



# Year 12 Induction Booklet 2026-2027



## **A Level Drama and Theatre**

Name:

Tutor Group:

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## A Level Drama and Theatre - Introduction to the course

The aim of A Level Drama and Theatre is to encourage you to:

- Develop your interest and enjoyment in drama and theatre through participation in practical activities in lessons both as actors, team workers and members of an audience;
- Be critical when evaluating live theatre performance and performance of your own work and that of others within the class;
- Develop an understanding of how, social, cultural, political and historical context can influence how a play is written/shaped for performance
- Experience a range of opportunities to be creative and apply a range of theatrical skills in both scripted and devised work
- Explore how theatre practitioners throughout history have shaped the drama and theatre of today

### EXAM BOARD

You will follow the **Edexcel** specification for Drama and Theatre

## PERSONAL DETAILS SHEET

*Please complete and hand to your teacher.*

<b>NAME</b>	
<b>FORM TUTOR</b>	
<b>ADDRESS</b>	
<b>EMAIL ADDRESS</b>	
<b>EMERGENCY CONTACT NAME AND NUMBER</b>	
<b>MOBILE NUMBER</b>	
<b>WHY DID YOU CHOOSE DRAMA?</b>	

### TIMETABLE 1

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
P1					
P2					
BREAK	BREAK	BREAK	BREAK	BREAK	BREAK
P3					
P4					
LUNCH	LUNCH	LUNCH	LUNCH	LUNCH	LUNCH
P5					

### TIMETABLE 2

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
P1					
P2					
BREAK	BREAK	BREAK	BREAK	BREAK	BREAK
P3					
P4					
LUNCH	LUNCH	LUNCH	LUNCH	LUNCH	LUNCH
P5					

**A LEVEL LEARNING CONTRACT**  
*“Promoting Independent Learning”*

**Please take this copy home and have it signed by the person who has responsibility for you and return to your Drama and Theatre Studies Teacher**

**Things, I, as your teacher, will do:**

- Prepare my lessons
- Mark your work within 10 school days
- Be honest with you
- Meet when we agree
- Give you constructive feedback and targets for improvement with each assignment
- Deliver all the necessary parts of the syllabus
- Prepare for the exams with past papers, mark schemes and mocks
- Put on additional study support /rehearsals in out of school hours
- Treat you as an individual and the maturing young adult that you are
- Individual interviews with each student throughout the course of the year
- Give additional support and help with the course if needed and asked for
- Put additional resources and information on Edmodo and Google Drive

**Things, I, as your teacher, will not do:**

- Do all your work for you
- Talk all lesson
- Take responsibility for your shortcomings
- Nursemaid or spoon-feed you
- Chase you up all the time, you are responsible for your learning

**Things you, as the student, will do:**

- Attend all lessons; we expect a **95% +** attendance. If you cannot attend, you must bring a letter to your next lesson or phone in (Holy Family Reception – 0208 520 0482)
- Remember at all times that Drama is heavily reliant on group work and if you jeopardise the grades of others because of lack of attendance you may jeopardise your own place on the course.
- Be punctual to all lessons; if you are more than 10 minutes late without good reason you will not be allowed in, if this is not possible due to an emergency, contact your teacher ASAP
- Meet your TMG in all assessments.
- Bring your handbook/folders/equipment to all lessons
- Wear correct uniform at all times to all lessons
- Treat class members with respect, including teachers, at all times
- Meet all homework deadlines, if this is not possible, make sure that you speak to your teacher **before** it is due in
- Read around the subject and take an active interest in it
- Behave like a maturing young adult at all times
- Post assignments and resources on Google Drive

**If this agreement is broken consequences may include:**

1. Individual interview with teacher and/or Head of Department
2. Letter or phone call home
3. Cause for Concern to form tutor and sixth form – this can lead to a meeting with a sixth form tutor
4. A request for your parent(s) to meet with the Head of Department regarding your place on the course
5. A recommendation to the Head of Sixth Form that you are removed from the course

Signed: \_\_\_\_\_ (Student)

Signed: \_\_\_\_\_ (Parent)

## Qualification at a glance

### Content and assessment overview

The Pearson Edexcel Level 3 Advanced GCE in Drama and Theatre consists of two coursework components and one externally examined paper. Students must complete all assessment by May/June in any single year.

Details of the Assessment Objectives (AO) are on page 56.

