An inconsistent individual contribution to the performance • Inconsistent communication of meaning and atmosphere with an attempt made to sustain audience engagement during some of the performance
<p>1</p>	<p>1-4 marks</p> <ul style="list-style-type: none"> • A few ideas are developed to produce a limited piece of theatre • Very few relevant design techniques are chosen to communicate meaning in a limited way • The design cues are planned haphazardly to communicate little meaning • A limited individual contribution to the creation and development of the piece 	<p>1-2 marks</p> <ul style="list-style-type: none"> • A partial 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 • 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. 	<p>1-2 marks</p> <ul style="list-style-type: none"> • A limited interpretation of the text • The design reflects the practitioner/company in performance in a limited way 	<p>1-2 marks</p> <ul style="list-style-type: none"> • Limited design skills which are not sustained throughout the realisation • Limited changes/variations which are not generally relevant to the scene 	<p>1-2 marks</p> <ul style="list-style-type: none"> • A limited individual contribution to the performance • Limited communication of meaning and atmosphere with audience interest not held throughout
<p>0</p>	<p>0 marks</p> <ul style="list-style-type: none"> • No ideas are created or developed to communicate meaning 	<p>0 marks</p> <ul style="list-style-type: none"> • No application of practitioner/company research 	<p>0 marks</p> <ul style="list-style-type: none"> • No interpretation of the text or link with practitioner/company 	<p>0 marks</p> <ul style="list-style-type: none"> • No design skills displayed in the realisation 	<p>0 marks</p> <ul style="list-style-type: none"> • No individual contribution to the performance

*Exploration of the practitioner/company must be in relation to all the bullet points listed on page 11. All research should be evident in the creative log, although it is not necessary for all research to be applied in the piece.

APPENDIX D

Guidance for assessing Component 1

AO1 is assessed by considering **both** the performance or design **and** the creative log together. In both, teachers must assess how the piece has taken shape and **not** the skills used to realise the piece in performance, as they are assessed in AO2.

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 log **and** the final performance or design 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.

The following evidence may also form part of the creative log, 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 log 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 log and the performance or design.

The following should be considered as appropriate to the skill when assessing AO1.1b:

- 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 performance or design. All learners are assessed on:

- interpretation of the text using the techniques of the practitioner
- 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.

APPENDIX E

Example stimulus materials for Component 2: Text in Action

The stimulus materials for each examination series will be released during the first week of June in the year before the assessment is due to be taken. Stimulus materials will come in various forms such as:

- photograph
- painting
- poem
- prose
- song
- statement/question
- concept.

Each year, learners will choose **one** stimulus from a choice of four. For example:

1. **Whose fault?**
2. ***'Shall I compare thee to a summer's day?'***, Shakespeare, Sonnet XVIII
3. ***Lacrimosa (War Requiem)***, Benjamin Britten
4. ***Boy Destroying Piano (1961)***, Philip Jones Griffiths.

APPENDIX F

COMPONENT 2: Performing candidates

- Each piece is marked separately out of 40. The following marking grid should be used twice; once for the devised piece and once for the text piece
- 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 and band 5 for AO2 column 1
- 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.

	AO1.1a. Create and develop ideas to communicate meaning as part of the theatre making process	AO2 Apply theatrical skills to realise artistic intentions in live performance		
Band	Application of research in practice	Interpretation to reflect artistic intentions	Application of performing skills to realise artistic intentions	Individual contribution and communication of artistic intentions
5	<p>9-10 marks</p> <ul style="list-style-type: none"> • Sophisticated and creative ideas are developed fully to produce a refined, accomplished and coherent piece of theatre • A fully supported selection of dramatic conventions, forms and techniques are chosen to communicate meaning in a sophisticated way throughout the piece • The performance space and proxemics are planned imaginatively to communicate meaning in a sophisticated way 	<p>9-10 marks</p> <ul style="list-style-type: none"> • A sophisticated and fully coherent interpretation of character where a high level of emotional engagement with the role is sustained throughout the entire performance • The characterisation strongly reflects the practitioner/style in performance in a sophisticated way 	<p>9-10 marks</p> <ul style="list-style-type: none"> • Mature and consistently focused vocal and physical skills resulting in a sustained and sophisticated performance • Sophisticated and subtle interactions with other performers, where relevant 	<p>9-10 marks</p> <ul style="list-style-type: none"> • A sensitive and meaningful individual contribution to the performance • A sophisticated level of communication sustaining audience interest throughout the performance

