

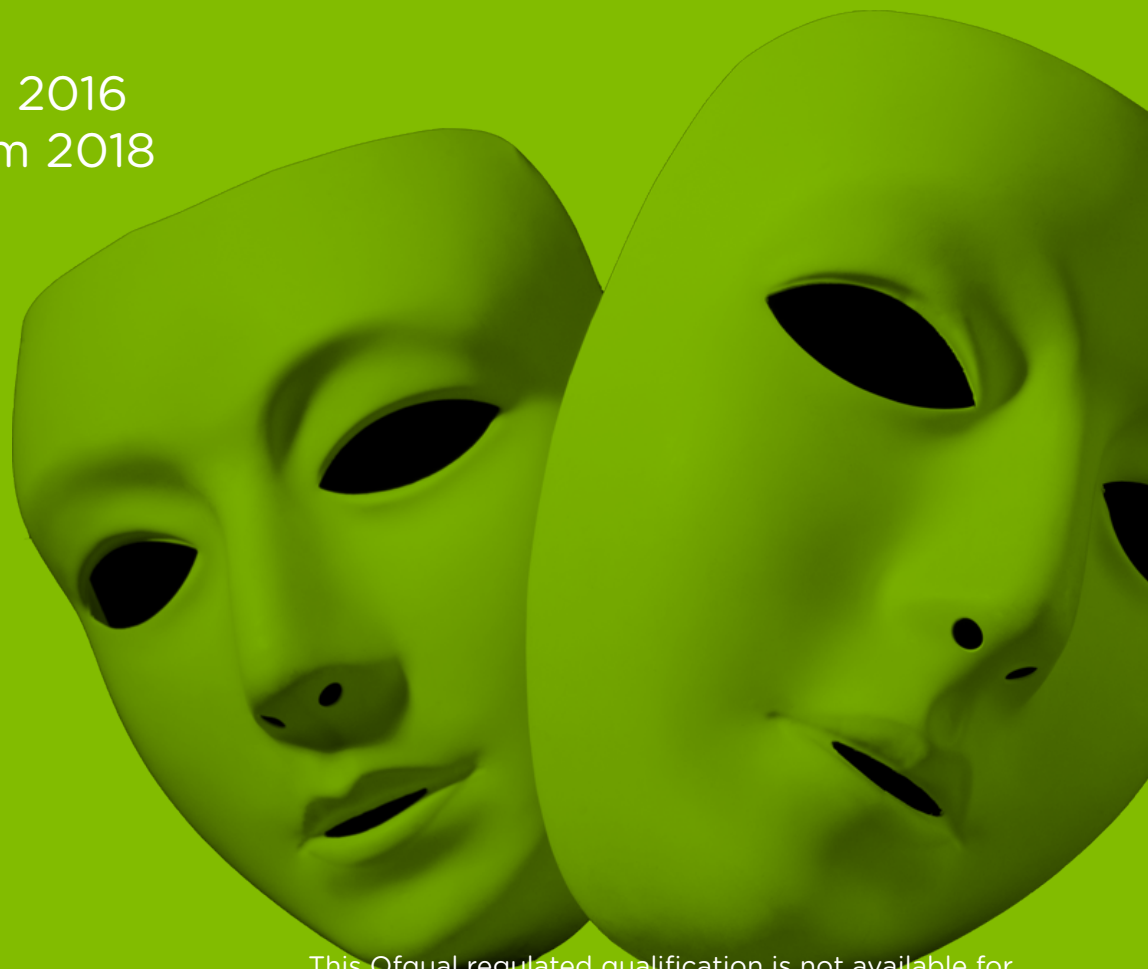
GCSE

# WJEC Eduqas GCSE in DRAMA

ACCREDITED BY OFQUAL

## SPECIFICATION

Teaching from 2016  
For award from 2018







# WJEC Eduqas GCSE (9-1) in DRAMA

For teaching from 2016  
For award from 2018

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# GCSE DRAMA

## SUMMARY OF ASSESSMENT

### Component 1: Devising Theatre

**Non-exam assessment: internally assessed, externally moderated  
40% of qualification**

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

Learners participate in the creation, development and performance of a piece of devised theatre using **either** the techniques of an influential theatre practitioner **or** a genre, in response to a stimulus set by WJEC.

Learners must produce:

- a realisation of their piece of devised theatre
- a portfolio of supporting evidence
- an evaluation of the final performance or design.

### Component 2: Performing from a Text

**Non-exam assessment: externally assessed by a visiting examiner  
20% of qualification**

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

Learners study **two** extracts from the **same** performance text chosen by the centre.

Learners participate in **one** performance using sections of text from **both** extracts.

### Component 3: Interpreting Theatre

**Written examination: 1 hour 30 minutes  
40% of qualification**

#### Section A: Set Text

A series of questions on **one** set text from a choice of five:

1. ***The Tempest***, William Shakespeare
2. ***The Caucasian Chalk Circle***, Bertolt Brecht
3. ***Hard to Swallow***, Mark Wheeler
4. ***War Horse***, Michael Morpurgo, adapted by Nick Stafford
5. ***DNA***, Dennis Kelly.

#### Section B: Live Theatre Review

**One** question, from a choice of two, requiring analysis and evaluation of a given aspect of a live theatre production seen during the course.

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

**Qualification Accreditation Number: 601/8420/6**

# GCSE DRAMA

## 1 INTRODUCTION

### 1.1 Aims and objectives

The WJEC Eduqas GCSE in Drama offers a broad and coherent course of study which enables learners to:

- apply knowledge and understanding when making, performing and responding to drama
- explore performance texts, understanding their social, cultural and historical context including the theatrical conventions of the period in which they were created
- develop a range of theatrical skills and apply them to create performances
- work collaboratively to generate, develop and communicate ideas
- develop as creative, effective, independent and reflective learners able to make informed choices in process and performance
- contribute as an individual to a theatrical performance
- reflect on and evaluate their own work and that of others
- develop an awareness and understanding of the roles and processes undertaken in contemporary professional theatre practice
- adopt safe working practices.

The WJEC Eduqas GCSE in Drama is an exciting, inspiring and practical course. The specification promotes involvement in and enjoyment of drama, as performers and/or designers. Additionally it provides opportunities to attend live theatre performances and to develop skills as informed and thoughtful audience members.

Through following this specification, learners will be given opportunities to participate in and interpret their own and others' drama. Learners have the option to work practically as performers and/or designers in Components 1 and 2.

Learners will investigate a practitioner or genre of drama, work collaboratively to develop ideas to communicate meaning and experiment with dramatic conventions, forms and techniques to produce and realise a piece of original theatre. They will also have the opportunity to participate in the performance of an extract from a play text. Learners will demonstrate their knowledge and understanding of drama, including their ability to interpret texts for performance, in a written examination. However, in preparation for this assessment, learners are encouraged to study their chosen text practically as a performer, designer and director.

## 1.2 Prior learning and progression

There are no previous learning requirements for this specification. Any requirements set for entry to a course based on this specification are at the school/college's discretion.

This specification builds on subject content which is typically taught at key stage 3 and provides a suitable foundation for the study of drama at either AS or A level. In addition, the specification provides a coherent, satisfying and worthwhile course of study for learners who do not progress to further study in this subject.

## 1.3 Equality and fair access

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

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

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

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

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

## 2. SUBJECT CONTENT

The WJEC Eduqas GCSE Drama specification is designed to give learners a broad and balanced experience of drama. The specification is designed to integrate knowledge and understanding of how drama and theatre is developed and performed across a range of dramatic activities. Across the three components learners will study:

- **one** complete performance text
- **two** extracts from a second contrasting performance text placed within the context of the whole text
- **either** the techniques of an influential theatre practitioner **or** the characteristics of a genre of drama.

Learners will have the opportunity to work practically as designers **and/or** performers on:

- **one** devised performance using the techniques or characteristics of their chosen theatre practitioner or genre
- **one** performance based on the second contrasting performance text using sections of text from the **two** extracts.

In Components 1 and 2, learners are given the opportunity to develop acting **and/or** design skills as appropriate to their interests and facilities available in the centre. Learners may choose the same skill for each component, or a different skill for each component. Learners must choose from the list below:

- performing
- lighting design
- sound 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 must also know and understand the roles of performer, designer and director, and participate in theatre as an audience member.

## 2.1 Component 1

### Devising Theatre

Non-exam assessment: internally assessed, externally moderated

40% of qualification

60 marks

Learners are required to devise a piece of original theatre in response to a stimulus, using **either** the techniques of an influential theatre practitioner **or** the characteristics of a genre of drama.

### Group arrangements

Learners choose to be assessed on **either** acting **or** design. Learners choosing design must work with a group of actors. It is not necessary for all acting groups to work with designers. Learners choosing design must pick **one** option from the list below:

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

Learners work in groups of between **two** and **five** actors. Each group may have up to **four** designers, each offering a **different** design skill. Designers must contribute fully to the creation of the piece of theatre. Centres must give careful consideration to the size of groups and choice of genre or practitioner, ensuring that all learners, including designers, are able to fully demonstrate their skill. Centres should also ensure that the group sizes and the choice of practitioner or genre allow learners to adopt safe working practices.

This component involves devising and realising work for performance and evaluating the final piece of theatre.

### 1. Devising

Learners choose **one** stimulus from a list of four supplied annually by WJEC. There are example stimulus materials in Appendix A. The stimulus materials will always consist of:

- a quotation
- a song
- a picture
- a concept or statement.

Learners devise a piece of theatre in response to the stimulus which demonstrates **either** the techniques of a theatre practitioner **or** the dramatic characteristics of a specific genre of the learner's choice. Learners create and develop ideas to communicate meaning to an audience by:

- researching and developing ideas using the techniques or characteristics of the practitioner or genre
- rehearsing, amending and refining the work in progress.



All learners should consider the following when devising their piece of theatre:

- structure
- theme/plot
- form and style
- language/dialogue.