<b>Component 1: Devising (*Component Code: 9DR0/01)</b>
<p><i>Coursework</i>  <b>40% of the qualification</b>  <b>80 marks</b></p>
<p><b>Content overview</b></p> <ul style="list-style-type: none"> <li>• Devise an original performance piece.</li> <li>• Use one key extract from a performance text and a theatre practitioner as stimuli.</li> <li>• Centre choice of text and practitioner.</li> <li>• Performer or designer routes available.</li> </ul>
<p><b>Assessment overview</b></p> <ul style="list-style-type: none"> <li>• AO1, AO2 and AO4 are assessed.</li> <li>• Internally assessed and externally moderated.</li> <li>• There are <b>two parts</b> to the assessment:</li> </ul> <p>1) a portfolio (60 marks, 40 marks assessing AO1 and 20 marks assessing AO4)</p> <ul style="list-style-type: none"> <li>o the portfolio submission recommendations are:           <ul style="list-style-type: none"> <li>- can be handwritten/typed evidence between 2500–3000 words or recorded/verbal evidence between 12–14 minutes or</li> <li>- can be a combination of handwritten/typed evidence (between 1250–1500 words) and recorded/verbal evidence (between 6–7 minutes).</li> </ul> </li> </ul> <p>2) the devised performance/design realisation (20 marks, assessing AO2).</p>
<b>Component 2: Text in Performance (*Component Code: 9DR0/02)</b>
<p><i>Coursework</i>  <b>20% of the qualification</b>  <b>60 marks</b></p>
<p><b>Content overview</b></p> <ul style="list-style-type: none"> <li>• A group performance/design realisation of <b>one key extract</b> from a performance text.</li> <li>• A monologue or duologue performance/design realisation from <b>one key extract</b> from a different performance text.</li> <li>• Centre choice of performance texts.</li> </ul>
<p><b>Assessment overview</b></p> <ul style="list-style-type: none"> <li>• AO2 is assessed.</li> <li>• Externally assessed by a visiting examiner.</li> <li>• Group performance/design realisation: worth 36 marks.</li> <li>• Monologue or duologue/design realisation: worth 24 marks.</li> </ul>

<b>Component 3: Theatre Makers in Practice (*Paper Code: 9DR0/03)</b>
<p><b>Written examination: 2 hours 30 minutes</b></p> <p><b>40% of the qualification</b></p> <p><b>80 marks</b></p>
<p><b>Content overview</b></p> <ul style="list-style-type: none"> <li>• Live theatre evaluation – choice of performance.</li> <li>• Practical exploration and study of a <b>complete performance text</b> – focusing on how this can be realised for performance.</li> <li>• Practical exploration and interpretation of <b>another complete performance text</b>, in light of a chosen <b>theatre practitioner</b> – focusing on how this text could be reimagined for a contemporary audience.</li> <li>• Centre choice of 15 performance texts from two lists on the next page.</li> <li>• Choice of eight practitioners.</li> </ul>
<p><b>Assessment overview</b></p> <p><b>Section A: Live Theatre Evaluation</b></p> <ul style="list-style-type: none"> <li>• 20 marks, assessing AO4.</li> <li>• Students answer one extended response question from a choice of two requiring them to analyse and evaluate a live theatre performance they have seen.</li> <li>• Students are allowed to bring in theatre evaluation notes of up to a maximum of 500 words.</li> </ul> <p><b>Section B: Page to Stage: Realising a Performance Text</b></p> <ul style="list-style-type: none"> <li>• 36 marks, assessing AO3.</li> <li>• Students answer two extended response questions based on an <b>unseen extract</b> from the performance text they have studied.</li> <li>• Students will demonstrate how they, as theatre makers, intend to realise the extract in performance.</li> <li>• Students answer from the perspective of a performer and a designer.</li> <li>• Performance texts for this section are not allowed in the examination as the extracts will be provided.</li> </ul> <p><b>Section C: Interpreting a Performance Text</b></p> <ul style="list-style-type: none"> <li>• 24 marks, assessing AO3.</li> <li>• Students will answer one extended response question from a choice of two based on an <b>unseen named section</b> from their chosen performance text</li> <li>• Students will demonstrate how their re-imagined production concept will communicate ideas to a contemporary audience.</li> <li>• Students will also need to outline how the work of their chosen theatre practitioner has influenced their overall production concept and demonstrate an awareness of the performance text in its original performance conditions.</li> <li>• Students <b>must</b> take in clean copies of their performance texts for this section, but no other printed materials.</li> </ul>

# The **BIG** Picture....

Here is a unit by unit outline of your course:

Component	When?	Unit Outline	Assessment	Number of Marks Available
Component 1	Year 12 Spring 2	<p><b><u>DEVISING</u></b></p> <p>In this component you will:</p> <ul style="list-style-type: none"> <li>• Devise an original performance piece.</li> <li>• Use one key extract from a performance text and a theatre practitioner as stimuli.</li> </ul> <p>There are <b>two parts</b> to the assessment:</p> <p>1) A portfolio - 60 marks (40 marks assessing AO1 and 20 marks assessing AO4)</p> <p>Portfolio submission: can be handwritten/typed evidence between 2500–3000 words</p> <p>2) A Devised performance (20 marks, assessing AO2).</p>	<p>Your teacher is your examiner for this component and the work will be externally moderated.</p> <p>You will be marked on your practical work in lessons and your final portfolio</p> <p>You are assessed against AO1, AO4 and AO2</p>	<p><u>80 marks</u></p> <p>Component 1 accounts for 40% of the two year A level</p>