<p>4</p>	<p>7-8 marks</p> <ul style="list-style-type: none"> • Creative ideas are well-developed to produce a refined and coherent piece of theatre • An appropriate selection of dramatic conventions, forms and techniques are chosen to communicate meaning throughout the piece • The performance space and proxemics are well-planned to communicate meaning in a thoughtful way 	<p>7-8 marks</p> <ul style="list-style-type: none"> • A coherent interpretation of character where emotional engagement with the role is sustained throughout the performance • The characterisation reflects the practitioner/style in performance in a highly effective way 	<p>7-8 marks</p> <ul style="list-style-type: none"> • Consistently focused vocal and physical skills resulting in a sustained performance • Subtle and effective interactions with other performers where relevant 	<p>7-8 marks</p> <ul style="list-style-type: none"> • A meaningful individual contribution to the performance • A high level of communication sustaining audience interest throughout most of the performance
<p>3</p>	<p>5-6 marks</p> <ul style="list-style-type: none"> • Generally creative ideas are developed to produce a generally refined and coherent piece of theatre • A generally appropriate selection of dramatic conventions, forms and techniques are chosen to communicate meaning throughout most of the piece • The performance space and proxemics are generally well-planned to communicate meaning 	<p>5-6 marks</p> <ul style="list-style-type: none"> • A generally coherent interpretation of character where emotional engagement with the role is sustained throughout most of the performance • The characterisation reflects the practitioner/style in performance in a generally effective way 	<p>5-6 marks</p> <ul style="list-style-type: none"> • Competent and generally consistent vocal and physical skills resulting in a performance which is sustained most of the time • Competent interaction with other performers throughout where appropriate 	<p>5-6 marks</p> <ul style="list-style-type: none"> • A competent individual contribution to the performance • A generally effective level of communication sustaining audience interest throughout some of the performance

<p>2</p>	<p>3-4 marks</p> <ul style="list-style-type: none"> • Some useful ideas are developed to produce an inconsistent piece of theatre • A few appropriate dramatic conventions, forms and techniques are chosen to communicate meaning in an inconsistent way • The performance space and proxemics are planned inconsistently to communicate some meaning 	<p>3-4 marks</p> <ul style="list-style-type: none"> • An inconsistent interpretation of character with some emotional engagement with the role, although this may not be sustained throughout the performance • The characterisation reflects the practitioner/style in performance in an inconsistent way 	<p>3-4 marks</p> <ul style="list-style-type: none"> • Inconsistent vocal and physical skills which are not always sustained • Inconsistent interaction with other performers which is mostly relevant to the scene 	<p>3-4 marks</p> <ul style="list-style-type: none"> • An inconsistent individual contribution to the performance • Inconsistent level of communication with an attempt made to sustain audience engagement during some of the performance
<p>1</p>	<p>1-2 marks</p> <ul style="list-style-type: none"> • A few ideas are developed to produce a limited piece of theatre • Very few appropriate dramatic conventions, forms and techniques are chosen to communicate meaning in a limited way • The performance space and proxemics are planned haphazardly to communicate little meaning 	<p>1-2 marks</p> <ul style="list-style-type: none"> • A limited interpretation of character with little emotional engagement with the role • The characterisation reflects the practitioner/style in performance in a limited way 	<p>1-2 marks</p> <ul style="list-style-type: none"> • Limited vocal and physical skills which are not sustained • Limited interaction with other performers which is not generally relevant to the scene 	<p>1-2 marks</p> <ul style="list-style-type: none"> • A limited individual contribution to the performance • Limited communication with audience interest not sustained throughout
<p>0</p>	<p>0 marks</p> <ul style="list-style-type: none"> • No ideas are created or developed to communicate meaning 	<p>0 marks</p> <ul style="list-style-type: none"> • No character interpretation or link with practitioner/style 	<p>0 marks</p> <ul style="list-style-type: none"> • No vocal or physical skills displayed and no interaction with other performers 	<p>0 marks</p> <ul style="list-style-type: none"> • No individual contribution to the performance

COMPONENT 2: Design candidates

- Each piece is marked separately out of 40. The following marking grid should be used twice; once for the devised piece and once for the text piece
- 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 and band 5 for AO2 column 1
- 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.

