Nonsuch Highschool for Girls
AQA
A Level Drama
and
Theatre Studies

Drama & Theatre

Student Handbook



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Course Overview

Component 1: Drama and theatre	+	Component 2: Creating original drama (practical)	+	Component 3: Making theatre (practical)
What's assessed • Knowledge and understanding of drama and theatre. • Study of two set plays, one chosen from List A, one chosen from List B. • Analysis and evaluation of the work of live theatre makers.		**What's assessed** • Process of creating devised drama. • Performance of devised drama (students may contribute as performer, designer or director). Devised piece must be influenced by the work and methodologies of one prescribed practitioner.		**What's assessed** • Practical exploration and interpretation of three extracts (Extract 1, 2 and 3) each taken from a different play. Methodology of a prescribed practitioner must be applied to Extract 3. Extract 3 is to be performed as a final assessed piece (students may contribute as performer, designer or director). • Reflective report analysing and evaluating theatrical interpretation of all three extracts.
How it's assessed • Written exam: 3 hours • Open book • 80 marks • 40 % of A-level		**How it's assessed** • Working notebook (40 marks) • Devised performance (20 marks) • 60 marks in total • 30 % of A-level		**How it's assessed** • Performance of Extract 3 (40 marks) • Reflective report (20 marks) • 60 marks in total • 30 % of A-level
Questions • Section A: one question (from a choice) on one of the set plays from List A (25 marks). • Section B: one three part question on a given extract from one of the set plays from List B (30 marks). • Section C: one question (from a choice) on the work of theatre makers in a single live theatre production (25 marks).		This component is marked by teachers and moderated by AQA.		This component is marked by AQA.

Aims and learning outcomes:

This course will encourage candidates 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 social, cultural and historical contexts of performance texts have influenced the development of drama and theatre
- understand the practices used in 21st 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.

Assessment Objectives:

The examination will assess candidates' ability to:

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.

A Level Component 1: Drama and Theatre

- Externally assessed
- 3 hours
- To be examined in June of Year 13

40%of the total A Level Marks

Content summary:

It comprises three sections:

Section A: 1 question with a specific focus from set play 1 (25 marks)

Section B: 1 question (3 parts) on an extract from set play 2 (30 marks)

Section C: 1 question on the work of theatre makers in a live production (25 marks)

Skills, knowledge and understanding:

- 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
- how creative and artistic choices influence how meaning is communicated to an audience
- how the play has been constructed to be performed and to communicate meaning
- how the play is informed by its social, cultural and historical context
- the perceived or stated aims of the production team and their success in achieving them
- the creative collaboration of the performers, the designers, the director and other members of the creative team
- the audience experience and response
- articulate understanding of how the performers/designers/director communicated meaning to the audience
- consider in detail how aspects of the performance piece contributed to the impact of the production
- assess how aspects of the production contributed to its effectiveness as a piece.

A Level Component 2: Creating Original Drama

- Internally assessed
- Submitted for examination
- Externally moderated April/May

30% of the total A Level marks

Content summary:
It comprises two parts:
Working notebook (40 marks)
Devised performance (20 marks)

Each student must choose to be assessed as one of the following:

1. Performer
2. Lighting Designer
3. Sound Designer
4. Set Designer (including props)
5. Costume Designer (including make-up, hair and/or masks)
6. Puppet Designer
7. Director

Each student must choose one specialism only for all the Creating original drama content.

Skills, knowledge and understanding:

- develop their own ideas
- research relevant processes and practices of theatre making to inform their own practice
- apply what they have learnt from live theatre to their own work in practice
- collaborate with other theatre makers
- explore devising and rehearsal methods
- refine and amend work in progress
- the social, cultural and historical context in which the practitioner is/was working
- theatrical purpose and practice
- artistic intentions
- innovative nature of their approach
- working methods
- theatrical style and use of conventions

- collaboration with/influence on other practitioners

A Level Component 3: Making Theatre

- Externally assessed March/April
- Visiting examiner

30% of the total A Level marks

Content summary:
It comprises two parts:
Performance of Extract 3 (40 marks)
Reflective Report (20 marks)

Each student must choose to be assessed as one of the following:

1 Performer
2 Lighting Designer
3 Sound Designer
4 Set Designer (including props)
5 Costume Designer (including make-up, hair and/or masks)
6 Puppet Designer
7 Director

Each student may choose one, two or three specialisms for the Making theatre content.

Skills, knowledge and understanding:

- interpret texts
- create and communicate meaning
- realise artistic intention in text-based drama
- analyse and evaluate their own work.
- the social, cultural and historical context in which the practitioner is/was working
- theatrical purpose and practice
- artistic intentions
- innovative nature of their approach
- working methods
- theatrical style and use of conventions
- collaboration with/influence on other practitioners.
- the connections between theory and practice in a range of periods, theatrical styles, social, historical and cultural contexts
- the ways in which theatre makers collaborate to create theatre.

Component 1: Drama and Theatre

This component is a written exam in which students are assessed on their knowledge and understanding of how drama and theatre is developed and performed and on their ability to analyse and evaluate the live theatre work of others

The paper is divided into three compulsory sections:

- Section A: Drama through the ages
- Section B: 20th and 21st century drama
- Section C: Live theatre production.

In the exam students are expected to demonstrate knowledge and understanding of the subject content:

Theatrical processes/practices, conventions/forms/techniques, creative and artistic choices:

- practical demands of texts
- the choice and use of performance space
- patterns of stage movement
- stage positioning and configuration
- spatial relationships on stage
- performer and audience configuration
- character motivation and interaction
- performers' vocal and physical interpretation of character
- delivery of lines
- listening and response
- playing of sub-text
- development of pace, pitch and dramatic climax
- relationships between performers and audience
- design of sets, costume, makeup, lighting, sound and props
- design fundamentals such as scale, shape, colour, texture.

Construction of performance texts:

- genre and form
- structure
- language
- stage directions
- character construction
- style of play.