<p><b>Component 2</b></p> <p><i>Monologues and Duologues</i></p>	<p>Year 13 Autumn 1 and Autumn 2</p>	<p><b><u>TEXT IN PERFORMANCE</u></b></p> <p><b><u>Mono/Duo</u></b></p> <p>In this component you will have to either work by yourself to choose, prepare, rehearse and perform a monologue by yourself <b>or</b> work in pairs to choose, prepare, rehearse and perform a duologue.</p>	<p>A visiting examiner will visit the school, watch your performance and mark you.</p> <p>You are assessed against A02.</p>	<p><u>24 marks</u></p>
<p><i>Group Performance</i></p>	<p>Year 13 Spring 1</p>	<p><b><u>Group Performances</u></b></p> <p>Your teacher will direct you in a group performance of <b>one key extract</b> from a performance text.</p>	<p>A visiting examiner will visit the school, watch your performance and mark you.</p> <p>You are assessed against A02.</p>	<p><u>36 marks</u></p> <p><i>For mono/duo and group piece there are 60 marks in total</i></p> <p><b>Component 2 makes up 20% of the two year A level course.</b></p>
<p><b>Component 3</b></p>	<p>Year 13 Spring 2</p>	<p><b><u>Theatre Makers in Practice</u></b></p> <p><b>Section A: Live Theatre Evaluation</b></p> <p>You will answer one extended response question from a choice of two where you will be required to analyse and evaluate a live theatre performance they have seen. (You are allowed to bring in theatre evaluation notes of up to a maximum of 500 words)</p>	<p>This is part of a 2.5 hour written examination.</p> <p>You are assessed against AO4 for this section..</p>	<p><u>80 marks</u></p> <p>20 marks</p>



				Component 3 written examination is worth 40% of your overall A Level qualification
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# Curriculum Map - 2 Years

## Holy Family Catholic School Curriculum Overview Year 12 – Drama & Theatre Studies (A Level)

	Curriculum Content	Suggested Reading or Extension Activities
<b>Half Term 1 (Sept-Oct)</b>	<p><b>Introduction to (Drama)</b></p> <p>What is A Level Drama and Theatre? Breakdown of the course.</p> <p><b>Introduction to Component 3 - Theatre Makers in Practice - Section B: Page to Stage: Realising a Performance Text</b></p> <p>36 marks, assessing A03.</p> <p>Introduction to Component 3 Section B - practical exploration of the text Machinal.</p> <p>Students answer two extended response questions based on an unseen extract from the performance text they have studied. (Machinal)</p> <p>Students will demonstrate how they, as theatre makers, intend to realise the extract in performance.</p> <p>Students answer from the perspective of a performer and a designer.</p> <p>Students must take in clean copies of their performance texts for this section, but no other printed materials.</p> <p>Performance texts for this section are not allowed in the examination as the extracts will be provided.</p> <p><b>Introduction to Component 3 - Theatre Makers in Practice - Section C: Interpreting a Performance Text</b></p>	<ul style="list-style-type: none"> <li>• Read Machinal by Sophie Tredwell</li> <li>• Read Lysistrata by Aristophanes</li> <li>• Purchase and read the Edexcel Revision guide: Edexcel A level Drama and Theatre Student Book and ActiveBook, Publisher: Pearson, Author: John Davey, Phil Cleaves, John Johnson, ISBN: 9781292150628</li> <li>• Attend as much live theatre as possible</li> <li>• Watch clips on YouTube of a range of theatre companies to get ideas: DV8, Complicite, Push</li> <li>• Read a range of theatre reviews in national newspapers</li> <li>• The Stanislavsky Toolkit - ISBN - 978-1854597939</li> <li>• The Brecht Toolkit - ISBN - 978-1854595508</li> <li>• Manage deadlines</li> <li>• Redrafting exam practice essays for section B and C of the</li> </ul>

	<p>24 marks, assessing AO3.</p> <p>Introduction to Component 3 Section C - practical exploration of the text Lysistrata, focusing on the practitioner Brecht.</p> <p>Students will answer one extended response question from a choice of two based on an unseen named section from their chosen performance text.</p> <p>Students will demonstrate how their re-imagined production concept will communicate ideas to a contemporary audience.</p> <p>Students will also need to outline how the work of their chosen theatre practitioner has influenced their overall production concept and demonstrate an awareness of the performance text in its original performance conditions.</p> <p>Students will practically explore both set texts during workshops. Students will need to take notes on their practical exploration.</p>	<p>Component 3 exam, in order to develop confidence and secure writing style.</p>
<p><b>Half Term 2 (Nov-Dec)</b></p>	<p><b>Component 3 - Theatre Makers in Practice - Section B - Machinal.</b></p> <p><b>Component 3 - Theatre Makers in Practice - Section C - Lysistrata.</b></p> <p>Teaching of application of practical work in line with exam expectations to prepare students for January mock exam</p> <p>Component 3 Section B - practical exploration of the text Machinal. This continues alongside developing annotations of the script to aid with revision purposes.</p> <p>Component 3 Section C - practical exploration of the text Lysistrata. This continues alongside developing annotations of the script to aid with revision purposes.</p> <p>Revision and fortnightly exam practice to be built into curriculum time.</p>	<ul style="list-style-type: none"> <li>● Read Machinal by Sophie Tredwell</li> <li>● Read Lysistrata by Aristophanes</li> <li>● Purchase and read the Edexcel Revision guide: Edexcel A level Drama and Theatre Student Book and ActiveBook, Publisher: Pearson, Author: John Davey, Phil Cleaves, John Johnson, ISBN: 9781292150628</li> <li>● Attend as much live theatre as possible</li> <li>● Watch clips on YouTube of a range of theatre companies to get ideas: DV8, Complicite, Push</li> </ul>