	AO1.1a. Create and develop ideas to communicate meaning as part of the theatre making process	AO2 Apply theatrical skills to realise artistic intentions in live performance		
Band	Application of research in practice	Interpretation to reflect artistic intentions	Application of design skills to realise artistic intentions	Individual contribution and communication of artistic intentions
5	<p>9-10 marks</p> <ul style="list-style-type: none"> • Sophisticated and creative ideas are developed fully to produce a refined, accomplished and coherent piece of theatre • A fully supported selection of design techniques are chosen to communicate meaning in a sophisticated way throughout the piece • The design cues are planned imaginatively to communicate meaning in a sophisticated way 	<p>9-10 marks</p> <ul style="list-style-type: none"> • A sophisticated and fully coherent interpretation of the text sustained throughout the entire performance • The design strongly reflects the practitioner/style in performance in a sophisticated way 	<p>9-10 marks</p> <ul style="list-style-type: none"> • Sophisticated and consistently focused design skills resulting in a sustained and sophisticated realisation in performance • Sophisticated and subtle changes/variations as appropriate to the text 	<p>9-10 marks</p> <ul style="list-style-type: none"> • A sensitive and meaningful individual contribution to the performance • A sophisticated level of communication of meaning and atmosphere sustaining audience interest throughout the performance

<p>4</p>	<p>7-8 marks</p> <ul style="list-style-type: none"> • Creative ideas are well-developed to produce a refined and coherent piece of theatre • An appropriate selection of design techniques are chosen to communicate meaning throughout the piece • The design cues are well-planned to communicate meaning in a thoughtful way 	<p>7-8 marks</p> <ul style="list-style-type: none"> • A coherent interpretation of the text is sustained throughout the performance • The design reflects the practitioner/style in performance in a highly effective way 	<p>7-8 marks</p> <ul style="list-style-type: none"> • Consistently focused design skills resulting in a sustained realisation in performance • Subtle and effective changes/variations as appropriate to the text 	<p>7-8 marks</p> <ul style="list-style-type: none"> • A meaningful individual contribution to the performance • A high level of communication of meaning and atmosphere sustaining audience interest throughout most of the performance
<p>3</p>	<p>5-6 marks</p> <ul style="list-style-type: none"> • Generally creative ideas are developed to produce a generally refined and coherent piece of theatre • A generally appropriate selection of design techniques are chosen to communicate meaning throughout most of the piece • The design cues are generally well-planned to communicate meaning 	<p>5-6 marks</p> <ul style="list-style-type: none"> • A generally coherent interpretation of the text is sustained throughout most of the performance • The design reflects the practitioner/style in performance in a generally effective way 	<p>5-6 marks</p> <ul style="list-style-type: none"> • Competent and generally consistent design skills resulting in a realisation in performance which is sustained most of the time • Competent changes/variations as appropriate to the text 	<p>5-6 marks</p> <ul style="list-style-type: none"> • A competent individual contribution to the performance • A generally effective level of communication of meaning and atmosphere sustaining audience interest throughout some of the performance

<p>2</p>	<p>3-4 marks</p> <ul style="list-style-type: none"> • Some useful ideas are developed to produce an inconsistent piece of theatre • A few appropriate design techniques are chosen to communicate meaning in an inconsistent way • The design cues are planned inconsistently to communicate some meaning 	<p>3-4 marks</p> <ul style="list-style-type: none"> • An inconsistent interpretation of the text although this may not be sustained throughout the performance • The design reflects the practitioner/style in performance in an inconsistent way 	<p>3-4 marks</p> <ul style="list-style-type: none"> • Inconsistent design skills which are not always sustained throughout the realisation • Inconsistent use of changes/variations but mostly relevant to the scene 	<p>3-4 marks</p> <ul style="list-style-type: none"> • An inconsistent individual contribution to the performance • Inconsistent communication of meaning and atmosphere with an attempt made to sustain audience engagement during some of the performance
<p>1</p>	<p>1-2 marks</p> <ul style="list-style-type: none"> • A few ideas are developed to produce a limited piece of theatre • Very few relevant design techniques are chosen to communicate meaning in a limited way • The design cues are planned haphazardly to communicate little meaning • A limited individual contribution to the creation and development of the piece 	<p>1-2 marks</p> <ul style="list-style-type: none"> • A limited interpretation of the text • The design reflects the practitioner/style in performance in a limited way 	<p>1-2 marks</p> <ul style="list-style-type: none"> • Limited design skills which are not sustained throughout the realisation • Limited changes/variations which are not generally relevant to the scene 	<p>1-2 marks</p> <ul style="list-style-type: none"> • A limited individual contribution to the performance • Limited communication of meaning and atmosphere with audience interest not held throughout
<p>0</p>	<p>0 marks</p> <ul style="list-style-type: none"> • No ideas are created or developed to communicate meaning 	<p>0 marks</p> <ul style="list-style-type: none"> • No interpretation of the text or link with practitioner/style 	<p>0 marks</p> <ul style="list-style-type: none"> • No design skills displayed in the realisation 	<p>0 marks</p> <ul style="list-style-type: none"> • No individual contribution to the performance