Performance texts social, cultural and historical contexts:

- the social, cultural and historical contexts of plays
- interpretative and performance strategies

In their answers for Section A and Section B students should:

- support their creative ideas with close reference to the text
- support design questions with sketches and/or diagrams

- include reference to the social, cultural or historical context of their selected play where the instruction is given to do so

Section A: Drama through the ages
In Section A students answer one essay question (from a choice) on one of the set plays below:

Sophocles	*Antigone*
William Shakespeare	*Much Ado About Nothing*
Carlo Goldoni	*The Servant of Two Masters*
Henrik Ibsen	*Hedda Gabler*
Bertolt Brecht	*The Caucasian Chalk Circle*
Dario Fo	*Accidental Death of an Anarchist*
Jez Butterworth	*Jerusalem*

WE WILL BE STUDYING 'ANTIGONE'.

The focus of the questions is interpretation of specific aspects of the play adopting the perspective of a performer, designer or director as appropriate to the question.

Students are permitted to refer to a clean copy of their chosen play during the exam. This must not be annotated and must not contain any additional notes, marks, alterations or inclusions. Students must not answer Section A or Section B of the exam on the same play they answer on for Section C.

Section B: 20th and 21st century drama
In Section B students answer three compulsory parts of one question on a given extract from one of the set plays below:

Federico García Lorca	*Yerma*
Tennessee Williams	*The Glass Menagerie*
Steven Berkoff	*Metamorphosis*
Caryl Churchill	*Cloud Nine*
Timberlake Wertenbaker	*Our Country's Good*
Polly Teale	*Brontë*

WE WILL BE STUDYING 'METAMORPHOSIS'.

The focus of the questions is how the extract might be interpreted in performance to create meaning for an audience. The first part of the question is to be answered from the perspective of director, the second part of the question is to be answered from the perspective of performer and the third part of the question is to be answered from the perspective of designer (lighting, sound, set, costume).

Students are permitted to refer to a clean copy of their chosen play during the exam. This must not be annotated and must not contain any additional notes, marks, alterations or inclusions.

Section C: Live Theatre Production
In Section C students answer one essay question (from a choice) on the work of theatre makers in a single live production they have experienced as an audience member as part of their course.

Students are required to demonstrate their understanding of how theatre makers collaborate to create theatre, communicating meaning to an audience through choices of form, style and convention. They are expected to refer to particular moments within the production.

They should be able to discuss a variety of aspects of one production seen giving a personal analysis and evaluation of the theatrical elements that contributed to its total effectiveness. Students are assessed on their knowledge and understanding as well as their analytical and evaluative skills.

Assessment criteria

Section A: Drama through the ages

A Band 5 (Top Band Piece) will include:

- The student's answer will be characterised by:
- Secure knowledge and insightful understanding of the theatrical processes, practices and techniques involved in interpreting and performing theatre
- Highly creative responses linking back to the focus of the question
- Coherent and creative overview of the chosen play
- Ample strategies that can be well justified and effective in conveying meaning to an audience
- A selective range of textual illustrations and/or sketches and diagrams that are entirely appropriate to the set task
- Include a strong reference to the social or cultural or historical context of the text in relation to the focus of the question.

Answers will be *detailed*, *compelling* and *fluently structured*, demonstrating **complete command** of **subject specific terminology.**

A Band 4 will include:
The student's response is focused and considered. The student's answer will be characterised by:

- Focused knowledge and considered understanding of the theatrical processes, practices and techniques involved in interpreting and performing theatre
- Reasonably creative responses linking back to the focus of the question
- Quite a cohesive creative overview of the chosen play
- Several strategies that have the potential to be quite effective for conveying meaning to an audience
- A considered selection of textual illustrations and/or sketches and diagrams that are appropriate to the set task

- Include a considered reference to the social or cultural or historical context of the text in relation to the focus of the question

Answers will be *detailed, considered* and *well-structured*, demonstrating a **strong knowledge** of **subject specific terminology.**

A band 3 answer will include:

The student's response is straightforward and pertinent. The student's answer will be characterised by:

- Straightforward knowledge and relevant understanding of the theatrical processes, practices and techniques involved in interpreting and performing theatre
- Occasionally uses creative responses to the focus of the question
- A slightly disjointed creative overview of the chosen play
- Some strategies included which have the potential to create some effects conveying meaning to an audience
- A selection of textual illustrations and/or sketches and diagrams loosely appropriate to the set task
- Useful reference to the social or cultural or historical context of the text in relation to the focus of the question

Answers will be *clear and simply structured with some thought and detail*, demonstrating **good knowledge** of **subject specific terminology**.

A band 2 answer will include: The student's response is generalised with limited coherence. The student's answer will be characterised by:

- generalised knowledge and limited coherent understanding of the theatrical processes, practices and techniques involved in interpreting and performing theatre
- limited creativity in their responses to the focus of the question
- a fragmented over-view of the chosen play
- a few strategies with limited potential to create effects for conveying meaning to an audience
- a selection of textual illustrations and/or sketches and diagrams which may be irrelevant to the set task
- limited reference to the social or cultural or historical context of the text in relation to the focus of the question.

Answers will *lack detail* and thought and may *require greater clarity of expression* and organisation at times. Answers will demonstrate **reasonable knowledge of subject specific terminology**.

A band 1 answer will include: The student's response shows little relevance and little understanding. The student's answer will be characterised by:

- little relevant knowledge and little understanding of the theatrical processes and practices involved in interpreting and performing theatre
- lack of creativity in their responses to the focus of the question
- a restricted overview of the chosen play
- insignificant strategies for conveying meaning to an audience

- insufficient or completely inappropriate support for their responses to the set task
- little or no reference to the social or cultural or historical context of the text in relation to the focus of the question.

Answers will have *very little structure*, detail or thought, demonstrating **little knowledge** of subject **specific terminology.**

Section B: 20th and 21st century drama

In Section B students answer questions on the prescribed twentieth/twenty-first century drama play they have studied as part of their course.