Learners choosing **performing** should consider how meaning is communicated through the following, as appropriate to the piece of theatre:

- performance conventions
- use of space and spatial relationships on stage, including the choice of stage (e.g., proscenium arch, theatre in round, traverse or thrust)
- relationships between performers and audience
- design elements including lighting, sound, set and costume
- the physical and vocal interpretation of character.

Learners choosing **design** should consider how meaning is communicated through the following, as appropriate to the piece of theatre:

- **Lighting design**
  - intensity/strength
  - focus
  - angle
  - special effects
  - colour
  - gobos
  - types of lantern
- **Sound design**
  - music
  - sound effects
  - live sounds
  - recorded sounds
  - volume
  - reverb/echo
  - sound sources including position on stage
  - amplification
- **Set design (including props)**
  - choice of stage
  - backdrop/cyclorama
  - set dressing
  - props
  - furniture
  - colour
  - use of space
  - entrances and exits
  - sight lines
- **Costume design (including hair and make-up)**
  - choice and use of materials/fabrics
  - garments
  - hairstyles
  - wigs
  - make-up
  - accessories
  - colour/pattern.

Teachers may provide guidance to candidates in relation to the research, creation, development, amendment and refinement of their devised performance or design. Section 3.2 of this specification outlines the guidance permitted.

Learners must produce a portfolio of supporting evidence which demonstrates the research, creation and development of ideas. This is a working record and therefore should be compiled **during** the process and edited to ensure an appropriate focus.

The evidence should focus on **three stages** which are significant to the development of the devised piece of theatre. The three stages should demonstrate:

1. how ideas have been researched, created and developed in response to the chosen stimulus
2. how ideas from the chosen practitioner/genre have been incorporated in the piece to communicate meaning
3. how ideas have been developed, amended and refined during the development of the devised piece.

For each stage, candidates must provide illustrative material (as listed below) and a commentary, which may include annotations on the illustrative material. The commentary for each stage should be approximately 250 words and total 750 to 900 words for the complete portfolio.

Candidates may also produce their portfolio as a suitably edited blog (between 750 and 900 words), as an audio-visual recording, including the illustrative material, or an audio commentary on the illustrative material. Audio and audio-visual portfolios should be between **six** and **nine** minutes.

Illustrative material may include any of the following:

- sketches
- photographs
- ground plans
- diagrams
- storyboards
- mood boards
- sections of script
- 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.

The portfolio is intended to highlight the creative and developmental process of devising the piece of theatre. It is not intended to be a full record of the rehearsal period, and learners should choose carefully the evidence which best supports the **three** significant stages of development of their piece of theatre.

## 2. Realising

Learners realise their piece of theatre. The length of the piece will depend on the number of actors in the group and should be as follows:

Group of two actors:	5-10 minutes
Group of three actors:	7-12 minutes
Group of four actors:	9-14 minutes
Group of five actors:	11-16 minutes.

Each actor must interact with other performers and/or the audience **for a minimum of five minutes**.

Designers must realise their design in performance. However, as it is the design itself which is assessed, the technical equipment may be operated by someone else.

The following is a list of **minimum requirements** for the realisation of each design option.

### **Lighting design**

- 5 different states using, for example, different:
  - colours
  - angles
  - strengths
  - specials

### **Sound design**

- 5 different cues using, for example:
  - recorded sound effects
  - effects used at source
  - atmospheric sound effects
  - specials

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

- set created for performance of one group
- set dressed appropriately
- props for the performance of chosen group

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

- 2 full costumes, hair and make-up for 2 different characters

Learners choosing design must also, as part of the supporting evidence, submit the following evidence of the final design, as appropriate to the skill (this is not an exhaustive list).

### **Lighting design**

- cue sheets
- lighting plot

### **Sound design**

- cue sheets
- sound plot

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

- set model
- ground plan
- photographs of set

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

- final design sketches/photographs of costume, hair and make-up

### 3. Evaluating

Learners evaluate the final performance or design under supervised conditions. Learners will indicate their chosen stimulus and chosen practitioner or genre. There will be **three** main sections to the evaluation in which learners:

1. analyse and evaluate **either** their interpretation of character/role **or** their realisation of design in the final performance.
2. analyse and evaluate how **either** their own performance skills **or** their own design skills contributed to the effectiveness of the final performance
3. analyse and evaluate their individual contribution to the final performance, including how effectively they fulfilled their initial aims and objectives (referring back to stimulus and practitioner/genre).

Learners will have 1 hour 30 minutes to complete the evaluation.

Learners may have access to two sides of A4 in bullet point notes when writing the evaluation. The notes must be handed in with the evaluation.

#### Assessment

This component assesses:

- **Devising:** *create and develop ideas to communicate meaning for performance* (AO1, 30 marks). This is assessed through the portfolio of supporting evidence.
- **Realising:** *apply theatrical skills to realise artistic intentions* (AO2, 15 marks). This is assessed through the performance or design (realised in performance).
- **Evaluating:** *analyse and evaluate their own work* (AO4, 15 marks). This is assessed through a written evaluation completed under supervised conditions.

Each learner must produce the following:

1. a performance or design, recorded audio-visually from the audience perspective<sup>1</sup>
2. a portfolio of supporting evidence
3. an evaluation.

Additional information about arrangements for non-exam assessment can be found in section 3.2. Guidance on approaches to, and assessment of, this component can be found in appendix A. This includes:

- a list of sample stimulus materials
- a list of suitable practitioners and genres
- assessment grids for Component 1
- guidance on the assessment of Component 1.

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

## 2.2 Component 2

### Performing from a Text

Non-exam assessment: externally assessed by a visiting examiner

20% of qualification

60 marks

Learners are required to participate in a performance from a text. Learners will gain a deeper understanding of how to interpret a text for performance and realise artistic intentions.

### Group arrangements

Learners may choose to be assessed on **either** acting **or** design. Learners are assessed on the final performance or design only. Learners choosing design must work with a group of actors. It is not necessary for all acting groups to work with designers. Learners choosing design must pick **one** option from the list below:

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

Learners work in groups of between **two** and **four** actors. Each performance may have up to **two** designers, each offering a **different** design skill. Designers must contribute fully to the creation of the piece of theatre. Centres must give careful consideration to the size of groups and the choice of text, ensuring that all learners, including designers, are able to fully demonstrate their skill. Centres should also ensure that the group sizes and choice of texts allow learners to adopt safe working practices.

### Selecting a text for performance

Learners are required to study **two** 10 minute extracts, within the context of the whole text, from **one** performance text of their own choice. The extracts studied must be key extracts from the text selected for study: they must each represent a scene or moment that is significant to the text as a whole. Texts must be studied to gain a practical understanding of drama. A list of suitable texts is provided in Appendix B. However, learners may choose a different text. The text must be one which has been professionally commissioned **and/or** professionally produced and must contrast with the text chosen for Component 3 to enable learners to gain a broad and varied experience of drama at GCSE. The criteria for selecting appropriately contrasting texts for Component 2 and Component 3 are listed below.

- The texts must be written by different playwrights.
- The texts must be from culturally different time periods (as indicated in the table on page 12).
- The texts must contrast in theme (as indicated in the table on page 12).

Please see the table below for playwrights, cultural time periods and themes which must be avoided when selecting texts for Component 2.

<b>Component 3 text</b>	<b>Selection of Component 2 text <i>Playwright, time period and theme which must be avoided</i></b>
<i>The Tempest (1611)</i>	<b>Playwright: Shakespeare</b> <b>Time period: 1590 - 1625</b> <b>Theme: Loss, autocratic power and reconciliation</b>
<i>The Caucasian Chalk Circle (1944)</i>	<b>Playwright: Brecht</b> <b>Time period: 1930 - 1955</b> <b>Theme: Political oppression and resistance</b>
<i>Hard to Swallow (1989)</i>	<b>Playwright: Mark Wheeler</b> <b>Time period: 1980 - 2000</b> <b>Theme: Anorexia and social pressures on teenagers</b>
<i>War Horse (2007)</i>	<b>Playwright: Nick Stafford</b> <b>Time period: 2000 - 2020</b> <b>Theme: Courage in the face of the atrocities of war</b>
<i>DNA (2007)</i>	<b>Playwright: Dennis Kelly</b> <b>Time period: 2000 - 2020</b> <b>Theme: Teenage gangs and the social pressures underlying them</b>

It is not necessary for all learners in the teaching group to study extracts from the same performance text. Centres should encourage learners to choose texts which suit their interests and abilities, whilst ensuring a broad and balanced experience of drama. Centres should equally consider the combinations of learners within each teaching group when selecting appropriate texts. As with the texts listed in Appendix B, texts must be chosen to allow performers to demonstrate a consistency and/or development of character, and design candidates to employ a range of techniques to create an appropriate mood and atmosphere across the two extracts.

Centres should note that where the criteria for selecting appropriately contrasting texts are not adhered to, a penalty will be applied (see section 3.2).

This component consists of preparing for performance and realising.

## 1. Preparing for performance

Learners create a performance or design using sections of text from **both** of the 10 minute extracts. Learners must demonstrate an understanding of the playwright's intentions when interpreting the text for performance. Learners must consider the following when preparing their performance or design.

- The performance need not use the full 20 minutes studied (see 'Realising' below for performance times) but must demonstrate understanding of both extracts.