		<ul style="list-style-type: none"> <li>• Read a range of theatre reviews in national newspapers</li> <li>• The Stanislavsky Toolkit - ISBN - 978-1854597939</li> <li>• The Brecht Toolkit - ISBN - 978-1854595508</li> <li>• Manage deadlines</li> <li>• Redrafting exam practice essays for section B and C of the Component 3 exam, in order to develop confidence and secure writing style.</li> </ul>
<p><b>Half Term 3 (Jan-Feb)</b></p>	<p><b>Component 3 - Theatre Makers in Practice - Section B - Machinal.</b></p> <p><b>Component 3 - Theatre Makers in Practice - Section C - Lysistrata</b></p> <p>Completion of work on Machinal with a focus on exam practice and annotation of script for revision purposes.</p> <p>Completion of work on Lysistrata with a focus on exam practice and annotation of script for revision purposes.</p> <p>Development of revision cards that will be used for ongoing revision</p> <p><b>Component 3 - Theatre Makers in Practice - Section A - Live Theatre Evaluation</b></p> <p>20 marks, assessing AO4.</p> <p>This half term students visit the theatre to watch a live performance in preparation for Part A of the Component 3 exam.</p> <p>Students answer one extended response question from a choice of two requiring them to analyse and evaluate a live theatre performance they have seen in light of a given statement.</p> <p>Students will focus on developing notes for section A of the Component 3 exam - Theatre Evaluation.</p>	<ul style="list-style-type: none"> <li>• Read Machinal by Sophie Tredwell</li> <li>• Read Lysistrata by Aristophanes</li> <li>• Purchase and read the Edexcel Revision guide: Edexcel A level Drama and Theatre Student Book and ActiveBook, Publisher: Pearson, Author: John Davey, Phil Cleaves, John Johnson, ISBN: 9781292150628</li> <li>• Attend as much live theatre as possible</li> <li>• Watch clips on YouTube of a range of theatre companies to get ideas: DV8, Complicite, Push</li> <li>• Read a range of theatre reviews in national newspapers</li> <li>• The Stanislavsky Toolkit - ISBN - 978-1854597939</li> <li>• The Brecht Toolkit - ISBN - 978-1854595508</li> <li>• Manage deadlines</li> </ul>

	<p>Students are allowed to bring theatre evaluation notes of up to a maximum of 500 words into the final exam.</p> <p>These notes must be focused on one performance only and include the details of the title, venue and date seen.</p> <p>These notes should help them to demonstrate knowledge and understanding as an informed member of the audience.</p> <p>These notes may include reference to:</p> <ul style="list-style-type: none"> <li>- performers, including performers in specific roles</li> <li>- design considerations, including the use of costume, set, lighting and sound</li> <li>- the director's concept/interpretation and the chosen performance style</li> <li>- impact on the audience, including, specifically, on the student, and how this was achieved</li> <li>- the use of the theatre space</li> <li>- how ideas were communicated during the performance. Sketches, drawings and diagrams may also be included in the notes and used to support the response to the question if required.</li> </ul>	<ul style="list-style-type: none"> <li>● Redrafting exam practice essays for sections A, B and C of the Component 3 exam, in order to develop confidence and secure writing style</li> </ul>
<p><b>Half Term 4 (Feb-Mar)</b></p>	<p><b>Component 1: Devising</b></p> <p>Non-examination assessment, 40% of the qualification, 80 marks.</p> <p>A01, A02 and A04 are assessed. The unit is internally assessed and externally moderated.</p> <p>There are two parts to the assessment:</p> <p>1) a portfolio (60 marks, 40 marks assessing A01 and 20 marks assessing A04) Students complete a handwritten/typed portfolio between 2500–3000 words</p> <p>2. The devised performance (20 marks, assessing A02)</p> <p>Students must devise an original performance piece, using one key extract from a performance text and a theatre practitioner as stimuli.</p>	<ul style="list-style-type: none"> <li>● Attend rehearsals at lunchtime, after school or in free periods</li> <li>● Purchase and read the Edexcel Revision guide: Edexcel A level Drama and Theatre Student Book and ActiveBook, Publisher: Pearson, Author: John Davey, Phil Cleaves, John Johnson, ISBN: 9781292150628</li> <li>● Attend as much live theatre as possible</li> <li>● Watch clips on YouTube of a range of theatre companies to</li> </ul>

	<p>This half term students will start teacher led workshops for devising. The teacher will facilitate the devising work and establish the expectations for the portfolio evidence.</p> <p><b>Component 3 - Theatre Makers in Practice - Section A - Live Theatre Evaluation</b></p> <p>Completion of Section A - Live Theatre Evaluation.</p>	<p>get ideas: DV8, Complicite, Push</p> <ul style="list-style-type: none"> <li>● The Stanislavsky Toolkit - ISBN - 978-1854597939</li> <li>● The Brecht Toolkit - ISBN - 978-1854595508</li> <li>● Manage deadlines</li> <li>● Redrafting exam practice essays for sections A of the Component 3 exam, in order to develop confidence and secure writing style</li> <li>● Redrafting of portfolio for Component 1</li> <li>● Consider costume, lighting, set and sound ideas for the devised performance exam</li> </ul>
<p><b>Half Term 5 (Apr-May)</b></p>	<p><b>Component 1: Devising</b></p> <p>Students will develop their devised performances. For this students will:</p> <ul style="list-style-type: none"> <li>● Rehearse and refine scenes</li> <li>● structure and develop plot and characters considering transitions</li> <li>● Consider lighting, sound and costume for their performance</li> <li>● Continue to develop their portfolio</li> </ul>	<ul style="list-style-type: none"> <li>● Attend rehearsals at lunchtime, after school or in free periods</li> <li>● Redrafting of portfolio for Component 1</li> <li>● Develop costume, lighting, set and sound ideas for the devised performance exam</li> </ul>
<p><b>Half Term 6 (Jun-Jul)</b></p>	<p><b>Component 1: Devising</b></p> <p>Students will complete and perform their devised performances. For this students will:</p> <ul style="list-style-type: none"> <li>● Rehearse, refine and perform</li> <li>● Finalise lighting, sound and costume for their performance</li> <li>● Perform to a selected audience</li> <li>● Be recorded and marked by their teacher</li> <li>● Complete their portfolio</li> </ul>	<ul style="list-style-type: none"> <li>● Attend rehearsals at lunchtime, after school or in free periods</li> <li>● Finalise costume, lighting, set and sound ideas for the devised performance exam</li> <li>● Finalise portfolio for Component 1</li> </ul>