A BAND 5 (top band response) - The student's response is assured and perceptive. The student's answer will be characterised by:

- Secure knowledge and insightful understanding of the theatrical processes, practices and techniques involved in interpreting and performing theatre
- Highly creative responses to the printed extract that is completely in agreement with the play as a whole
- Very detailed strategies that has potential to be highly effective in conveying meaning to an audience, offering a coherent interpretation of the extract
- Sharp reference to the text and/or with sketches and diagrams that are entirely appropriate to the set task
- Purposeful reference to the social or cultural or historical context of the text in relation to the focus of the question

Answers will demonstrate a complete command of subject specific terminology. A detailed and fluently structured explanation is provided and the response is fully justified with compelling and perceptive arguments.

A BAND 4 RESPONSE - The student's response is focused and considered. The student's answer will be characterised by:

- focused knowledge and considered understanding of the theatrical processes, practices and techniques involved in interpreting and performing theatre
- Quite creative responses to the printed extract that is largely in agreement with with the play as a whole.
- Quite detailed strategies for conveying meaning to an audience, offering a unified interpretation of the extract that has the potential to be quite effective
- a thoughtful reference to the text and/or with sketches and diagrams that are appropriate to the set task
- Considered reference to the social or cultural or historical context of the text in relation to the focus of the question.

Answers will demonstrate a strong command of subject specific terminology. A detailed, considered and well-structured explanation is provided and the response offers a convincing justification.

A BAND 3 RESPONSE: The student's response is straightforward and pertinent. The student's answer will be characterised by:

- straightforward knowledge and relevant understanding of the theatrical processes, practices and techniques involved in interpreting and performing theatre
- occasionally creative responses to the printed extract that are loosely appropriate for the play as a whole
- some strategies for conveying meaning to an audience, but detail may be lacking and the interpretation of the extract may be uneven although having the potential to create some effects
- reference to the text and/or use of sketches and diagrams that are loosely appropriate to the set task
- Useful reference to the social or cultural or historical context of the text in relation to the focus of the question.

Answers demonstrate good knowledge of subject specific terminology. A clear explanation with some detail is provided, simply structured with some justification and logical thought.

A BAND 2 RESPONSE: The student's response is generalised with limited coherence. The student's answer will be characterised by:

- generalised knowledge and limited coherent understanding of the theatrical processes, practices and techniques involved in interpreting and performing theatre
- responses to the printed extract which may reveal limited creativity and may not be in keeping with the play as a whole
- a few quite vague strategies for conveying meaning to an audience and the interpretation of the extract may be fragmented with limited potential to create effects
- reference to the text and/or use of sketches and diagrams that is not relevant to the set task
- Limited reference to the social or cultural or historical context of the text in relation to the focus of the question.

Answers may demonstrate reasonable knowledge of subject specific terminology. The explanation will lack detail, thought and justification, and may require greater clarity of expression and organisation at times.

A BAND 1 RESPONSE: The student's response shows little relevance and little understanding. The student's answer will be characterised by:

- little relevant knowledge and little understanding of the theatrical processes and practices involved in interpreting and performing theatre
- responses to the printed extract which may reveal limited creativity and may be completely inappropriate for the play as a whole
- sketchy or confused strategies for conveying meaning to an audience, and the interpretation of the extract may lack effectiveness

Section C: Live Theatre Production

Students answer one question. Marks are awarded for A03 and AO4 as detailed below. The question is worth 25 marks in total. (5 marks for AO3, 20 marks for AO4)			
AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.	In order to meet AO3 the student should demonstrate knowledge and understanding of: • the form and style of the production • the aims of the production teams	AO4 Analyse and evaluate their own work and the work of others.	In order to meet AO4 the student should apply skills of analysis and evaluation to a piece of live theatre. The response should be appropriate to the focus of the question and offer:

Band 4 **4 marks** Answers in this mark range will demonstrate a strong command of subject specific terminology.	The student demonstrates **focused** knowledge and **considered** understanding of: • the form and style of the production • the aims of the production teams reflected in creative and artistic choices made • how meaning is created through the use of conventions and techniques • how performance texts are interpreted and performed for an audience.	**Band 4** **13-16 marks** A detailed and well structured analysis and evaluation is provided.	The student provides a **focused and considered** analysis and evaluation referring in **detail** to: • the design elements/performance skills used at particular moments of the production as **appropriate** to the focus of the question. • their own response to the total effectiveness of the piece as an audience member • the contribution of design elements/performance skills to the effectiveness/impact of the production.
Band 3 **3 marks** Answers in this mark range will demonstrate good knowledge of subject specific terminology.	The student demonstrates **straightforward** knowledge and **pertinent** understanding of: • the form and style of the production • the aims of the production teams reflected in creative and artistic choices made • how meaning is created through the use of conventions and techniques • how performance texts are interpreted and performed for an audience.	**Band 3** **9-12 marks** A relevant analysis and evaluation is provided, characterised by some structure.	The student provides a **straightforward and pertinent** analysis and evaluation referring in **some detail** to: • the design elements/performance skills used at particular moments of the production as **appropriate** to the focus of the question • their own response to the total effectiveness of the piece as an audience member • the contribution of design elements/performance skills to the effectiveness/impact of the production.
Band 2 **2 marks** Answers in this mark range may demonstrate reasonable knowledge of subject specific terminology.	The student demonstrates **generalised** knowledge and **limited coherent** understanding of: • the form and style of the production • the aims of the production teams reflected in creative and artistic choices made • how meaning is created through the use of conventions and techniques • how performance texts are interpreted and performed for an audience.	**Band 2** **5-8 marks** Response will lack clarity of expression and organisation.	The student provides a **generalised** analysis and evaluation, **with limited coherence**, referring in **limited detail** to: • the design elements/performance skills used at particular moments of the production with **some relevance** to the focus of the question • their own response to the total effectiveness of the piece as an audience member • the contribution of design elements/performance skills to the effectiveness/impact of the production.
Band 1 **1 mark** Answers in this mark range will demonstrate little knowledge of subject specific terminology.	The student demonstrates **little relevant** knowledge and **little** understanding of: • the form and style of the production • the aims of the production teams reflected in creative and artistic choices made • how meaning is created through the use of conventions and techniques • how performance texts are interpreted and performed for an audience.	**Band 1** **1–4 marks** Response will be unclear and disorganised.	The response provides **little relevant** analysis and evaluation referring in **negligible detail** to: • the design elements/performance skills used at particular moments of the production with **little relevance** to the focus of the question • their own response to the total effectiveness of the piece as an audience member • the contribution of design elements/performance skills to the effectiveness/impact of the production.