- The performance must contain an appropriate amount of text from **each** 10 minute extract to make a coherent interpretation in performance. This may be split equally between the two extracts or in any other way appropriate to the text and the performance. For example, in a 12 minute performance it might be desirable to have one 8 minute section followed by 4 minutes from later in the text to bring it to a conclusion. Or conversely, it might be preferable to have a 3 minute introductory section followed by 9 minutes from later in the text.
- The text may be edited to create one coherent interpretation, but must not contain any additional dialogue or characters. The group may have additional non-assessed supporting actors with small roles where necessary.
- The performance may contain monologues but cannot consist solely of monologues. For example, the piece could contain a duologue taken from one 10 minute extract plus two monologues from two different 10 minute extracts from the same text. Or, in a group of four, learners may select one extract for four actors and two separate extracts for two groups of two actors.
- Where an acting group is using more than two 10 minute extracts, as exemplified above, learners opting for design must create a design for the whole piece.
- Designs should complement the text and also show consistency and/or progression in the content. For example, a full costume change might not be necessary, but the addition of an item to show a change in circumstance/time might well be appropriate; a lighting designer might change the colour to reflect a different time of day; a sound designer might modify the settings to reflect a change of mood and a set designer might alter small details to indicate the passing of time.
- The performance or design must show consistency and/or development of character/theme, as appropriate to the role, between the two extracts.
- It is not advisable to play a character of a different gender in a **naturalistic style**, e.g. for a boy to play the part of a mother, as this may disadvantage the learner in the application of physical and vocal skills. However, it is permitted to change the gender of a character, where this doesn't change the meaning of the text. Multi-roling, where this is a feature of the style of the piece, may also be used.
- Teachers may provide guidance to candidates in relation to their performance or design. Section 3.2 of this specification outlines the guidance permitted.

## 2. Realising

The piece must be performed live for a visiting examiner on a date agreed with the centre between January and May. The length of the piece will depend on the number of actors in the group and should be as follows:

Group of two actors:	5-10 minutes
Group of three actors:	7-12 minutes
Group of four actors:	9-14 minutes.

Each actor must interact with other performers and/or the audience **for a minimum of five minutes.**

Designers must realise their design in performance. However, as it is the design itself which is assessed, the technical equipment may be operated by someone else.

The following is a list of **minimum requirements** for the realisation of each design skill.

### Lighting design

- 4 different states using, for example, different:
  - colours
  - angles
  - strengths
  - specials.

### Sound design

- 4 different cues using, for example:
  - recorded sound effects
  - effects used at source
  - atmospheric sound effects
  - specials.

### Set design

- set created for performance of one group
- set dressed appropriately
- props for the performance of chosen group

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

- 1 full costume, hair and make-up for 1 character.



## Assessment

This component assesses the final realisation only (AO2, 60 marks). In this component learners must demonstrate the ability to:

- apply performing or design skills to realise artistic intentions in live performance
- interpret their chosen text
- contribute as an individual to the live performance.

### Evidence

1. Each learner must submit to the examiner a brief account of approximately 150 words (i.e. approximately **half** a side of A4) outlining their artistic intentions for the piece. This should include:
  - for performance candidates, a brief account of how they aim to interpret their chosen character
  - for design candidates, a brief account of how they aim to interpret the chosen scene(s) through design
  - for all candidates, a brief indication of how the 20 minutes of text studied for the component was edited to create the final performance.

This outline of artistic intentions is **not** assessed but is necessary to assist the examiner in assessing the realisation of artistic intentions.

A form for this purpose, *Component 2: Artistic Intentions*, will be made available on WJEC's website.

2. The centre must record all the live performances given in front of the visiting examiner from the audience perspective.<sup>2</sup> The recording must be submitted to WJEC within two weeks of the assessment.

Additional information about arrangements for non-exam assessment can be found in section 3.2. The assessment grids for Component 2 and a list of suitable texts for study can be found in Appendix B.

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<sup>2</sup> One recording of each group piece is required. It is not necessary to provide a recording for each individual learner. You may upload learners' work via the WJEC e-portfolio system or submit work on a DVD or memory stick if preferred.

## 2.3 Component 3

### Interpreting Theatre

Written examination: 1 hour 30 minutes

40% of qualification

60 marks

This component requires learners to demonstrate their knowledge and understanding of how drama and theatre is developed and performed through the study of a performance text and through responding to live theatre.

### Section A

Centres are reminded that the texts chosen for Components 2 and Component 3 must be contrasting. The criteria for selecting appropriately contrasting texts for Component 2 and Component 3 are listed below.

- The texts must be written by different playwrights.
- The texts must be from culturally different time periods.
- The texts must contrast in theme.

Please see the table in Section 2.2 for confirmation of these details.

Learners will study **one** complete performance text from the list below. It is expected that learners will approach the study of the text **practically** as an actor, designer and director. A clean copy (no annotation) of the chosen set text must be taken into the examination. The following editions must be used:

1. ***The Tempest*** William Shakespeare (Wordsworth: ISBN 978-1-85326-203-6)
2. ***The Caucasian Chalk Circle*** Bertolt Brecht (Penguin Modern Classics: ISBN 978-0-141-18916-1)
3. ***Hard to Swallow*** Mark Wheeller (dbda: ISBN 978-1-902843-08-7)
4. ***War Horse*** Nick Stafford (Faber: ISBN 978-0-571-24015-9)
5. ***DNA*** Dennis Kelly (Oberon: ISBN 978-1-84002-952-9).

Learners must consider how the text is constructed and how performances create meaning through:

- the characteristics of the performance text, including
  - genre
  - structure
  - character
  - form and style
  - language/dialogue
  - stage directions
- the social, historical and cultural context including the theatrical conventions of the period in which the performance text was created
- how meaning is interpreted and communicated through
  - performance conventions
  - use of performance space and spatial relationships on stage, including the impact of different stages (proscenium arch, theatre in round, traverse and thrust) on at least one scene
  - relationships between performer and audience
  - the design of lighting, sound, set (including props) and costume and make-up
  - the actor's vocal and physical interpretation of character.

## Section B

Learners are required to analyse and evaluate **one** piece of live theatre viewed during the course. It is recommended that learners take the opportunity to view a professional full length theatre production. However, the work of amateurs can be used, but not the work of peers. It is also recommended that learners see more than one live performance when preparing for this assessment to allow sufficient scope for answering on a variety of aspects during the examination. The live theatre production chosen for viewing must not be the text studied in Section A of this component.

Learners will be expected to analyse and evaluate how meaning is communicated through the role of theatre makers in contemporary professional performance. Learners must consider the role of the:

- actor
  - interpretation of character
  - character interaction
  - vocal skills
  - movement skills
- designer
  - creation of mood and atmosphere
  - use of performance space
  - lighting
  - sound
  - set and props
  - costume and make-up
- director
  - interpretation and style
  - performance conventions
  - spatial relationships on stage
  - relationship between performer and audience
- reaction and response
  - individual
  - audience.

## Assessment

### Section A: 45 marks

- a series of questions assessing knowledge and understanding of an **extract** from the set text (30 marks)
- **one** question assessing knowledge and understanding of the **wider** text (15 marks)

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

**Section B: 15 marks**

Learners will be expected to provide basic details of the production, including the name of the play, company and venue.

- **one** question, from a choice of two, assessing analysis and evaluation of a given aspect of a live theatre production (15 marks)

Learners will be expected to understand and use appropriate drama and theatre terminology in this component. A list of specialist drama terms relevant to this component is located in Appendix C. The list is not exhaustive and is intended as a guide for teachers and learners.

## 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 for theatrical performance

**AO2**

Apply theatrical skills to realise artistic intentions in live performance

**AO3**

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

**AO4**

Analyse and evaluate their own work and the work of others.

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

	<b>AO1</b>	<b>AO2</b>	<b>AO3</b>	<b>AO4</b>	<b>Total</b>
<b>Component 1</b>	20%	10%	-	10%	40%
<b>Component 2</b>	-	20%	-	-	20%
<b>Component 3</b>	-	-	30%	10%	40%
<b>Overall weighting</b>	20%	30%	30%	20%	100%

## 3.2 Arrangements for non-exam assessment

### Checklist for teachers

The teacher's guide and WJEC website contains a checklist for teachers with a timeline for submission of forms, work and marks as relevant to each of Components 1 and 2.

### Component 1: Devising Theatre

**Component 1** is internally assessed and externally moderated.

#### Choice of practitioner or genre

When choosing a practitioner or genre centres must consider, for each group, the skills being assessed, and particularly whether the practitioner or genre is suited to the various design skills offered. The list of practitioners and genres provided in Appendix A is intended for guidance only, and learners are permitted to choose a different practitioner or genre. If in doubt about the suitability of the chosen theatre practitioner or genre, please contact WJEC for advice.

#### Choice of stimulus

The stimulus materials will be available on the WJEC website on or before 1 September two years before the learner expects to complete the qualification. New stimulus materials will be provided for each examination series. Example stimulus materials can be found in Appendix A. The stimulus is a starting point for devising and the final piece need not show an obvious link to the stimulus chosen. However, the supporting evidence should outline how the stimulus was used in the development of the piece.

#### Assessment

Component 1 assesses AO1, AO2 and AO4. The maximum mark for Component 1 is 60. The work must be internally assessed by the teacher, with AO1 being assessed through the portfolio of supporting evidence and AO2 being assessed live at the time of the performance. The piece may be completed and assessed at any suitable time during the course. Teachers should use the mark schemes provided in Appendix A of this specification, referring to the guidance on each assessment objective, also in Appendix A. 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.

**AO1**

- AO1 is marked out of 30 marks.
- AO1 assesses the development process of researching, creating, developing and refining in preparation for the devised performance through the portfolio of supporting evidence.
- Marks must be deducted for any portfolio which does not adhere to the required word limits (750 to 900 words). One mark must be deducted for each complete 100 words a portfolio is less than the required minimum or more than the required maximum.

**AO2**

- AO2 is marked out of 15 marks and is assessed through the final performance or design only.
- In relation to design candidates, it is the design that is assessed and the technical equipment may be operated by someone else.
- The length of each piece depends on the number of performing candidates in the group:
 

Group of two actors:	5-10 minutes
Group of three actors:	7-12 minutes
Group of four actors:	9-14 minutes
Group of five actors:	11-16 minutes.
- Work which falls under the time limit will be penalised. One mark must be deducted for each complete minute work is under time. Centres and candidates should also 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 exceeds the time limit will also be penalised. One mark must be deducted for each complete minute work exceeds the time limit. Centres and candidates should note, however, that there is no advantage in producing longer work, and it may be more difficult to access higher mark bands if candidates are unable to sustain performance and/or audience engagement.