<b>Examples of Home Learning Tasks</b>	<b>Homework assessments to focus on:</b> <ul style="list-style-type: none"> <li>● Logging practical exploration of text in exercise books.</li> <li>● Research and exploration notes on both set Texts, focusing on: Plot, Genre, Themes, Historical, Cultural, Social and Political Context, Visual Aural and Spatial elements, Vocal Awareness, Language and Practitioner</li> <li>● Exam practice for sections B and C of the exam paper that are completed in timed conditions. This will happen on rotation</li> <li>● Structured paragraphs that focus on developing appropriate language to answer Section A, of the exam paper - live theatre evaluation</li> <li>● Logging process of devising to enable the final writing of the portfolio</li> <li>● Completion of notes for theatre review</li> <li>● preparation of practitioner workshops to deliver to the rest of the class</li> </ul>
<b>Assessment Tasks, Methods &amp; Frequency</b>	<p>Fortnightly mini assessments that will focus on application of practical work summarised into written paragraphs, focused on character, design and direction, throughout half term 1, 2, 3</p> <ul style="list-style-type: none"> <li>● Main assessment 1: Complete a 18 mark and a 24 mark question on both set texts. (Plan essay in class and can do assessment with the plan)</li> <li>● Main assessment 2: Complete a 18 mark and a 24 mark question on both set texts. (Plan essay in class and can do assessment with the plan)</li> <li>● Main assessment 3: A modified A Level paper where possible – Max 2hrs)</li> <li>● This will be a section B and C of the exam paper, which equates to two thirds of the final exam paper - which will be a 2 hour exam</li> <li>● Main assessment 4: Complete exam paper - 2 hours and 30 minutes</li> <li>● Main assessment 5: Mock performance examination of devised unit</li> </ul>
<b>Equipment that Students Need</b>	<ul style="list-style-type: none"> <li>● Component 3 Section B ‘Machinal’ Student Booklet</li> <li>● Component 3 Section C ‘Lysistrata’ Student Booklet</li> <li>● Component 3 Section A ‘Theatre Evaluation’ Student Booklet</li> <li>● Pens (black, purple and Green)</li> <li>● Purple exam practice exercise book - Component 3 Section B ‘Machinal’</li> <li>● Purple exam practice exercise book - Component 3 Section C ‘Lysistrata’</li> </ul>

<b>Parent / Carers can help their child by:</b>	<ul style="list-style-type: none"> <li>● Purchasing an affordable laptop/chromebook for their child</li> <li>● Checking their child's Drama Google Classroom for homework and revision materials</li> <li>● Taking them to watch live theatre performances frequently</li> <li>● Going over lines with their child for their scripted exam</li> <li>● Purchasing the: <a href="#">Pearson/Edexcel A Level Drama and Theatre Revision guide</a></li> </ul>
<b>Useful Websites</b>	<a href="http://youtube.com">http://youtube.com</a> <a href="https://www.nationaltheatre.org.uk/">https://www.nationaltheatre.org.uk/</a> <a href="https://www.franticassembly.co.uk/">https://www.franticassembly.co.uk/</a> <a href="https://www.stevenberkoff.com/">https://www.stevenberkoff.com/</a> <a href="https://almeida.co.uk/sophie-treadwell-and-radical-theatre-2">https://almeida.co.uk/sophie-treadwell-and-radical-theatre-2</a> <a href="https://www.lagreektheatre.com/">https://www.lagreektheatre.com/</a> <a href="https://www.nationaltheatre.org.uk/blog/five-best-sarah-kane-plays">https://www.nationaltheatre.org.uk/blog/five-best-sarah-kane-plays</a> <a href="https://essentialdrama.com/sarah-kane/">https://essentialdrama.com/sarah-kane/</a> <a href="http://essentialdrama.com/practitioners/antonin-artaud/">http://essentialdrama.com/practitioners/antonin-artaud/</a>
<b>Extra-Curricular Activities &amp; Career Opportunities</b>	<ul style="list-style-type: none"> <li>● Training with lighting equipment in the Wiseman Drama Studio</li> <li>● Opportunities to focus on the role of the director</li> <li>● Opportunities to focus on the role of a designer (lighting/sound/costume)</li> <li>● Opportunities to take part in workshops provided by professional actors/directors/playwrights</li> <li>● Opportunities to attend theatre trips</li> </ul>