Component 2: Creating Original Drama

This is a practical component in which students are assessed on their ability to create and develop ideas to communicate meaning as part of the theatre making process making connections between dramatic theory and practice and apply theatrical skills to realise artistic intentions in live performance.

For this component, students must complete two assessment tasks:
• produce an individual Working notebook documenting the devising process
• contribute to a final devised, group performance.

Guidance on devising
The stimulus/stimuli for the devised piece must be chosen by students. There is no restriction on the subject matter that forms the basis of students' devising work. For example the starting point for the piece might be:

- from literature or art
- an adaptation of a poem, a folk tale, a newspaper story
- theme-based or focused on an historical event
- wholly original
- intended to educate the audience, to express a political viewpoint, to be serious or comical.

The devised piece must be informed by the work and methodologies of one of the prescribed theatre practitioners. Each student must choose a different practitioner to that chosen for Component 3. Performers and directors in the same group must select the same practitioner. Designers may select different practitioners. All practitioner choices must be compatible. It is important that the content of the devised work is entirely in line with the dramatic intentions of the chosen practitioner(s) whose methodology has been adopted.

Performer: <u>Must perform one or more character</u>
Students will be in groups of between 2-6 students with any technical/design/director students attached to these.

Students must ensure they have the opportunity to take an equal and active part in the creative and collaborative process regardless of their chosen specialism. Each pair/group is to be self-contained and totally responsible for all aspects of the devised work, which should seek to realise clear artistic intentions for an audience.

The Working notebook
Each student is required to complete a Working notebook documenting and exploring the creation, development and refinement of their ideas during the devising process. Students should illustrate the ways in which they have made connections between theory and practice throughout including:

- research they have undertaken and how this has informed their decision making
- ways in which they have applied the work and methodologies of their selected practitioner

- relevant experiences of live theatre production and how these have influenced them in the shaping and development of their piece.

The Working notebook is divided into two sections, each marked out of 20 marks:

- Section 1: Rationale and research
- Section 2: Development and refinement.

Section 1: Rationale and research

In this section students should define their inspiration for the devised piece and document their influences. They should outline their personal dramatic aims and objectives and those agreed upon by the devising group.

Students must include:

- the rationale for their starting point
- an explanation of their dramatic influences, including the influences they have drawn from their research, their chosen practitioner and live theatre productions they have experienced
- an explanation of the stylistic and contextual factors they have taken into account
- an explanation of their individual dramatic aims and intentions, identifying the connections they have made between theory and practice
- an explanation of the dramatic aims and intentions of the piece, identifying the connections they have made between theory and practice.

Section 2: Development and refinement

In this section students should explain how they developed and refined their work during the devising process, reflecting on their decision making along the way. They should demonstrate how theory has informed their practical work. Students should contrast the outcome of the final piece with their original aims and intentions, identifying how and why these changed during the devising process.

Students must include:

- an explanation of the approach they have taken in devising the piece
- an explanation of their collaborative and independent decision making in relation to their evolving ideas, detailing how these ideas were experimented with, developed and refined during the devising process. Students should identify how these ideas connect theory and practice
- an explanation of the decisions they have made in relation to the application of their theatrical skills, detailing how these skills were developed and refined in the context of devising
- an explanation of their final ideas for the devised performance, identifying how these ideas connect theory and practice
- a comparison of the outcome of the final devised performance with the initial aims and intentions for the piece, identifying key areas of change and how the devising process has shaped these changes

Assessment evidence

Details of admissible evidence types for the Working notebook are:

1) **<u>Entirely written: 800-1,200 words per section/ 3000 words in total</u>**
2) Written accompanied by annotated photographs/ sketches/ drawings/ cue-sheets: 4-7 A4 pages per section/ 20 pages in total
3) Written accompanied by audio/visual recording: 400-600 words & 4-6 mins per section/ 2000 words & 15 mins in total
4) Entirely audio/visual recording: 6-8 mins per section/ 20 mins in total

The Devised Performance
Each student is required to contribute to a devised duologue or devised group piece with duration of:

1) Duologue (2 performers)- 5-10 mins
2) Group Performance (3-6 performers)- 6-30 mins

For group performances playing time for each performance should reflect the number of performance students in the group. For example a group with six performance students should work to the upper time limit.

Students will be assessed on their:

- Level of theatrical skills
- Unity of devised piece with the dramatic intentions and methods of the chosen practitioner
- Inventiveness and originality of the work
- Success in realising individual artistic intentions

In addition each student must offer a statement of their individual dramatic intentions to justify their theatrical choices.

Teachers will provide guidance and support to students so that they are clear about the requirements of the task they need to undertake and will provide guidance to students on the suitability of their response to the task particularly.