**AO4**

- AO4 is marked out of 15 marks and is assessed through the evaluation.

**Supervision and Monitoring of Practical Work**

- There is no restriction on the amount of time learners may spend on developing, rehearsing and refining their work for Component 1, including the portfolio of supporting evidence.
- Teachers may provide guidance and support to learners to ensure that they have a clear understanding of the requirements of the assessment, including the stimulus materials and marking grids.
- Teachers may advise on the suitability of the choice of practitioner/genre in combination with the chosen stimulus.

- Teachers may also advise on the suitability of the theatre/acting space technical equipment, rehearsal schedules, health and safety and working practices.
- Once work is underway, feedback must be limited to general advice about what needs to be improved. Teachers must **not** provide specific or detailed guidance on how to make these improvements, make creative decisions or direct.
- Once the work is finished and the final assessment complete, no further amendments may be made to the work.

### **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 endorsing the work as their own and centres must countersign that they have seen the work in development at least **three** times and have taken all reasonable steps to validate this. Authentication documentation must be completed by all learners, not just by 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:

1. **A final performance or design** (which is recorded at the time of assessment)
  - 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.
  - All performances must be submitted via e-portfolio or put onto one (or more than one where necessary) memory stick or DVD for the moderator. It is not necessary to have individual recordings for each learner.
2. **A portfolio of supporting evidence.** This may be completed at any time during the development phase. It must be monitored three times by the teacher to ensure authenticity during the process. Learners and teachers must sign the authentication statement included on the mark sheet.
3. **An evaluation.** Candidates have 1 hour 30 minutes to complete the evaluation of the final performance which should be supervised by an invigilator. The evaluation must be written under supervised conditions after the final performance of the devised piece. Learners are allowed access to two sides of A4 in bullet point notes when writing the evaluation, but no other assistance may be given. The notes must be handed in with the evaluation. The evaluation may not be taken home and must be kept securely until submission.

The recording of the final performance or design, the portfolio of supporting evidence and the evaluation of candidates identified in the sample must be sent, together with the relevant authenticated coversheets, to the moderator by a date specified by WJEC. The work of all learners selected must be submitted to the moderator when requested as part of the sample along with mark sheets and authentication forms.



## Submission of marks for Component 1

- The internal completion date is determined by the centre and the centre must take into account the time needed for internal assessment, internal moderation and submission of marks to WJEC.
- 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 must retain copies of all authenticated cover sheets sent to the moderator.
- Centres submit marks for internally assessed work online by a date specified by WJEC.
- 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.
- The portfolio of supporting evidence and evaluation for each learner in the sample plus the recordings of **all** performances must then be submitted to the moderator by the specified date.
- Cover sheets, which include authentication details, are available on WJEC's website.

### Standardisation and moderation of Component 1

As a result of the moderation, the marks of learners may be adjusted to bring the centre's marks in line with the national standard. If required, the moderator will ask for additional samples of work and if necessary, the work of all learners may be called for and externally moderated regardless of entry numbers. In this case, all of the work for all learners will be submitted to the moderator. All centres will receive detailed feedback in August. All work not submitted to WJEC should be retained by the centre until October of the year of certification.

## Component 2: Performing from a Text

**Component 2** is externally assessed by a visiting examiner.

### Selection of suitable texts

The texts chosen for Component 2 and Component 3 must be contrasting. Criteria to ensure that there is an appropriate contrast between the two selected texts are set out in Section 2.2 of this specification. Centres must also ensure that texts chosen are appropriate for the age of candidates and meet a minimum level of demand appropriate for GCSE. Texts must therefore be selected to provide scope for:

- performance candidates to demonstrate character development
- design candidates to demonstrate their chosen skill as stipulated in Section 2.2.

Centres are required to notify WJEC of the texts chosen for Components 2 and 3 by January of the year the assessment is due to be taken at the latest. In addition, centres must submit an assessment planning form to the visiting examiner approximately two weeks prior to assessment which:

- confirms texts chosen for Components 2 and 3, including the specific extracts studied and characters/roles being performed for Component 2

- indicates any design skills being assessed in each group.

Heads of centre must authenticate the form confirming that they are aware of the content of the chosen texts and that they agree to their performance in their centre.

If there is any doubt as to the appropriacy of a text chosen for Component 2 WJEC should be contacted as soon as possible. Centres will be notified immediately if the criteria for establishing an appropriately contrasting text are not adhered to. Centres will be expected to present a more appropriate text for assessment. If an alternative text is not presented, a penalty of five marks will be applied to the assessment of Component 2.

### **Assessment**

Component 2 assesses AO2 only. The total mark for Component 2 is 60.

- The work will be externally assessed by a visiting examiner on a specified date between January and May.
- In relation to design candidates, it is the design that is assessed and the technical equipment may be operated by someone else.
- Work which falls under the time limit will be penalised. One mark will be deducted for each complete minute work is under time. Centres and candidates should also 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 exceeds the time limit will also be penalised. One mark will be deducted for each complete minute work exceeds the time limit. Centres and candidates should note, however, that there is no advantage in producing longer work, and it may be more difficult to access higher mark bands if candidates are unable to sustain performance and/or audience engagement.

### **Supervision and Monitoring of Practical Work**

- There is no restriction on the amount of time learners may spend on planning, rehearsing and refining their work for Component 2.
- 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 or learners may choose a suitable text for performance, including combinations of extracts within the text. Teachers may also assist learners in editing texts to make a suitable performance from the two extracts.
- Teachers may guide learners in choosing suitable artistic intentions for the piece.
- Teachers may also advise on the suitability of the theatre/acting space, technical equipment, rehearsal schedules, health and safety and working practices.
- As process (AO1) is not an assessed part of this component, teachers may advise candidates on how to improve their work while preparing for performance. In the case of design candidates teachers may also advise learners on how to improve their work but may not assist them in implementing the necessary improvements to the final design.
- As design candidates do not have to operate equipment during the assessment, teachers must monitor progress of design work at least once during the preparation period, and both the teacher and candidate must sign

the authentication statement contained in *Component 2: Artistic Intentions* to verify that the work is the sole work of the candidate.

### **Assessment evidence**

- Each learner must complete a brief, non-assessed account outlining their artistic intentions on the appropriate form (Component 2: Artistic intentions). This should be given to the examiner on arrival.
- All performances must be audio-visually recorded by the centre and sent to WJEC within two weeks of the assessment with a time sheet.
- Learners, including design candidates, must be clearly identified by name and candidate number at the start of each group performance.
- The recording must be of **all** the performances (with candidates clearly identified at the start of each) which have been assessed live by the visiting examiner. The recording of each piece must be unedited and of the complete performance from start to finish and filmed from the audience position.

## 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 May/June each year, until the end of the life of this specification. Summer 2018 will be the first assessment opportunity.

Where candidates wish to re-sit the qualification, all components must be re-taken.

The entry code appears below.

WJEC Eduqas GCSE Drama:           C690QS

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

### 4.2 Grading, awarding and reporting

GCSE qualifications are reported on a nine point scale from 1 to 9, where 9 is the highest grade. Results not attaining the minimum standard for the award will be reported as U (unclassified).

# APPENDIX A

## Component 1: Devising Theatre

Appendix A contains:

- sample stimulus materials
- a list of suitable theatre practitioners and genres
- assessment grids for Component 1
- guidance for assessing Component 1.

### Sample stimulus materials

All learners devise a piece of theatre in response to a stimulus. Learners must choose **one** stimulus from a list of four provided annually by WJEC. The list will be released to centres on or before September 1<sup>st</sup>, two years before learners complete the course.

Below are example stimulus materials:

1. ***'All men are created equal'*** American Declaration of Independence
2. ***Handbags and Gladrags*** by Stereophonics
3. ***Parsifal I***, Anselm Kiefer  
<http://www.tate.org.uk/art/artworks/kiefer-parsifal-i-t03403>
4. **The Closed Door.**

## Theatre Practitioners and Genres

The following list contains suggestions of theatre practitioners and genres which can be used to develop work for Component 1. Learners may choose a **different** practitioner or genre if they wish. If in doubt about the suitability of the chosen practitioner or genre, please contact WJEC.

- Stanislavski
- Brecht
- Berkoff
- Emma Rice
- Katie Mitchell
- Theatre in Education
- Physical Theatre
- Musical Theatre

The following list outlines some of the main techniques of each practitioner or characteristics of each genre. The list is not exhaustive and neither is it expected that learners must demonstrate all characteristics in their work. It is recommended that learners aim to use between **four** and **six** techniques or characteristics in their work.

### Stanislavski:

- the fourth wall
- feeling of truth
- the magic 'if'
- emotional memory
- muscular memory
- circles of attention
- intonation and pauses
- restraint and control
- naturalistic movement
- three dimensional characters.

### Brecht:

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

### Berkoff:

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

**Emma Rice:**

- community theatre
- mixed performance styles
- music/songs
- comedy
- circus tricks
- physical theatre
- ensemble work.

**Katie Mitchell:**

- Stanislavskian method of creating a character
- use of technology to enhance the performance
- stage imagery important
- importance of narrative.

**Theatre in Education:**

- target audience
- topic
- multi-roling
- educational information
- direct address
- narrator
- message
- audience participation.

**Physical Theatre:**

- movement
- gesture and body language
- ensemble
- commedia dell'arte
- mime
- status
- proximity
- the use of masks
- physicalising emotional states.

**Musical Theatre:**

- song
- dialogue
- dance
- monologue
- humour
- pathos
- anger or hate
- chorus.