COMPONENT 2: Process and Evaluation Report. Performing Candidates

- Analysis and evaluation of both the devised piece and the text piece are assessed through the process and evaluation report
- 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 and band 5 for AO4 column 1
- 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.

Band	AO1.1b. Make connections between dramatic theory and practice	AO4.1a, 1b and 1d. Analyse and evaluate their own work and the work of others	
	Process report	Analysis and evaluation of process	Analysis and evaluation of performance
5	<p style="text-align: center;">9-10 marks</p> <ul style="list-style-type: none"> • A creative and sophisticated response to the stimulus to produce two pieces which display clearly defined structures with fully developed characters • A mature and sophisticated interpretation of the text demonstrating an in-depth understanding of the style of the extract within the context of the whole text • The practitioner/company is fully explored* and highly relevant aspects of research, including practitioner/company techniques, methods, style and conventions are applied creatively and skilfully in the making of the devised piece • Chosen stylistic methods and techniques are applied creatively and skilfully in the making of the text piece 	<p style="text-align: center;">13-15 marks</p> <ul style="list-style-type: none"> • A perceptive and thorough analysis of the creative process for both pieces including how dramatic conventions, forms and techniques were chosen and used to communicate meaning • A perceptive and thorough analysis of how the pieces were amended and refined for performance • A perceptive evaluation of how live theatre seen during the course influenced the development of their own pieces 	<p style="text-align: center;">13-15 marks</p> <ul style="list-style-type: none"> • A perceptive and thorough evaluation of both final performances including how well they used performance skills • A perceptive and thorough analysis of how the practitioner/company/stylistic techniques were used in performance including how the two performances differ • A perceptive and thorough evaluation of their own contribution to the success of the whole

<p>4</p>	<p>7-8 marks</p> <ul style="list-style-type: none"> • A creative response to the stimulus to produce two pieces which display well-defined structures with well-developed characters • An effective interpretation of the text demonstrating an understanding of the style of the extract within the context of the whole text • The practitioner/company is explored* and most relevant aspects of this research, including practitioner/company techniques, methods, style and conventions are applied effectively in the making of the devised piece • Chosen stylistic methods and techniques are applied effectively in the making of the text piece 	<p>10-12 marks</p> <ul style="list-style-type: none"> • A thorough analysis of the creative process for both pieces including how dramatic conventions, forms and techniques were chosen and used to communicate meaning • A thorough analysis of how the pieces were amended and refined for performance • A thorough evaluation of how live theatre seen during the course influenced the development of their own pieces 	<p>10-12 marks</p> <ul style="list-style-type: none"> • A thorough evaluation of both final performances including how well they used performance skills • A thorough analysis of how the practitioner/company/stylistic techniques were used in performance including how the two performances differ • A thorough evaluation of their own contribution to the success of the whole
<p>3</p>	<p>5-6 marks</p> <ul style="list-style-type: none"> • A general response to the stimulus to create two pieces which display generally defined structures with generally developed characters • A general interpretation of the text demonstrating an understanding of the style of the extract within the context of the whole text • 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 devised piece • Chosen stylistic methods and techniques are applied in a general way in the making of the text piece 	<p>7-9 marks</p> <ul style="list-style-type: none"> • A competent analysis of the creative process for both pieces including how dramatic conventions, forms and techniques were chosen and used to communicate meaning • A competent analysis of how the pieces were amended and refined for performance • A competent evaluation of how live theatre seen during the course influenced the development of their own pieces 	<p>7-9 marks</p> <ul style="list-style-type: none"> • A competent evaluation of both final performances including how well they used performance skills • A competent analysis of how the practitioner/company/stylistic techniques were used in performance including how the two performances differ • A competent evaluation of their own contribution to the success of the whole