Assessment criteria

Working Notebook (Sections 1 & 2):

Band	Mark	Descriptors
4	16–20	**Excellent** response: • Explanations given in the Working notebook evidence excellent skills in creating and developing ideas to communicate meaning through devising. • Evidence of a very sensitive and highly creative response to the stimulus. • Evidence of full development and refinement of skills and the piece. • Precise details are provided throughout. • Structure and reasoning is logical and systematic. • Responses make perceptive connections between dramatic theory and practice.
3	11–15	**Good** response: • Explanations given in the Working notebook evidence good skills in creating and developing ideas to communicate meaning through devising. • Evidence of a fully engaged response to the stimulus, demonstrating strong creativity. • Evidence of a good degree of development and refinement of skills and the piece. • A number of precise details are provided. • Structure and reasoning is clear and consistent. • Responses make considered connections between dramatic theory and practice.
2	6–10	**Reasonable** response: • Explanations given in the Working notebook evidence reasonable skills in creating and developing ideas to communicate meaning through devising. • Evidence of creative engagement with the stimulus. • Evidence of some useful development and refinement of skills and the piece. • Only some details are given and/or details may lack precision. • Structure and reasoning is present but not always clear. • Responses make some useful connections between dramatic theory and practice.
1	1–5	**Limited** response: • Explanations given in the Working notebook evidence limited skills in creating and developing ideas to communicate meaning through devising. • Evidence of a predictable response to the stimulus. • Lack of evidence regarding development and refinement of skills. • Details are rarely given and/or where details are given, are imprecise. • There is little or no structure or reasoning present. • Responses make only generalised connections between dramatic theory and practice.

Mark	Level of theatrical skills	Consonance of devised piece with dramatic intentions and methods of the chosen practitioner	Inventiveness and originality of individual's work	Success in realising individual artistic intention
5	**Exceptional** command of skill-set, demonstrating faultless execution.	**Exceptional** consonance between devised piece and dramatic intentions and methods of the chosen practitioner.	**Exceptionally** inventive and original work.	**Exceptional** success in realising individual artistic intention in a completely sustained way, engaging the audience fully throughout the performance.
4	**Excellent** command of skill-set, demonstrating near perfect execution.	**High degree** of compatibility between the devised piece and dramatic intentions and methods of the chosen practitioner.	**Highly** inventive and original work.	**Highly** successful in realising individual artistic intention in a well-sustained way, engaging the audience throughout the performance.
3	**Good** command of skill-set, demonstrating competent execution.	Devised piece has **many qualities** reflective of the dramatic intentions and methods of the chosen practitioner.	Work has many **inventive** and **original** qualities or moments.	**Largely successful** in realising individual artistic intention in a mostly focused way, engaging the audience for most of the performance.
2	**Reasonable** command of skill-set, demonstrating mainly secure execution.	**Some** compatibility between the dramatic intentions and methods of the chosen practitioner and devised piece.	**Reasonably** inventive and original ideas, demonstrating developing skills in this area.	**Reasonable** success in realising individual artistic intention, engaging the audience at a number of points during the performance.
1	**Limited** command of skill-set, demonstrating insecure execution.	**Limited** compatibility between devised piece and dramatic intentions and methods of the chosen practitioner.	**Limited** invention and originality.	**Limited** realisation of individual artistic intention, rarely engaging the audience.

Component 3: Making Theatre

This is a practical component in which students are assessed on their ability to apply theatrical skills to realise artistic intentions in live performance and analyse and evaluate their own work.

For this component students must practically explore (workshop) and interpret three key extracts each from a different play and complete two assessment tasks:

1) formally present Extract 3 to an audience
2) produce an individual Reflective report analysing and evaluating their theatrical interpretation of all three key extracts studied.

For the performance of Extract 3 students must apply the work and methodologies of one of the prescribed theatre practitioners.
Performers and directors in the same group must select the same practitioner. Designers may select different practitioners. All practitioner choices must be compatible. Students should seek to ensure that their work is fully consonant with the intentions and methods of the selected practitioner(s).

Only Extract 3 must have a prescribed practitioner applied.
Extract 1 and Extract 2 may have:

- no practitioner applied
- the same practitioner applied
- a different practitioner applied.

The extracts must be understood in the context of the whole play.

Performer: Must perform one character/interpret one role

Students must ensure that they have the opportunity to take an equal and active role in the creative and collaborative process regardless of their chosen specialism.

The performance of Extract 3
Each student is required to contribute to a monologue, duologue or a group piece.

- Monologue (one performer): 2-5 mins
- Duologue (two performers): 5-10 mins
- Group performance (3-6 performers): 6-30 mins

Students are not required to perform the full key extract. For group performances playing time for each performance should reflect the number of performance students in the group. For example a group with six performance students should work to the upper time limit.

Students will be assessed on their:

- Range & control of skills demonstrated
- Appropriateness of personal interpretation to the play as a whole
- Sensitivity of personal interpretation to the context

- Artistic intentions being realised
- Application of practitioners work/methodologies

In addition each student must offer a statement of their individual dramatic intentions to justify their theatrical choices and provide the examiner with a context for the productions he/she is assessing.

During the rehearsal process teachers will support students through the provision of workshops and provide guidance and support to students so that they are clear about the requirements of the task they need to undertake. Teachers will also provide guidance to students on the suitability of their response to the task.

The Reflective Report
Each student is required to write a Reflective report in which they analyse and evaluate their theatrical interpretation of all three key extracts studied.

Students must provide the following information on the cover sheet:
• the name of each play studied
• the playwright of each play
• the key extracts selected, indicating which one is to be performed as a final finished piece
• the specialism chosen for each extract (and if performer, the character played)
• the practitioner chosen for this component (which must be applied to the key extract performed as a final finished piece and may have been applied to the other two extracts)

For assessment students must discuss:
- o the opportunities and challenges presented by their three extracts
- o their theatrical interpretations for each key extract, including how this was informed by:
  - the genre and style of the play
  - the social, cultural and historical contexts of the play
  - the work and methodology of their selected prescribed practitioner, where appropriate
- o how successful their theatrical interpretations are in fulfilling their aims and communicating intended meaning, during the workshopping of material.

The report must be completed before the final assessed performance of Extract 3 takes place. Students are not required to reflect on a final performance, only on their workshopped theatrical interpretations.