<b>Who Can I Contact?</b>	Head of Drama	Miss Hampshire - <a href="mailto:ms.hampshire@holyfamilycatholicschool.co.uk">ms.hampshire@holyfamilycatholicschool.co.uk</a>
	Teachers of Year 12 Drama	Miss Hampshire - <a href="mailto:ms.hampshire@holyfamilycatholicschool.co.uk">ms.hampshire@holyfamilycatholicschool.co.uk</a>

# Holy Family Catholic School Curriculum Overview Year 13 –

## Drama & Theatre Studies (A Level)

	Curriculum Content	Suggested Reading or Extension Activities
<b>Half Term 1 (Sept-Oct)</b>	<p><b>Component 2: Scripted Performance (External Exam) - 20%</b></p> <p>Begin preparation for the Component 2 scripted exam. Students will perform either a monologue or duologue and a group performance for an external visiting examiner.</p> <p>Students will complete a performance concept ahead of their performance exam, for the visiting examiner.</p> <p>Alongside rehearsal for Component 2 Scripted Performance, students will continue with exam practice for their Component 3 written exam.</p>	<ul style="list-style-type: none"> <li>● Research and read a variety of play texts</li> <li>● Identify which play texts/extracts will be performed for the exam</li> <li>● Editing of texts for performance</li> <li>● Re-drafting/typing of extracts</li> <li>● Annotating texts/scripts with vocal and movement decisions</li> <li>● Applying Stanislavskian system techniques in rehearsal</li> <li>● Applying a range of techniques in rehearsal</li> <li>● Completing a performance concept for the visiting examiner</li> <li>● Line learning</li> <li>● Rehearsal</li> <li>● Redrafting exam practice essays for section A, B and C of the Component 3 exam, in order to develop confidence and secure writing style.</li> </ul>

<p><b>Half Term 2</b> <b>(Nov-Dec)</b></p>	<p><b>Component 2: Scripted Performance (External Exam) - 20%</b></p> <p>Rehearsal and refinement of performance work</p>	<ul style="list-style-type: none"> <li>● Annotating texts/scripts with vocal and movement decisions</li> <li>● Applying Stansislavskian system techniques in rehearsal</li> <li>● Applying a range of techniques in rehearsal</li> <li>● Completing a performance concept for the visiting examiner</li> <li>● Line learning</li> <li>● Rehearsal</li> <li>● Redrafting exam practice essays for section A, B and C of the Component 3 exam, in order to develop confidence and secure writing style.</li> </ul>
<p><b>Half Term 3</b> <b>(Jan-Feb)</b></p>	<p><b>Component 2: Scripted Performance (External Exam) - 20%</b></p> <p>Rehearsal and refinement of performance work</p> <p><b>Component 3: Theatre Makers in Practice - Section A - Theatre Evaluation:</b></p> <p>Visit to the theatre as a second option to write about in the final exam</p> <p>Generation of notes and exam practice.</p>	<ul style="list-style-type: none"> <li>● Annotating texts/scripts with vocal and movement decisions</li> <li>● Applying Stansislavskian system techniques in rehearsal</li> <li>● Applying a range of techniques in rehearsal</li> <li>● Completing a performance concept for the visiting examiner</li> <li>● Line learning</li> <li>● Rehearsal</li> <li>● Redrafting exam practice essays for section A, B and C of the Component 3 exam, in order to develop confidence and secure writing style.</li> </ul>

<b>Half Term 4 (Feb-Mar)</b>	<b>Component 2: Scripted Performance (External Exam) - 20%</b>  Finalising performance work  <b>Component 3: Theatre Makers in Practice - Section A - Theatre Evaluation:</b>  Generation of notes and exam practice.	<ul style="list-style-type: none"> <li>● Line learning</li> <li>● Rehearsal</li> <li>● Redrafting exam practice essays for section A, B and C of the Component 3 exam, in order to develop confidence and secure writing style.</li> </ul>
<b>Half Term 5 (Apr-May)</b>	<b>Component 3: Theatre Makers in Practice</b>  Revision and practice of Component 3 exam	<ul style="list-style-type: none"> <li>● Redrafting exam practice essays for section A, B and C of the Component 3 exam, in order to secure the highest grade possible.</li> </ul>
<b>Half Term 6 (Jun-Jul)</b>	<b>Course Complete</b>	

<b>Examples of Home Learning Tasks</b>	<ul style="list-style-type: none"> <li>● Line learning and rehearsal of scripted performance work</li> <li>● Completion of notes for theatre review</li> <li>● Exam practice for sections A, B and C of the exam paper that are completed in timed conditions</li> </ul>
<b>Assessment Tasks, Methods &amp; Frequency</b>	<p>Fortnightly mini assessments that will focus on practice of sections A, B and C of the paper.</p> <ul style="list-style-type: none"> <li>● Main assessment 1: Presentation of a piece of script work against exam criteria</li> <li>● Main assessment 2: Mock exam on section A of Component 3 - with a focus on a different live performance</li> <li>● Main assessment 3: Complete exam paper - 2 hours and 30 minutes</li> <li>● Main assessment 4: Complete exam paper - 2 hours and 30 minutes</li> <li>● Main assessment 5: Complete exam paper - 2 hours and 30 minutes</li> </ul>
<b>Equipment that Students Need</b>	<ul style="list-style-type: none"> <li>● Scripts for mono/duo and group piece</li> <li>● Component 3 Section B 'Machinal' Student Booklet</li> <li>● Component 3 Section C 'Lysistrata' Student Booklet</li> <li>● Component 3 Section A 'Theatre Evaluation' Student Booklet</li> <li>● Notes template for Section A 'Theatre Evaluation'</li> <li>● Pens (black, purple and Green)</li> <li>● Purple exam practice exercise book - Component 3 Section B 'Machinal'</li> <li>● Purple exam practice exercise book - Component 3 Section C 'Lysistrata'</li> </ul>