2	<p style="text-align: center;">3-4 marks</p> <ul style="list-style-type: none"> • A partial response to the stimulus to create two pieces which display inconsistent structures with some character development • An inconsistent interpretation of the text demonstrating some understanding of the style of the extract within the context of the whole text • 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 devised piece • Some of the chosen stylistic methods and techniques are applied in an inconsistent way in the making of the text piece 	<p style="text-align: center;">4-6 marks</p> <ul style="list-style-type: none"> • An inconsistent analysis of the creative process for one or both pieces including how dramatic conventions, forms and techniques were chosen and used to communicate meaning • An inconsistent analysis of how the pieces were amended and refined for performance • An inconsistent evaluation of how live theatre seen during the course influenced the development of their own pieces 	<p style="text-align: center;">4-6 marks</p> <ul style="list-style-type: none"> • An inconsistent evaluation of both final performances including how well they used performance skills • An inconsistent analysis of how the practitioner/company/stylistic techniques were used in performance including how the two performances differ • An inconsistent evaluation of their own contribution to the success of the whole
1	<p style="text-align: center;">1-2 marks</p> <ul style="list-style-type: none"> • A limited response to stimulus to create two pieces which display limited structures with limited character development • A limited interpretation of the text demonstrating limited understanding of the style of the extract within the context of the whole text • 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 devised piece • A few chosen stylistic methods and techniques are applied in a limited way in the making of the text piece 	<p style="text-align: center;">1-3 marks</p> <ul style="list-style-type: none"> • A limited analysis of the creative process for one or both pieces including how dramatic conventions, forms and techniques were chosen and used to communicate meaning • A limited analysis of how the pieces were amended and refined for performance • A limited evaluation of how live theatre seen during the course influenced the development of their own pieces 	<p style="text-align: center;">1-3 marks</p> <ul style="list-style-type: none"> • A limited evaluation of both final performances including how well they used performance skills • A limited analysis of how the practitioner/company/stylistic techniques were used in performance including how the two performances differ • A limited evaluation of their own contribution to the success of the whole
0	<p style="text-align: center;">0 marks</p> <ul style="list-style-type: none"> • No application of practitioner/company/stylistic methods and techniques 	<p style="text-align: center;">0 marks</p> <ul style="list-style-type: none"> • No analysis or evaluation of process 	<p style="text-align: center;">0 marks</p> <ul style="list-style-type: none"> • No analysis or evaluation of performances/designs

*Exploration of the practitioner/company must be in relation to all the bullet points listed on page 15. All aspects should be evident in the process and evaluation report, although it is not necessary for all research to be applied in the piece.

COMPONENT 2: Process and Evaluation Report. Design Candidates

- Analysis and evaluation of both the devised piece and the text piece are assessed through the process and evaluation report
- 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 and band 5 for AO4 column 1
- 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.

Band	AO1.b Make connections between dramatic theory and practice	AO4.1a, 1b and 1d. Analyse and evaluate their own work and the work of others	
	Process report	Analysis and evaluation of process	Analysis and evaluation of design
5	<p>9-10 marks</p> <ul style="list-style-type: none"> • A creative and sophisticated response to the stimulus to produce two pieces which display clearly defined structures with fully developed mood and atmosphere • A mature and sophisticated interpretation of the text demonstrating an in-depth understanding of the style of the extract within the context of the whole text • The practitioner/company is fully explored* and highly relevant aspects of research, including practitioner/company techniques, methods, style and conventions are applied creatively and skilfully in the making of the devised piece • Chosen stylistic methods and techniques are applied creatively and skilfully in the making of the text piece 	<p>13-15 marks</p> <ul style="list-style-type: none"> • A perceptive and thorough analysis of the creative process for both pieces including how design techniques were chosen and used to communicate meaning • A perceptive and thorough analysis of how the pieces were amended and refined for performance • A perceptive and thorough evaluation of how live theatre seen during the course influenced the development of their own pieces 	<p>13-15 marks</p> <ul style="list-style-type: none"> • A perceptive and thorough evaluation of both final performances including how well they used design skills • A perceptive and thorough analysis of how the practitioner/company/stylistic techniques were used in the design including how the two designs differ • A perceptive and thorough evaluation of their own contribution to the success of the whole