Assessment evidence
The Reflective report must be presented as a written document: 2,000-3,000 words in total

Assessment criteria

Reflective Report:

Band	Mark	Descriptors
5	17–20	**Assured and perceptive** analysis and evaluation referring in precise detail to their theatrical interpretation of all three extracts. Compelling and fluently structured.
4	13–16	**Focused and considered** analysis and evaluation referring in detail to their theatrical interpretation of all three extracts. Detailed and well structured.
3	9–12	**Straightforward and pertinent** analysis and evaluation referring in detail in places to their theatrical interpretation of all three extracts. Relevant with some structure.
2	5–8	**Generalised** analysis and evaluation referring in limited detail to their theatrical interpretation of all three extracts. Lacking in clarity of expression and organisation.
1	1–4	**Little relevant** analysis and evaluation referring in negligible detail to their theatrical interpretation of all three extracts. Unclear and disorganised.

Extract 3 (Part A):

Band	Mark	Descriptors
5	21–25	**Exceptional** contribution to performance: • An outstanding range of skills are demonstrated. • Skills are deployed with complete control and in an exceptionally effective way. • Personal interpretation is exceptionally appropriate to the play as a whole. • Personal interpretation is exceptionally sensitive to context. • Artistic intentions are completely achieved to exceptional effect, engaging the audience fully throughout the performance.
4	16–20	**Excellent** contribution to performance: • An extensive range of skills are demonstrated. • Skills are deployed precisely and in a highly effective way. • Personal interpretation is entirely appropriate to the play as a whole. • Personal interpretation is highly sensitive to context. • Artistic intentions are entirely achieved, engaging the audience throughout the performance.
3	11–15	**Good** contribution to performance: • Wide range of skills are demonstrated. • Skills are deployed confidently and in a mostly effective way. • Personal interpretation is mostly appropriate to the play as a whole. • Personal interpretation is mostly sensitive to context. • Artistic intentions are mostly achieved, engaging the audience for most of the performance.
2	6–10	**Reasonable** contribution to performance: • Fair range of skills are demonstrated. • Skills are deployed earnestly with effectiveness in places. • Personal interpretation has some relevance to the play as a whole. • Personal interpretation is sensitive to context in places. • Artistic intentions are only partly achieved, engaging the audience at a number of points during the performance.
1	1–5	**Limited** contribution to performance: • Narrow range of skills are demonstrated. • Skills are deployed uncertainly with little effectiveness. • Personal interpretation lacks appropriateness for the play as a whole. • Personal interpretation lacks sensitivity to context. • Very few, or no, artistic intentions are achieved, rarely engaging the audience.

Extract 3 (Part B):

Band	Marks	Descriptors
5	13–15	**Exceptional** application of practitioner's work/methodologies: • Personal interpretation is wholly consistent with the practitioner's dramatic intentions and methods. • Features of the chosen practitioner's work and methodologies are evident throughout. • Application of the practitioner's work and/or methodologies is wholly effective.
4	10–12	**Excellent** application of practitioner's work/methodologies: • Personal interpretation is highly consistent with the practitioner's dramatic intentions and methods. • Features of the chosen practitioner's work and methodologies are evident frequently. • Application of the practitioner's work and/or methodologies is highly effective.
3	7–9	**Good** application of practitioner's work/methodologies: • Personal interpretation is consistent with the practitioner's dramatic intentions and methods. • Features of the chosen practitioner's work and methodologies are evident in a number of places. • Application of the practitioner's work and/or methodologies is effective.
2	4–6	**Reasonable** application of practitioner's work/methodologies: • Personal interpretation is partially consistent with the practitioner's dramatic intentions and methods. • Features of the chosen practitioner's work and methodologies are evident occasionally. • Application of the practitioner's work and/or methodologies is partially effective.
1	1–3	**Limited** application of practitioner's work/methodologies: • Personal interpretation lacks consistency with the practitioner's dramatic intentions and methods. • Features of the chosen practitioner's work and methodologies are rarely evident. • Application of the practitioner's work and/or methodologies lacks effectiveness.

Performers

Students who have chosen performing as a specialism are expected to:
•learn how to interpret characters or develop roles that contribute positively to the overall effect of the performance and are fully aligned with the dramatic aims of the group
• develop vocal skills and techniques including the appropriate use of vocal expression, regional or national accent, clarity of diction, pace, pitch, pause, projection, intonation, inflection and rhythm; verse-speaking
• develop physical skills and techniques including the appropriate use of movement, body language, posture, gesture, gait, agility, synchronisation, fluidity
• develop facial expression and techniques including for example eye contact, listening and response, expression of mood
• develop skills and techniques in ensemble playing showing awareness of spatial relationships; choral work
• develop understanding of the configuration of the performer/audience relationship
• develop interpretative skills and invention to communicate meaning

Prescribed Practitioners

For Component 2 students must select a practitioner from the list below.
For Component 3 students must select a different practitioner from the same list.

Practitioner	Active	Broad approach or role
Mike Alfreds	Contemporary	Actor centred/truth in performance
Antonin Artaud	Early 20th century	Theatre of Cruelty
Steven Berkoff	Contemporary	Expressionism/physical theatre
Alecky Blythe	Contemporary	Verbatim theatre maker
Augusto Boal	Late 20th century	Theatre of the Oppressed
Bertolt Brecht	Early 20th century	Political/epic theatre
Peter Brook	Contemporary	Wide spectrum of approaches
Bruiser Theatre Company	Contemporary	Physical/actor orientated
Alison Chitty	Contemporary	Costume and set designer
Complicite	Contemporary	Physical theatre
Paule Constable	Contemporary	Lighting designer
Gordon Craig	Early 20th century	Designer
Bob Crowley	Contemporary	Costume and set designer
DV8	Contemporary	Physical/verbatim theatre/multimedia
Declan Donnellan	Contemporary	Director
Gregory Doran	Contemporary	Director
Eclipse	Contemporary	Black-led company
Marianne Elliott	Contemporary	Director
Polly Findlay	Contemporary	Director
Dario Fo & Franca Rame	Contemporary	Political/comic theatre
Forkbeard Fantasy	Contemporary	Multimedia
Frantic Assembly	Contemporary	Physical theatre
Gareth Fry	Contemporary	Sound designer
Gecko	Contemporary	Stylised/physical theatre
John Godber	Contemporary	Political comedy
Rupert Goold	Contemporary	Director
Graeae Theatre Company	Contemporary	Performers with disabilities
Jerzy Grotowski	Mid 20th century	Poor theatre
Handspring Puppet Company	Contemporary	Puppetry
Headlong	Contemporary	Innovative ensemble theatre