**COMPONENT 1: Devising Theatre – Assessment grid for performing candidates (Performance and supporting evidence)**

- The appropriate band for **each assessment objective** 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 – completely** met (upper part of band), **adequately** met (middle of band), **just** met (lower part of band)
- The total marks for each column may reflect performance at different bands across the assessment objectives. For example, a candidate may achieve band 4 for AO1 and band 5 for AO2
- It should be noted that the bands have been designed to assist the marking process by identifying individual levels of achievement and they do not correlate with grade boundaries

<b>Band</b>	<b>AO1</b> <b>Create and develop ideas to communicate meaning for theatrical Performance</b> <i>Assessed through the portfolio of supporting evidence</i>	<b>AO2</b> <b>Apply theatrical skills to realise artistic intentions in live performance</b> <i>Assessed through the performance</i>
<b>5</b>	<p style="text-align: center;"><b>25-30 marks</b></p> <ul style="list-style-type: none"> <li>• Highly imaginative ideas are created and developed in response to the chosen stimulus to communicate meaning</li> <li>• An excellent range of relevant techniques/characteristics associated with the chosen practitioner/genre is incorporated highly creatively as the piece is developed</li> <li>• An excellent range of rehearsal techniques explored during the process to communicate meaning in a highly effective way</li> <li>• A highly relevant individual contribution to the creation, development and refinement of ideas for theatrical performance.</li> </ul>	<p style="text-align: center;"><b>13-15 marks</b></p> <ul style="list-style-type: none"> <li>• Highly effective application of performance skills including very sensitive interaction with other performers, where appropriate, throughout the performance, to successfully realise artistic intentions</li> <li>• A fully coherent and successful interpretation of the character/role using highly relevant aspects of the practitioner/genre style to successfully realise artistic intention</li> <li>• A highly sensitive individual contribution to the performance sustaining audience interest throughout the performance.</li> </ul>



4	<p style="text-align: center;"><b>19-24 marks</b></p> <ul style="list-style-type: none"> <li>• Mostly imaginative ideas are created and developed in response to the chosen stimulus to communicate meaning</li> <li>• A good range of relevant techniques/characteristics associated with the chosen practitioner/genre is incorporated creatively as the piece is developed</li> <li>• A good range of rehearsal techniques explored during the process to communicate meaning in an effective way</li> <li>• A relevant individual contribution to the creation, development and refinement of ideas for theatrical performance.</li> </ul>	<p style="text-align: center;"><b>10-12 marks</b></p> <ul style="list-style-type: none"> <li>• Good application of performance skills including mostly sensitive interaction with other performers, where appropriate, throughout the performance, to realise artistic intentions</li> <li>• A mostly coherent interpretation of the character/role using relevant aspects of the practitioner/genre style to realise artistic intention</li> <li>• A good individual contribution to the performance sustaining audience interest throughout most of the performance.</li> </ul>
3	<p style="text-align: center;"><b>13-18 marks</b></p> <ul style="list-style-type: none"> <li>• Reasonably imaginative ideas are created and developed in response to the chosen stimulus to communicate meaning</li> <li>• A reasonable range of relevant techniques/characteristics associated with the chosen practitioner/genre is incorporated reasonably creatively as the piece is developed</li> <li>• A reasonable range of rehearsal techniques explored during the process to communicate meaning in a reasonably effective way</li> <li>• A reasonably relevant individual contribution to the creation, development and refinement of ideas for theatrical performance.</li> </ul>	<p style="text-align: center;"><b>7-9 marks</b></p> <ul style="list-style-type: none"> <li>• Reasonable application of performance skills including some interaction with other performers, where appropriate, which sometimes realises artistic intentions</li> <li>• Reasonable interpretation of the character/role using some relevant aspects of the practitioner/genre style to realise some artistic intentions</li> <li>• A reasonable individual contribution to the performance sustaining audience interest for some of the performance.</li> </ul>

2	<p style="text-align: center;"><b>7-12 marks</b></p> <ul style="list-style-type: none"> <li>• Some ideas are created and developed in response to the chosen stimulus to communicate meaning</li> <li>• Some relevant techniques/characteristics associated with the chosen practitioner/genre are incorporated creatively as the piece is developed</li> <li>• Some rehearsal techniques explored during the process to communicate meaning</li> <li>• Some individual contribution to the creation, development and refinement of ideas for theatrical performance.</li> </ul>	<p style="text-align: center;"><b>4-6 marks</b></p> <ul style="list-style-type: none"> <li>• Some application of performance skills and interaction with other performers, where appropriate, which only partially realises artistic intentions</li> <li>• Some interpretation of the character/role using a few relevant aspects of the practitioner/genre style to partially realise artistic intentions</li> <li>• Some individual contribution to the performance.</li> </ul>
1	<p style="text-align: center;"><b>1-6 marks</b></p> <ul style="list-style-type: none"> <li>• Very few ideas are created and developed in response to the chosen stimulus to communicate meaning</li> <li>• A limited range of relevant techniques/characteristics associated with the chosen practitioner/genre are incorporated creatively as the piece is developed</li> <li>• A limited range of rehearsal techniques explored during the process to communicate meaning</li> <li>• Limited individual contribution to the creation, development and refinement of ideas for theatrical performance.</li> </ul>	<p style="text-align: center;"><b>1-3 marks</b></p> <ul style="list-style-type: none"> <li>• Limited application of performance skills or interaction with other performers, where appropriate, or realisation of artistic intentions.</li> <li>• Limited interpretation of the character/role using very few relevant aspects of the practitioner/genre style to realise artistic intention</li> <li>• Limited individual contribution to the performance</li> </ul>
0	<p style="text-align: center;"><b>0 marks</b></p> <ul style="list-style-type: none"> <li>• No evidence of creating or developing ideas for theatrical performance.</li> </ul>	<p style="text-align: center;"><b>0 marks</b></p> <ul style="list-style-type: none"> <li>• No evidence of performance skills.</li> </ul>

## COMPONENT 1: Devising Theatre – Assessment grid for design candidates (Design and supporting evidence)

- The appropriate band for **each assessment objective** 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** – **completely** met (upper part of band), **adequately** met (middle of band), **just** met (lower part of band)
- The total marks for each column may reflect performance at different bands across the assessment objectives. For example, a candidate may achieve band 4 for AO1 and band 5 for AO2
- 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	<p style="text-align: center;"><b>AO1</b></p> <p style="text-align: center;"><b>Create and develop ideas to communicate meaning for theatrical performance</b></p> <p style="text-align: center;"><i>Assessed through the portfolio of supporting evidence</i></p>	<p style="text-align: center;"><b>AO2</b></p> <p style="text-align: center;"><b>Apply theatrical skills to realise artistic intentions in live performance</b></p> <p style="text-align: center;"><i>Assessed through the design</i></p>
<b>5</b>	<p style="text-align: center;"><b>25-30 marks</b></p> <ul style="list-style-type: none"> <li>• Highly imaginative design ideas are created and developed in response to the chosen stimulus to communicate meaning</li> <li>• An excellent range of relevant design techniques/characteristics associated with the chosen practitioner/genre is incorporated highly creatively as the piece is developed</li> <li>• An excellent range of relevant design techniques is developed to communicate meaning in a highly effective way</li> <li>• A highly relevant individual contribution to the creation, development and refinement of design ideas for theatrical performance.</li> </ul>	<p style="text-align: center;"><b>13-15 marks</b></p> <ul style="list-style-type: none"> <li>• Highly effective application of design skills which fully enhance the final performance to successfully realise artistic intentions</li> <li>• The design realises the artistic intention of the piece highly effectively, including a fully coherent and successful interpretation of the practitioner/genre and stimulus</li> <li>• A highly sensitive individual contribution to the performance, sustaining audience interest throughout the performance.</li> </ul>

4	<p style="text-align: center;"><b>19-24 marks</b></p> <ul style="list-style-type: none"> <li>• Mostly imaginative design ideas are created and developed in response to the chosen stimulus to communicate meaning</li> <li>• A good range of relevant design techniques/characteristics associated with the chosen practitioner/genre is incorporated creatively as the piece is developed</li> <li>• A good range of relevant design techniques is developed to communicate meaning in an effective way</li> <li>• A mostly relevant individual contribution to the creation, development and refinement of design ideas for theatrical performance.</li> </ul>	<p style="text-align: center;"><b>10-12 marks</b></p> <ul style="list-style-type: none"> <li>• Good application of design skills which enhance the final performance to realise artistic intentions</li> <li>• The design realises the artistic intention of the piece effectively, including a coherent and mostly successful interpretation of the practitioner/genre and stimulus</li> <li>• A good individual contribution to the performance sustaining audience interest throughout most of the performance</li> </ul>
3	<p style="text-align: center;"><b>13-18 marks</b></p> <ul style="list-style-type: none"> <li>• Reasonably imaginative design ideas are created and developed in response to the chosen stimulus to communicate meaning</li> <li>• A reasonable range of relevant design techniques/characteristics associated with the chosen practitioner/genre is incorporated reasonably creatively as the piece is developed</li> <li>• A reasonable range of relevant design techniques is developed to communicate meaning in a reasonably effective way</li> <li>• A reasonably relevant individual contribution to the creation, development and refinement of design ideas for theatrical performance.</li> </ul>	<p style="text-align: center;"><b>7-9 marks</b></p> <ul style="list-style-type: none"> <li>• Reasonable application of design skills which partially enhance the final performance which sometimes realises artistic intentions</li> <li>• The design realises in a reasonable way the artistic intention of the piece, including some coherent interpretation of the practitioner/genre and stimulus</li> <li>• Reasonable individual contribution to the performance, sustaining audience interest for some of the performance</li> </ul>