4	<p style="text-align: center;">7-8 marks</p> <ul style="list-style-type: none"> • A creative response to the stimulus to produce two pieces which display well-defined structures with well-developed mood and atmosphere • An effective interpretation of the text demonstrating an understanding of the style of the extract within the context of the whole text • The practitioner/company is explored* and most relevant aspects of this research, including practitioner/company techniques, methods, style and conventions are applied effectively in the making of the devised piece • Chosen stylistic methods and techniques are applied effectively in the making of the text piece 	<p style="text-align: center;">10-12 marks</p> <ul style="list-style-type: none"> • A thorough analysis of the creative process for both pieces including how design techniques were chosen and used to communicate meaning • A thorough analysis of how the pieces were amended and refined for performance • A thorough evaluation of how live theatre seen during the course influenced the development of their own pieces 	<p style="text-align: center;">10-12 marks</p> <ul style="list-style-type: none"> • A thorough evaluation of both final performances including how well they used design skills • A thorough analysis of how the practitioner/company/stylistic techniques were used in performance including how the two designs differ • A thorough evaluation of their own contribution to the success of the whole
3	<p style="text-align: center;">5-6 marks</p> <ul style="list-style-type: none"> • A general response to the stimulus to create two pieces which display generally defined structures with generally developed mood and atmosphere • A general interpretation of the text demonstrating an understanding of the style of the extract within the context of the whole text • 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 devised piece • Chosen stylistic methods and techniques are applied in a general way in the making of the text piece 	<p style="text-align: center;">7-9 marks</p> <ul style="list-style-type: none"> • A competent analysis of the creative process for both pieces including how design techniques were chosen and used to communicate meaning • A competent analysis of how the pieces were amended and refined for performance • A competent evaluation of how live theatre seen during the course influenced the development of their own pieces 	<p style="text-align: center;">7-9 marks</p> <ul style="list-style-type: none"> • A competent evaluation of both final performances including how well they used design skills • A competent analysis of how the practitioner/company/stylistic techniques were used in performance including how the two designs differ • A competent evaluation of their own contribution to the success of the whole

<p>2</p>	<p>3-4 marks</p> <ul style="list-style-type: none"> • A partial response to the stimulus to create two pieces which display inconsistent structures with some development of mood and atmosphere • An inconsistent interpretation of the text demonstrating some understanding of the style of the extract within the context of the whole text • 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 devised piece • Some of the chosen stylistic methods and techniques are applied in an inconsistent way in the making of the text piece 	<p>4-6 marks</p> <ul style="list-style-type: none"> • An inconsistent analysis of the creative process for one or both pieces including how design techniques were chosen and used to communicate meaning • An inconsistent analysis of how the pieces were amended and refined for performance • An inconsistent evaluation of how live theatre seen during the course influenced the development of their own pieces 	<p>4-6 marks</p> <ul style="list-style-type: none"> • An inconsistent evaluation of both final performances including how well they used design skills • An inconsistent analysis of how the practitioner/company/stylistic techniques were used in performance including how the two designs differ • An inconsistent evaluation of their own contribution to the success of the whole
<p>1</p>	<p>1-2 marks</p> <ul style="list-style-type: none"> • A limited response to stimulus to create two pieces which display limited structures with limited development of mood and atmosphere • A limited interpretation of the text demonstrating limited understanding of the style of the extract within the context of the whole text • 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 devised piece • A few chosen stylistic methods and techniques are applied in a limited way in the making of the text piece 	<p>1-3 marks</p> <ul style="list-style-type: none"> • A limited analysis of the creative process for one or both pieces including how design techniques were chosen and used to communicate meaning • A limited analysis of how the pieces were amended and refined for performance • A limited evaluation of how live theatre seen during the course influenced the development of their own pieces 	<p>1-3 marks</p> <ul style="list-style-type: none"> • A limited evaluation of both final performances including how well they used design skills • A limited analysis of how the practitioner/company/stylistic techniques were used in performance including how the two designs differ • A limited evaluation of their own contribution to the success of the whole
<p>0</p>	<p>0 marks</p> <ul style="list-style-type: none"> • No application of practitioner/company/stylistic methods and techniques 	<p>0 marks</p> <ul style="list-style-type: none"> • No analysis or evaluation of process 	<p>0 marks</p> <ul style="list-style-type: none"> • No analysis or evaluation of performances/designs

*Exploration of the practitioner/company must be in relation to all the bullet points listed on page 11. All research should be evident in the creative log, although it is not necessary for all research to be applied in the piece.