<b>Parent / Carers can help their child by:</b>	<ul style="list-style-type: none"> <li>● Purchasing an affordable laptop/chromebook for their child</li> <li>● Checking their child's Drama Google Classroom for homework and revision materials</li> <li>● Taking them to watch live theatre performances frequently</li> <li>● Going over lines with their child for their scripted exam</li> <li>● Purchasing the: <a href="#">Pearson/Edexcel A Level Drama and Theatre Revision guide</a></li> </ul>
<b>Useful Websites</b>	<a href="http://youtube.com">http://youtube.com</a> <a href="https://www.nationaltheatre.org.uk/">https://www.nationaltheatre.org.uk/</a> <a href="https://www.franticassembly.co.uk/">https://www.franticassembly.co.uk/</a> <a href="https://www.stevenberkoff.com/">https://www.stevenberkoff.com/</a> <a href="https://almeida.co.uk/sophie-treadwell-and-radical-theatre-2">https://almeida.co.uk/sophie-treadwell-and-radical-theatre-2</a> <a href="https://www.lagreektheatre.com/">https://www.lagreektheatre.com/</a> <a href="https://www.nationaltheatre.org.uk/blog/five-best-sarah-kane-plays">https://www.nationaltheatre.org.uk/blog/five-best-sarah-kane-plays</a> <a href="https://essentialdrama.com/sarah-kane/">https://essentialdrama.com/sarah-kane/</a> <a href="http://essentialdrama.com/practitioners/antonin-artaud/">http://essentialdrama.com/practitioners/antonin-artaud/</a>
<b>Extra-Curricular Activities &amp; Career Opportunities</b>	<ul style="list-style-type: none"> <li>● Training with lighting equipment in the Wiseman Drama Studio</li> <li>● Opportunities to focus on the role of the director</li> <li>● Opportunities to focus on the role of a designer (lighting/sound/costume)</li> <li>● Opportunities to take part in workshops provided by professional actors/directors/playwrights</li> <li>● Opportunities to attend theatre trips</li> </ul>

<b>Who Can I Contact?</b>	Head of Drama	Miss Hampshire - <a href="mailto:ms.hampshire@holyfamilycatholicschool.co.uk">ms.hampshire@holyfamilycatholicschool.co.uk</a>
	Teachers of Drama	Miss Hampshire - <a href="mailto:ms.hampshire@holyfamilycatholicschool.co.uk">ms.hampshire@holyfamilycatholicschool.co.uk</a>  Mrs Henry <a href="mailto:mrs.henry@holyfamilycatholicschool.co.uk">mrs.henry@holyfamilycatholicschool.co.uk</a>

# Assessment Criteria for all components

## Component : Devising - 40%

### Assessment criteria for portfolio

Level	Mark	Descriptor (AO1): Creating and developing ideas to communicate meaning as part of theatre-making process (portfolio)
	0	No rewardable material
<b>Level 1</b>	1-4	<p><b>Limited</b></p> <ul style="list-style-type: none"> <li>• Limited reference to relevant research, contexts and live theatre, resulting in superficial decision making.</li> <li>• Basic depth and range of research undertaken and contexts explored.</li> <li>• Superficial understanding of how aims and intentions are created through the devising process, demonstrated through limited development of independent ideas. Basic understanding of the key extract placed in the context of the whole performance text.</li> </ul>
<b>Level 2</b>	5-8	<p><b>General</b></p> <ul style="list-style-type: none"> <li>• Generally sound reference to relevant research, contexts and live theatre used to inform appropriate decision making.</li> <li>• Adequate depth and range of research undertaken and contexts explored.</li> <li>• Generally sound understanding of how aims and intentions are created through the devising process, demonstrated through emerging development of independent ideas. Adequate understanding of the key extract placed in the context of the whole performance text.</li> </ul>
<b>Level 3</b>	9-12	<p><b>Competent</b></p> <ul style="list-style-type: none"> <li>• Secure reference to relevant research, contexts and live theatre used to inform competent decision making.</li> <li>• Consistent depth and range of research undertaken and contexts explored.</li> <li>• Competent understanding of how aims and intentions are created through the devising process, demonstrated through consistent development of independent ideas. Secure understanding of the key extract placed in the context of the whole performance text.</li> </ul>
<b>Level 4</b>	13-16	<p><b>Assured</b></p> <ul style="list-style-type: none"> <li>• Assured reference to relevant research, contexts and live theatre used to inform effective decision making.</li> <li>• Comprehensive depth and range of research undertaken and contexts explored.</li> <li>• Confident understanding of how aims and intentions are created through the devising process, demonstrated through assured development of independent ideas. Assured understanding of the key extract placed in the context of the whole performance text.</li> </ul>