2	<p style="text-align: center;"><b>7-12 marks</b></p> <ul style="list-style-type: none"> <li>• Some design ideas are created and developed in response to the chosen stimulus to communicate meaning</li> <li>• Some relevant design techniques/characteristics associated with the chosen practitioner/genre are incorporated as the piece is developed</li> <li>• Some design techniques are developed to communicate meaning.</li> <li>• Some individual contribution to the creation, development and refinement of design ideas for theatrical performance.</li> </ul>	<p style="text-align: center;"><b>4-6 marks</b></p> <ul style="list-style-type: none"> <li>• Some application of design skills which partially realises artistic intentions</li> <li>• Some attempt in the design to realise the artistic intention of the piece, with some interpretation of the practitioner/genre and stimulus</li> <li>• Some individual contribution to the performance.</li> </ul>
1	<p style="text-align: center;"><b>1-6 marks</b></p> <ul style="list-style-type: none"> <li>• Very few design ideas are created and developed in response to the chosen stimulus to communicate meaning</li> <li>• A limited range of relevant design techniques/characteristics associated with the chosen practitioner/genre are incorporated creatively as the piece is developed</li> <li>• A limited range of design techniques are developed to communicate meaning.</li> <li>• Limited individual contribution to the creation, development and refinement of design ideas for theatrical performance.</li> </ul>	<p style="text-align: center;"><b>1-3 marks</b></p> <ul style="list-style-type: none"> <li>• Limited application of design skills or realisation of artistic intentions</li> <li>• Limited realisation of the artistic intention of the piece, with little or no interpretation of the practitioner/genre and stimulus</li> <li>• Limited individual contribution to the performance.</li> </ul>
0	<p style="text-align: center;"><b>0 marks</b></p> <p>No evidence of creating or developing design ideas for theatrical performance.</p>	<p style="text-align: center;"><b>0 marks</b></p> <ul style="list-style-type: none"> <li>• No evidence of design skills.</li> </ul>

**COMPONENT 1: Devising Theatre: Assessment grid for evaluation**

- Use the left column to assess performing candidates and the right column to assess design candidates
- The appropriate band for the **assessment objective** should be established by determining which performance descriptor best reflects the candidate's performance – **completely** met (upper part of band), **adequately** met (middle of band), **just** met (lower part of band)
- The appropriate mark should then be established by determining **the extent to which** the candidate has **met the criteria within the relevant band**
- It should be noted that the bands have been designed to assist the marking process by identifying individual levels of achievement and they do not correlate with grade boundaries.

<b>Band</b>	<b>AO4</b> <b>Analyse and evaluate their own work</b> <i>Performing candidates only</i>	<b>AO4</b> <b>Analyse and evaluate their own work</b> <i>Design candidates only</i>
<b>5</b>	<p style="text-align: center;"><b>13-15 marks</b></p> <ul style="list-style-type: none"> <li>• An excellent, perceptive and detailed analysis and evaluation of performance skills including the successful and unsuccessful aspects of the piece</li> <li>• An excellent, perceptive and detailed analysis and evaluation of character/role interpretation in the final performance</li> <li>• A perceptive and detailed analysis and evaluation of their individual contribution to the group's final performance</li> </ul>	<p style="text-align: center;"><b>13-15 marks</b></p> <ul style="list-style-type: none"> <li>• An excellent, perceptive and detailed analysis and evaluation of design including the successful and unsuccessful aspects of the piece</li> <li>• An excellent, perceptive and detailed analysis and evaluation of how the design was realised in the final performance</li> <li>• An excellent, perceptive and detailed analysis and evaluation of their individual contribution to the group's final performance</li> </ul>
<b>4</b>	<p style="text-align: center;"><b>10-12 marks</b></p> <ul style="list-style-type: none"> <li>• A good, detailed analysis and evaluation of performance skills including most of the successful and unsuccessful aspects of the piece</li> <li>• A good, detailed analysis and evaluation of character/role interpretation in the final performance</li> <li>• A good, detailed analysis and evaluation of their individual contribution to the group's final performance</li> </ul>	<p style="text-align: center;"><b>10-12 marks</b></p> <ul style="list-style-type: none"> <li>• A good, detailed analysis and evaluation of design skills including most of the successful and unsuccessful aspects of the piece</li> <li>• A good, detailed analysis and evaluation of how the design was realised in the final performance</li> <li>• A good, detailed analysis and evaluation of their individual contribution to the group's final performance</li> </ul>

<b>3</b>	<p style="text-align: center;"><b>7-9 marks</b></p> <ul style="list-style-type: none"> <li>• A reasonable analysis and evaluation of performance skills including some of the successful and unsuccessful aspects of the piece</li> <li>• A reasonable analysis and evaluation of character/role interpretation in the final performance</li> <li>• A reasonable analysis and evaluation of their individual contribution to the group's final performance</li> </ul>	<p style="text-align: center;"><b>7-9 marks</b></p> <ul style="list-style-type: none"> <li>• A reasonable analysis and evaluation of design skills including some of the successful and unsuccessful aspects of the piece</li> <li>• A reasonable analysis and evaluation of how the design was realised in the final performance</li> <li>• A reasonable analysis and evaluation of their individual contribution to the group's final performance</li> </ul>
<b>2</b>	<p style="text-align: center;"><b>4-6 marks</b></p> <ul style="list-style-type: none"> <li>• Some analysis and evaluation of performance skills including a few references to successful and unsuccessful aspects of the piece</li> <li>• Some analysis and evaluation of character/role interpretation in the final performance</li> <li>• Some analysis and evaluation of their individual contribution to the group's final performance</li> </ul>	<p style="text-align: center;"><b>4-6 marks</b></p> <ul style="list-style-type: none"> <li>• Some analysis and evaluation of design skills including a few references to successful and unsuccessful aspects of the piece</li> <li>• Some analysis and evaluation of how the design was realised in the final performance</li> <li>• Some analysis and evaluation of their individual contribution to the group's final performance</li> </ul>
<b>1</b>	<p style="text-align: center;"><b>1-3 marks</b></p> <ul style="list-style-type: none"> <li>• Limited analysis and evaluation of performance skills</li> <li>• Limited analysis and evaluation of character/role interpretation in the final performance</li> <li>• Limited analysis and evaluation of their individual contribution to the group's final performance</li> </ul>	<p style="text-align: center;"><b>1-3 marks</b></p> <ul style="list-style-type: none"> <li>• Limited analysis and evaluation of design skills</li> <li>• Limited analysis and evaluation of how the design was realised in the final performance</li> <li>• Limited analysis and evaluation of their individual contribution to the group's final performance</li> </ul>
<b>0</b>	<p style="text-align: center;"><b>0 marks</b></p> <ul style="list-style-type: none"> <li>• No analysis or evaluation</li> </ul>	<p style="text-align: center;"><b>0 marks</b></p> <ul style="list-style-type: none"> <li>• No analysis or evaluation</li> </ul>

## Guidance for Assessment of Component 1

### AO1

AO1 is assessed by considering the portfolio of supporting evidence for creating and developing ideas to communicate meaning for theatrical performance. Teachers must assess how the piece of theatre has been developed.

When assessing AO1, teachers must consider evidence of how:

1. ideas have been researched, created and developed in response to the chosen stimulus
2. ideas from the chosen practitioner/genre have been incorporated in the piece to communicate meaning
3. ideas have been developed, amended and refined during the development of the devised piece to create meaning through some or all of the following (as appropriate):
  - structure, form and style
  - character development
  - dialogue
  - physical and vocal skills
  - performance conventions
  - atmospheric development
  - use of space/colour/sound/materials etc.

The portfolio of supporting evidence should highlight **three** significant stages of development and consist of a combination of continuous prose and annotated illustrative material:

- sketches
- photographs
- ground plans
- diagrams
- storyboards
- mood boards
- sections of script
- digital media, including brief recordings of sections of performance or material appropriate to the skill area, e.g., sound clips. These should be no longer than **one** minute.

As noted in the specification, the portfolio is not intended to be a full record of the rehearsal period, and learners should choose carefully the evidence which best supports the **three** significant stages of development of their piece of theatre. Assessment is likely to depend on the degree to which appropriate key stages are focused on and appropriate material is selected to highlight the creative and developmental process.

The following table provides guidance on the assessment of the key bullet points relating to AO1.



	<b>Assessment grid</b>	<b>Guidance</b>
Performers (max 30 marks)	<ul style="list-style-type: none"> <li>• Highly imaginative ideas are created and developed in response to the chosen stimulus to communicate meaning</li>   <li>• An excellent range of relevant techniques/characteristics associated with the chosen practitioner/genre are incorporated highly creatively as the piece is developed</li>   <li>• An excellent range of rehearsal techniques explored during the process to communicate meaning in a highly effective way</li>   <li>• A highly relevant individual contribution to the creation, development and refinement of ideas for theatrical performance.</li> </ul>	<p>Assess the extent to which the learner has:</p> <ul style="list-style-type: none"> <li>• created and developed an original storyline and plot</li> <li>• created and developed a well-defined character/role</li> <li>• demonstrated creativity in response to the stimulus</li> <li>• created and developed a well-structured piece of theatre which communicates meaning clearly</li> </ul> <p>Assess the extent to which the learner has:</p> <ul style="list-style-type: none"> <li>• used a range of relevant techniques/characteristics associated with the chosen practitioner or genre in the creation and development of the piece of theatre</li> </ul> <p>Assess the extent to which the learner has:</p> <ul style="list-style-type: none"> <li>• chosen, used and explored a range of rehearsal techniques, including those of the chosen practitioner or/genre to communicate meaning</li> </ul> <p>Assess the extent to which the learner has:</p> <ul style="list-style-type: none"> <li>• contributed to the creation, development and refinement of the piece</li> <li>• this may include ideas which were tested and rejected as well as those which went through to the final piece</li> <li>• it may also include decisions made about the performance space, including entrances/exits, levels, proxemics &amp; audience position to communicate meaning.</li> </ul>