Practitioner	Active	Broad approach or role
Nicholas Hytner	Contemporary	Director
Nicholas Kent	Contemporary	Verbatim theatre
Kneehigh Theatre	Contemporary	Multi-disciplined/storytelling/physical theatre
Ralph Koltai	Late 20th century	Designer
Mike Leigh	Contemporary	Character based devising
Phyllida Lloyd	Contemporary	Director
David Mamet	Contemporary	Director
John McGrath	Mid 20th century	Socio-political/site specific theatre
Vsevolod Meyerhold	Early 20th century	Constructivism
Bill Mitchell	Contemporary	Site specific theatre, set and costume designer
Katie Mitchell	Contemporary	Naturalism/multimedia
John Napier	Contemporary	Sets and costume designer
Rufus Norris	Contemporary	Director
Richard Pilbrow	Mid 20th century	Lighting
Tom Piper	Contemporary	Designer
Mic Pool	Contemporary	Sound designer
Propeller	Contemporary	All male company
Punchdrunk	Contemporary	Immersive theatre
Malcolm Rippeth	Contemporary	Lighting designer
Josie Rourke	Contemporary	Director
Shared Experience	Contemporary	Expressionism
Rae Smith	Contemporary	Set and costume designer
Max Stafford-Clark	Contemporary	Political/ensemble theatre
Konstantin Stanislavski	Late 19th, early 20th century	Naturalism
Talawa	Contemporary	Black-led company
Tamasha	Contemporary	Multiculturalism in Britain/British Asian influences
Julie Taymor	Contemporary	Director, set and costume designer
Theatre Alibi	Contemporary	Storytelling theatre
Polka Theatre	Contemporary	Children's theatre
Deborah Warner	Contemporary	Director
1927	Contemporary	Multimedia

Sample Paper

Section A: Drama through the ages

Answer **one** question from this section.

Brecht: *The Caucasian Chalk Circle*

OR

0 9 As a director **or** designer, discuss the production methods you would employ in **at least two** sections of the play in order to reinforce the political or social message required of the play.

You must make specific reference to the social, cultural and/or historical context of *The Caucasian Chalk Circle* in your answer.

[25 marks]

OR

1 0 As a performer in a multi-role production of the play, discuss how you would perform Natella Abashvilli (The Governor's Wife) in one section and The Singer in another section, in order to create specific effects for the audience.

You must make specific reference to the social, cultural and/or historical context of *The Caucasian Chalk Circle* in your answer.

[25 marks]

Fo: *Accidental Death of an Anarchist*

OR

1 1 As a director, **or** as a performer playing Inspector Bertozzo, discuss the production or performance methods you would employ in **at least two** sections of the play in order to create the sense of farce required by the play.

You must make specific reference to the social, cultural and/or historical context of *Accidental Death of an Anarchist* in your answer.

[25 marks]

OR

1 2 As a designer, discuss your set design ideas for the play. How would your design ideas be used by the performers in **at least two** sections in order to create your preferred effects?

You must make specific reference to the social, cultural and/or historical context of *Accidental Death of an Anarchist* in your answer.

[25 marks]

Section B: 20th and 21st century drama

Answer **one** question from this section. Answer all three parts of your chosen question.

Question 17 Berkoff: *Metamorphosis*

Answer all parts of this question. You must make specific reference to the social, cultural and/or historical context of *Metamorphosis* in your answers and ensure that your interpretative ideas are appropriate to the play as a whole.

1 7 . 1 Explain and justify how you would direct the performers from **line 53** to **line 108** of the printed extract in order to demonstrate the attitude of the lodgers to the family.

[10 marks]

AND

1 7 . 2 As a performer, explain and justify how you would perform the role of Mr Samsa in order to demonstrate your understanding of Berkoff's intended style of acting.

[10 marks]

AND

1 7 . 3 As a designer, outline your ideas for lighting or sound for this extract. Explain and justify how these would help to create your preferred effects at this point in the play.

[10 marks]

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Berkoff: *Metamorphosis*

The following extract relates to Question 17 of Section B of the exam paper.

From Phase 3
Page 113 – 116

Phase Three

MR. S: Work, Gregor. Time to get up.

[Image – the beetle dissolves, the limbs disconnect. Dreamlike, GREGOR walks to work, MR. SAMSA hangs upside down in the cage, the pace increases, maddens.]

GRETA: Time, Gregor –four a.m. – you must catch the five a.m. train.

MR. S: *[Pulls GREGOR out of cage.]* Pack your samples – come on Gregor, don't be lazy.

[GREGOR now starts walking on the spot.]

MRS. S: He works so hard – he's good to us.

GRETA: You must hurry, Gregor, hurry – I need violin lessons.

MRS. S: Only five years to go, Gregor.

GREGOR: Yes!

MR. S: What will the Chief Clerk say if you're late?

GREGOR: Yes!

MRS. S: Oh, Gregor, hurry! Hurry! Hurry!