<p>Designers (max 30 marks)</p>	<ul style="list-style-type: none"> <li>• Highly imaginative design ideas are created and developed in response to the chosen stimulus to communicate meaning</li>   <li>• An excellent range of relevant design techniques/characteristics associated with the chosen practitioner/genre is incorporated highly creatively as the piece is developed</li>   <li>• An excellent range of relevant design techniques is developed to communicate meaning in a highly effective way</li>   <li>• A highly relevant individual contribution to the creation, development and refinement of design ideas for theatrical performance.</li> </ul>	<p>Assess the extent to which the learner has:</p> <ul style="list-style-type: none"> <li>• created and developed design ideas which complement the storyline/plot and characters</li> <li>• created and developed a mood and atmosphere through design to enhance the central theme of the piece to communicate meaning</li> </ul> <p>Assess the extent to which the learner has:</p> <ul style="list-style-type: none"> <li>• chosen, used and incorporated relevant design techniques/characteristics associated with the chosen practitioner/genre</li> </ul> <p>Assess the extent to which the learner has:</p> <ul style="list-style-type: none"> <li>• developed a variety of relevant design techniques to communicate meaning</li> <li>• this may include how well the design complements the action of the drama, including changes from one scene/situation to the next</li> </ul> <p>Assess the extent to which the learner has:</p> <ul style="list-style-type: none"> <li>• contributed to the overall development and refinement of design ideas for theatrical performance</li> <li>• this may include ideas which were tested and rejected as well as those which went through to the final piece</li> <li>• it may also include decisions made about the performance space, including entrances/exits, levels, proxemics &amp; audience position to communicate meaning.</li> </ul>
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**AO2**

This assessment objective is assessed through the realisation of the final performance or design.

Learners apply theatrical skills to realise their artistic intentions in the final performance.

When assessing AO2, teachers must consider:

- how well their individual performance or design has enhanced the piece
- how well their performance or design has realised their artistic intentions, including the use of the techniques of the theatre practitioner or characteristics of the genre
- how well the learner has applied design or performance skills as seen in the realisation, including the effectiveness of the theatrical skills in performance.

The following list of **performance** techniques is not exhaustive, and learners will be expected to use them as appropriate to the piece. The list should be considered when assessing bullet point 1 under AO2.

- **Vocal skills**
  - pitch
  - pace/tempo
  - pause
  - accent
  - volume
  - clarity
- **Physical skills**
  - gesture
  - stillness
  - fluency
  - expression
  - posture
  - facial expressions
  - movement
  - proxemics.

The following list of **design** techniques is not exhaustive, and learners will be expected to use them as appropriate to the piece. The list should be considered when assessing bullet point 1 under AO2.

- **Lighting design**
  - intensity
  - focus
  - angle
  - special effects
  - colour
  - gobos
  - types of lantern

- **Sound design**
  - music
  - sound effects
  - live sounds
  - recorded sounds
  - volume
  - reverb/echo
  - sound sources
  - amplification including use of microphones
  - positioning of sound sources on stage
  
- **Set design (including props)**
  - choice of stage
  - backdrop/cyclorama
  - set dressing
  - props
  - furniture
  - colour
  - use of space
  - entrances and exits
  - sight lines
  
- **Costume design (including hair and make-up)**
  - choice and use of materials/fabrics
  - garments
  - hairstyles
  - wigs
  - make-up
  - accessories
  - colour/pattern.

## AO4

Teachers must consider the evidence of analysis and evaluation of the **final performance or design for the final performance only**. This includes:

- an analysis and evaluation of how candidates' performance or design skills contributed to the effectiveness of the final performance including the successful and unsuccessful aspects of the performance
- an analysis and evaluation of the interpretation of character or the realisation of design in the final performance
- an analysis and evaluation of their individual contribution to the final performance outlining whether they fulfilled their artistic aims and objectives. Learners should refer back to the initial stimulus and practitioner/genre.

## APPENDIX B

Appendix B contains:

- assessment grids for Component 2
- a list of suitable texts for Component 2

### COMPONENT 2: Performing from a Text – Assessment grid for performing candidates

- The appropriate band 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** – **completely** met (upper part of band), **adequately** met (middle of band), **just** met (lower part of band)
- The total marks for all 3 columns may reflect performance at different bands across the assessment objectives. For example, a candidate may achieve band 4 for column 1 and band 5 for columns 2 and 3
- It should be noted that the bands have been designed to assist the marking process by identifying individual levels of achievement and they do not correlate with grade boundaries.

<b>AO2</b>			
<b>Apply theatrical skills to realise artistic intentions in live performance</b>			
<b>Band</b>	<b>Application of performing skills to realise artistic intentions</b>	<b>Interpretation and engagement to realise artistic intentions</b>	<b>Contribution to the performance as a whole to realise artistic intentions</b>
<b>5</b>	<b>25-30 marks</b> <ul style="list-style-type: none"> <li>• Excellent and highly effective application of physical skills throughout the performance</li> <li>• Excellent and highly effective application of vocal skills throughout the performance</li> <li>• Sensitive interaction with other performers, where appropriate, throughout the performance</li> </ul>	<b>17-20 marks</b> <ul style="list-style-type: none"> <li>• Excellent and highly effective and fully coherent interpretation of character sustained throughout the performance</li> <li>• Excellent and highly effective communication with the audience, sustaining their interest throughout the performance</li> </ul>	<b>9-10 marks</b> <ul style="list-style-type: none"> <li>• An excellent, highly effective individual contribution to the performance which fully enhances the piece and clearly realises the artistic intentions</li> </ul>
<b>4</b>	<b>19-24 marks</b> <ul style="list-style-type: none"> <li>• Good, mostly effective application of physical skills throughout most of the performance</li> <li>• Good, mostly effective application of vocal skills throughout most of the performance</li> <li>• Good, mostly sensitive interaction with other performers, where appropriate, in the performance</li> </ul>	<b>13-16 marks</b> <ul style="list-style-type: none"> <li>• Good, mostly effective and coherent interpretation of character sustained throughout most of the performance</li> <li>• Good, mostly effective communication with the audience, sustaining their interest throughout most of the performance</li> </ul>	<b>7-8 marks</b> <ul style="list-style-type: none"> <li>• Good, mostly effective individual contribution to the performance which enhances the piece and realises the artistic intentions</li> </ul>

<b>3</b>	<b>13-18 marks</b>	<b>9-12 marks</b>	<b>5-6 marks</b>
	<ul style="list-style-type: none"> <li>Reasonable application of physical skills in the performance</li> <li>Reasonable application of vocal skills in the performance</li> <li>Reasonably sensitive interaction with other performers, where appropriate, in the performance</li> </ul>	<ul style="list-style-type: none"> <li>Reasonable interpretation of character sustained for some of the performance</li> <li>Reasonable communication with the audience, sustaining their interest throughout some of the performance</li> </ul>	<ul style="list-style-type: none"> <li>Reasonable individual contribution to the performance which sometimes enhances the piece and realises the artistic intentions</li> </ul>
<b>2</b>	<b>7-12 marks</b>	<b>5-8 marks</b>	<b>3-4 marks</b>
	<ul style="list-style-type: none"> <li>Some application of physical skills in the performance</li> <li>Some application of vocal skills in the performance</li> <li>Some interaction with other performers, where appropriate, in the performance</li> </ul>	<ul style="list-style-type: none"> <li>Some interpretation of character throughout the performance</li> <li>Some communication with the audience</li> </ul>	<ul style="list-style-type: none"> <li>Some individual contribution to the performance which occasionally realises the artistic intentions</li> </ul>
<b>1</b>	<b>1-6 marks</b>	<b>1-4 marks</b>	<b>1-2 marks</b>
	<ul style="list-style-type: none"> <li>Limited application of physical skills in the performance</li> <li>Limited application of vocal skills in the performance</li> <li>Limited interaction with other performers, where appropriate, in the performance</li> </ul>	<ul style="list-style-type: none"> <li>Limited interpretation of character in the performance</li> <li>Limited communication with the audience</li> </ul>	<ul style="list-style-type: none"> <li>Limited individual contribution to the performance or realisation of artistic intentions</li> </ul>
<b>0</b>	<b>0 marks</b>	<b>0 marks</b>	<b>0 marks</b>
	<ul style="list-style-type: none"> <li>No performance skills</li> </ul>	<ul style="list-style-type: none"> <li>No character interpretation</li> </ul>	<ul style="list-style-type: none"> <li>No realisation of artistic intention</li> </ul>

## COMPONENT 2: Performing from a Text – Assessment grid for design candidates

- The appropriate band 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** – **completely** met (upper part of band), **adequately** met (middle of band), **just** met (lower part of band)
- The total marks for all 3 columns may reflect performance at different bands across the assessment objectives. For example, a candidate may achieve band 4 for column 1 and band 5 for columns 2 and 3
- It should be noted that the bands have been designed to assist the marking process by identifying individual levels of achievement and they do not correlate with grade boundaries.

<b>A02</b>			
<b>Apply theatrical skills to realise artistic intentions in live performance</b>			
<b>Band</b>	<b>Application of design skills to realise artistic intentions</b>	<b>Interpretation and engagement to realise artistic intentions</b>	<b>Contribution to the performance as a whole to realise artistic intentions</b>
<b>5</b>	<b>25-30 marks</b> <ul style="list-style-type: none"> <li>• Excellent and highly effective application of design skills evident in the performance</li> <li>• Sensitive application of design skills to fully enhance mood and atmosphere</li> <li>• Excellent and highly effective changes/variations in design which complement the performance</li> </ul>	<b>17-20 marks</b> <ul style="list-style-type: none"> <li>• Excellent and highly effective and fully coherent interpretation of text, sustained throughout the performance</li> <li>• Excellent and highly effective communication of meaning to the audience, sustaining their interest throughout the performance</li> </ul>	<b>9-10 marks</b> <ul style="list-style-type: none"> <li>• An excellent, highly effective individual contribution to the performance which fully enhances the piece and clearly realises the artistic intentions</li> </ul>
<b>4</b>	<b>19-24 marks</b> <ul style="list-style-type: none"> <li>• Good, mostly effective application of design skills evident in most of the performance</li> <li>• Mostly sensitive application of design skills to enhance mood and atmosphere</li> <li>• Good, mostly effective changes/variations in design to which mainly complement the performance</li> </ul>	<b>13-16 marks</b> <ul style="list-style-type: none"> <li>• Good, mostly effective and coherent interpretation of text, sustained throughout most of the performance</li> <li>• Good, mostly effective communication of meaning to the audience, in the performance</li> </ul>	<b>7-8 marks</b> <ul style="list-style-type: none"> <li>• Good, mostly effective individual contribution to the performance which enhances the piece and realises the artistic intentions</li> </ul>

<b>3</b>	<b>13-18 marks</b>	<b>9-12 marks</b>	<b>5-6 marks</b>
	<ul style="list-style-type: none"> <li>Reasonable application of design skills evident in the performance</li> <li>Reasonably sensitive use of design skills to partially enhance mood and atmosphere</li> <li>Reasonably effective changes/variations in design which partially complement the performance</li> </ul>	<ul style="list-style-type: none"> <li>Reasonable interpretation of text, sustained for some of the performance</li> <li>Reasonable communication of meaning to the audience, sustaining their interest throughout some of the performance</li> </ul>	<ul style="list-style-type: none"> <li>Reasonable individual contribution to the performance which sometimes enhances the piece and realises the artistic intentions</li> </ul>
<b>2</b>	<b>7-12 marks</b>	<b>5-8 marks</b>	<b>3-4 marks</b>
	<ul style="list-style-type: none"> <li>Some application of design skills evident in the performance</li> <li>Some application of design skills to create a basic mood and atmosphere</li> <li>Some use of changes/variations in design which are relevant to the performance</li> </ul>	<ul style="list-style-type: none"> <li>Some interpretation of text, throughout the performance</li> <li>Some communication of meaning to the audience in the performance</li> </ul>	<ul style="list-style-type: none"> <li>Some individual contribution to the performance which occasionally realises the artistic intentions</li> </ul>
<b>1</b>	<b>1-6 marks</b>	<b>1-4 marks</b>	<b>1-2 marks</b>
	<ul style="list-style-type: none"> <li>Limited application of design skills evident in the performance</li> <li>Limited application of design skills or creation of mood and atmosphere.</li> <li>Limited use of changes/variations in design with little or no effect on the performance</li> </ul>	<ul style="list-style-type: none"> <li>Limited interpretation of text in the performance</li> <li>Limited communication of meaning to the audience in the performance</li> </ul>	<ul style="list-style-type: none"> <li>Limited individual contribution to the performance or realisation of artistic intentions</li> </ul>
<b>0</b>	<b>0 marks</b>	<b>0 marks</b>	<b>0 marks</b>
	<ul style="list-style-type: none"> <li>No design skills evident</li> </ul>	<ul style="list-style-type: none"> <li>No interpretation of text</li> </ul>	<ul style="list-style-type: none"> <li>No realisation of artistic intention</li> </ul>



## List of Suitable Texts for Component 2

The following list of texts is suggested for study in Component 2 but learners may choose a different text. Learners are required to study **two** 10 minute extracts, within the context of the whole text, from **one** performance text. The extracts studied must each represent a scene or moment that is significant to the text as a whole. Texts must be studied to gain a practical understanding of drama.

The texts chosen for Component 2 and Component 3 must be contrasting. Criteria to ensure that there is an appropriate contrast between the two selected texts are set out in Section 2.2 of this specification. Centres must also ensure that texts chosen are appropriate for the age of candidates and meet a minimum level of demand appropriate for GCSE. Texts must therefore be selected to provide scope for:

- performance candidates to demonstrate a consistency and/or development of character
- design candidates to demonstrate their chosen skill as stipulated in Section 2.2.

<i>The Cuckoo Sister</i> (1985)	Vivien Alcock
<i>School Play</i> (2001)	Suzy Almond
<i>Antigone</i> (1944)	Jean Anouilh
<i>Confusions</i> (1977)	Alan Ayckbourn
<i>Whenever</i> (2002)	Alan Ayckbourn
<i>The History Boys</i> (2006)	Alan Bennett
<i>Shelter</i> (1997)	Simon Bent
<i>Leaves</i> (1997)	Lucy Caldwell
<i>Notes to Future Self</i> (2011)	Lucy Caldwell
<i>Fault</i> (2000)	Ann Cartwright
<i>Mobile Phone Show</i> (2013)	Jim Cartwright
<i>Two</i> (1989)	Jim Cartwright
<i>Playhouse Creatures</i> (1994)	April De Angelis
<i>The Positive Hour</i> (1997)	April De Angelis
<i>Refuge</i> (2001)	Steven Deproost
<i>Flatmates</i> (2000)	Ellen Dryden
<i>Six Primroses Each</i> (2000) & <i>Other Plays for Young Actors</i>	Ellen Dryden
<i>The Life and Sort of Death of Eric Argyle</i> (2013)	Ross Dungan
<i>Bouncers</i> (1977)	John Godber
<i>Shakers</i> (1985)	John Godber
<i>Teechers</i> (1985)	John Godber
<i>Lord of the Flies</i> (1995)	William Golding adapted by Nigel Williams
<i>The Servant of Two Masters</i> (1746)	Carlo Goldoni
<i>Dr Korczak's Example</i> (2004)	David Greig
<i>Billy Liar</i> (1960)	Willis Hall and Keith Waterhouse
<i>Presence</i> (2001)	David Harrower
<i>Night Under Canvas</i> (1995)	Lisa Hunt
<i>100</i> (2003)	The Imaginary Body
<i>The Lesson</i> (1951)	Eugène Ionesco
<i>My Mother Said I Never Should</i> (1988)	Charlotte Keatley
<i>My Sister in This House</i> (1980)	Wendy Kesselman
<i>Sammy Carducci's Guide to Women</i> (1991)	Ronald Kidd
<i>Kneehigh Anthology: Volume One</i> (2005)	Kneehigh Theatre Company
<i>Faust and Furious (Act Now)</i> (1982)	Anne Lee
<i>Cuba</i> (1997)	Liz Lochhead
<i>After Juliet</i> (1999)	Sharman Macdonald
<i>Member of the Wedding</i> (1946)	Carson McCullers
<i>The Cripple of Inishmaan</i> (1997)	Martin McDonagh
<i>The Lonesome West</i> (1997)	Martin McDonagh
<i>The Crucible</i> (1950)	Arthur Miller
<i>Crash</i> (2004)	Sera Moore Williams
<i>Walking with Shadows</i> (2002)	Ben Myers

<i>Mobile Phones</i> (2000)	Ken Pickering
<i>Agnes of God</i> (1982)	John Pielmeier
<i>The Birthday Party</i> (1959)	Harold Pinter
<i>The Dumb Waiter</i> (1960)	Harold Pinter
<i>City Sugar</i> (1976)	Stephen Poliakoff
<i>Hannah and Hanna</i> (2005)	John Retallack
<i>Sparkleshark</i> (1997)	Philip Ridley
<i>Beauty</i> (1992)	Lesley Ross
<i>Kindertransport</i> (1995)	Diane Samuels
<i>Journey's End</i> (1929)	R. C. Sherriff
<i>The Odd Couple</i> (1966)	Neil Simon
<i>Like a Virgin</i> (2000)	Gordon Steel
<i>Of Mice and men</i> (1937)	John Steinbeck
<i>The Memory of Water</i> (1997)	Shelagh Stephenson
<i>A Proper Little Nooryeff</i> (1992)	Jean Ure adapted by Leonard Gregory
<i>All's Fair</i> (1988)	Frank Vickery
<i>Alice</i> (2010)	Laura Wade
<i>The Trestle at Pope Lick Creek</i> (1998)	Naomi Wallace
<i>Macbeth on the Loose</i> (2002)	Robert Walker
<i>Apart from George</i> (1988)	Nick Ward
<i>Our Country's Good</i> (1988)	Timberlake Wertenbaker
<i>Too Much Punch for Judy</i> (1988)	Mark Wheeler
<i>The Importance of Being Earnest</i> (1988)	Oscar Wilde
<i>The Glass Menagerie</i> (1945)	Tennessee Williams
<i>Sophie</i> (2002)	Bryan Willis
<i>Effie's Burning</i> (1988)	Valerie Windsor
<i>Cressida</i> (2000)	Nicholas Wright
<i>Effect of Gamma Rays on Man-in-the-Moon Marigolds</i> (1970)	Paul Zindel
<i>New Connections: New Plays for Young People</i> (1999-2011)	

# APPENDIX C

## List of drama terms

### Conventions, forms, strategies, techniques

Action

Alter ego

Back story

Chorus/chorus work

Collage

Communal voice

Conscience corridor (also known as 'conscience alley' or 'thought tunnel')

Flashback

Forum theatre

Frame distancing

Freeze-frame

Hot-seating

Improvisation

Narration

Narrator

Pace

Pause

Pitch

Ranking

Rehearsal techniques (a full range of rehearsal techniques, in addition to techniques noted in this list, is included in the teachers' guide)

Role reversal

Role transfer

Sculpting

Soundscape

Split screen

Tableau(x)

Tempo

Thoughts in the head or thought tracking

Transporting a character.

## **Analytical, structural and theatrical terms**

Alienation

Anti-climax

Arena staging

Aside

Audience

Auditorium

Caricature

Character

Climax

Composite setting

Dance drama

Devising/devised work

Dramatic irony

Dramatic tension

End on staging

Epic theatre

Fourth wall

Genre

Monologue

Naturalism

Physical theatre

Promenade staging

Proscenium

Realism

Style

Subtext

Theatre in the Round

Thrust stage

Traverse stage.