[They repeat their phrases faster and faster. FATHER is in the cage now – whipping him on – MOTHER and GRETA have stood on their stools as if on a grandstand. GREGOR moves faster – the heartbeat accelerates – suddenly GREGOR's movements become jerky, mechanical. He breaks into a run – but a strange hideous run like a beetle scurrying along with a ball of dung – he now moves as a sprinter, so fast it seems his heart will burst. He stops, exhausted. FATHER draws his arm back to the whine of the women and throws his apple. GREGOR screams, transfixed – a single spot emphasizes his agony – slowly his body transforms itself, trembling jerkily into SAMSA/INSECT – his arms crossed – fingers bent like hooks – he collapses over a stool – he now appears less human than insect – the FAMILY come downstage and look at him as if witnessing a street accident – they whisper in unin-

volved concern. GRETA and FATHER walk to their sleeping positions. MOTHER above, takes him slowly back to his cage.]

MRS. S: Don't worry, Gregor – you're not being forgotten by your old mother – she'll look after you if nobody else does – have it all clean for you to roam around in – don't worry, we won't have a charlady in here – nobody'll have to see you. You'll soon be well – I can feel it – as soon as the weather starts to break and the cold winds go – we'll have a bit of spring in the air and one morning you will wake up and see that it's been a nasty dream.

[*Image – MRS. SAMSA takes him back to his room – gently reassuring this is* GREGOR *– tired, old.*]

[*End of dream sequence. Fade to darkness. Silence. The lights hard up, morning.*]

[*Three loud knocks.*]

MR. S: That will be the lodgers for the room!

[*These* THREE LODGERS *can be played by one.*]

MRS. S: Lodgers!

MR. S: Cash!

MRS. S: Lodgers!

GRETA: Shoes!

MRS. S: Lodgers!

MR. S: Beer!

MRS. S: Lodgers!

GRETA: Books!

MRS. S: Lodgers!

MR. S: Cigars!

MRS. S: Lodgers!

GRETA: Clothes!

MRS. S: [*ecstatic*] Lodgers ... Sir, do come in.

[*Three men in white harlequins' masks behind each other in exact step as if one person. They copy each other's every move – over-react to everything – concerned for their welfare totally and are greedy. The pig faces of the harlequin masks exactly externalize their inner state. They move fast, acrobatically and energetically.*]

1ST L: It's warm.

2ND L: Pleasant.

3RD L: A little cramped, but it'll do.

[*They all take the family stools.*]

MRS. S: We'll try and make it comfortable.

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MR. S: It's a very friendly household – say the word and we'll do our best.
GRETA: [*giggling*] What funny faces!
MRS. S: Ssshhh!
1ST L: We'd like to be called at eight o'clock.
2ND L: Prompt!
3RD L: Breakfast hot and ready at eight fifteen!
2ND L: Prompt!
1ST L: Coffee, rolls and cheese.
2ND L: Marmalade, if you please.
3RD L: And toast.
MRS. S: I think we'll manage that all right.
1ST L: We're sticklers for order.
2ND L: Especially in the kitchen.
3RD L: Can't bear slovenliness.
MRS. S: You tell us what you need.
1ST L: When we've examined our quarters.
2ND L: We'll tell you all of our objections.
MR. S: [*uncomfortably*] Hmmph! [*clearing his throat*] There's er ... one thing you should know before you make a decision.
1ST L: Yes?
MR. S: We ... er ... keep a pet in the back room.
ALL L'S: Oh yes?
MR. S: I wondered if that would bother you?
ALL L'S: Oh no, we're fond of pets.
MRS. S: I'll show you to your quarters and then you can have some supper. [*She takes them out ... as she returns*] They seem quite ...
MR. S: I hope they don't ... [*indicates GREGOR's room.*]
MRS. S: I shouldn't think they'd ...
MR. S: Mind?
MRS. S: No!
MR. S: Let's hope he doesn't ...
MRS. S: Of course he won't.

END

Section C: Live theatre production

Answer **one** question from this section with reference to **one** live production that you have seen.

At the beginning of your answer you must state the name of the piece; the name of the company and/or director; the date that you saw the production and the venue you attended.

You should also state the medium of the production:
live theatre or live theatre streamed or digital theatre.

EITHER

2 1 Briefly explain how live **and/or** recorded sound was used to create or change the mood or atmosphere at particular moments. Analyse and evaluate how this contributed to the total dramatic effectiveness of the production.

[25 marks]

OR

2 2 Briefly explain the effects created by a non-naturalistic approach to costume design at particular moments. Analyse and evaluate how this contributed to the total dramatic effectiveness of the production by referring to **two or three** specific designs.

[25 marks]

OR

2 3 Briefly explain the effects created by the performers' use of physical skills at particular moments. Analyse and evaluate how the performers' physical work contributed to the total dramatic effectiveness of the production.

[25 marks]

OR

2 4 Briefly explain the ways in which **one or more** performer(s) used their performance skills in order to convey emotions at particular moments. Analyse and evaluate how this contributed to the total dramatic effectiveness of the production.

[25 marks]

Suggested reading/resources

Benedetti J – *The Art of the Actor* (Methuen Drama, 2005)
ISBN 9780413773364

Benedetti J – *Stanislavski: An Introduction* (Methuen Drama, 1982)
ISBN 9780413500304

Elsam P – *Acting Characters* (Methuen Drama, 2006)
ISBN 9780713675863

Kustow M – *Theatre@Risk* (Methuen Drama, 2000)
ISBN 9780413738202

Lepage R – *Connecting Flights* (Methuen Drama, 1997)
ISBN 978 0413 706904

Schumacher C (editor) - *Artaud on Theatre* (Methuen Drama, 2001)
ISBN 9780413737700

Howl, J – *100 Exercises to get you into Drama School* (Methuen Drama, 2008) ISBN 9781408101322

Kohlhaas, K – *The Monologue Audition* (Nick Hern Books, 2000)
ISBN 9781854596086

Rodenburg P – *The Actor Speaks* (Methuen Drama, 1998)
ISBN 9780413700308

www.edexcel.com/gcedrama

www.imagi-nation.com/moonstruck

http://hellenicbookservice.com/

www.nationaltheatre.org.uk

www.rsc.org.uk

www.stagework.org.uk

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