<b>Level 5</b>	17–20	<b>Sophisticated</b> <ul style="list-style-type: none"><li>• Accomplished reference to relevant research, contexts and live theatre used to inform perceptive decision making.</li><li>• Sophisticated depth and range of research undertaken and contexts explored.</li><li>• Perceptive understanding of how aims and intentions are created through the devising process, demonstrated through sophisticated development of independent ideas. Perceptive understanding of the key extract placed in the context of the whole performance text.</li></ul>
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Level	Mark	Descriptor (AO1): Making connections between dramatic theory and practice (portfolio)
	0	No rewardable material
<b>Level 1</b>	1–4	<p><b>Limited</b></p> <ul style="list-style-type: none"> <li>• Superficial knowledge and understanding of the work and methodologies of the chosen practitioner. Makes superficial connections when applying practitioner’s methodologies to own practice.</li> <li>• Basic ability to refine and amend work through the development process in order to realise creative intentions.</li> <li>• Use of subject terminology is limited and/or inaccurate.</li> </ul>
<b>Level 2</b>	5–8	<p><b>General</b></p> <ul style="list-style-type: none"> <li>• Reasonably sound knowledge and understanding of the work and methodologies of the chosen practitioner. Makes generally appropriate connections when applying practitioner’s methodologies to own practice.</li> <li>• Emerging ability to refine and amend work through the development process in order to realise creative intentions.</li> <li>• Use of subject terminology is generally accurate.</li> </ul>
<b>Level 3</b>	9–12	<p><b>Competent</b></p> <ul style="list-style-type: none"> <li>• Secure knowledge and understanding of the work and methodologies of the chosen practitioner. Competent connections made when applying practitioner’s methodologies to own practice.</li> <li>• Consistent ability to refine and amend work through the development process in order to realise creative intentions.</li> <li>• Use of subject terminology is competent and accurate.</li> </ul>
<b>Level 4</b>	13–16	<p><b>Assured</b></p> <ul style="list-style-type: none"> <li>• Confident knowledge and understanding of the work and methodologies of the chosen practitioner. Makes assured connections when applying practitioner’s methodologies to own practice.</li> <li>• Comprehensive ability to refine and amend work through the development process in order to realise creative intentions.</li> <li>• Use of subject terminology is assured.</li> </ul>
<b>Level 5</b>	17–20	<p><b>Sophisticated</b></p> <ul style="list-style-type: none"> <li>• Sophisticated knowledge and understanding of the work and methodologies of the chosen practitioner. Makes perceptive connections when applying practitioner’s methodologies to own practice.</li> <li>• Perceptive ability to refine and amend work through the development process in order to realise creative intentions.</li> <li>• Use of subject terminology is accomplished.</li> </ul>

### Marking instructions

In AO4, analysis is required in order to reach evaluative judgements and conclusions in the context of student's own work.

Evidence presented should show a balanced consideration between analysis and evaluation, and marks are equally distributed across these two elements.

**Responses that demonstrate isolated analysis without leading to evaluation can only achieve a maximum of 4 marks.**

Level	Mark	Descriptor (AO4): Analysing and evaluating their own work (portfolio)
	0	No rewardable material
<b>Level 1</b>	1-4	<p><b>Limited</b></p> <ul style="list-style-type: none"> <li>• Superficial analysis of their personal contribution to the process of exploring and realising artistic intentions, application of performance/design skills to create impact on an audience and collaboration with other theatre makers.</li> <li>• Struggles to offer evaluation demonstrating limited ability to formulate and justify personal judgements of how ideas, meaning and impact are created through application of skills and collaboration.</li> <li>• Uneven treatment of analysis and evaluation resulting in a limited overall response.</li> </ul>
<b>Level 2</b>	5-8	<p><b>General</b></p> <ul style="list-style-type: none"> <li>• Clear analysis of their personal contribution to the process of exploring and realising artistic intentions, application of performance/design skills to create impact on an audience and collaboration with other theatre makers.</li> <li>• Offers partial evaluation demonstrating emerging ability to formulate and justify personal judgements of how ideas, meaning and impact are created through application of skills and collaboration.</li> <li>• Partially balanced treatment of analysis and evaluation resulting in a clear overall response.</li> </ul>
<b>Level 3</b>	9-12	<p><b>Competent</b></p> <ul style="list-style-type: none"> <li>• Competent analysis of their personal contribution to the process of exploring and realising artistic intentions, application of performance/design skills to create impact on an audience and collaboration with other theatre makers.</li> <li>• Offers consistent evaluation demonstrating competent ability to formulate and justify personal judgements of how ideas, meaning and impact are created through application of skills and collaboration.</li> <li>• Mostly balanced treatment of analysis and evaluation resulting in a competent overall response.</li> </ul>

Level	Mark	Descriptor (AO4): Analysing and evaluating their own work (portfolio)
<b>Level 4</b>	13–16	<p><b>Assured</b></p> <ul style="list-style-type: none"> <li>• Assured analysis of their personal contribution to the process of exploring and realising artistic intentions, application of performance/design skills to create impact on an audience and collaboration with other theatre makers.</li> <li>• Comprehensive evaluation demonstrating assured ability to formulate and justify personal judgements of how ideas, meaning and impact are created through application of skills and collaboration.</li> <li>• Balanced treatment of analysis and evaluation resulting in an effective overall response.</li> </ul>
<b>Level 5</b>	17–20	<p><b>Sophisticated</b></p> <ul style="list-style-type: none"> <li>• Accomplished analysis of their personal contribution to the process of exploring and realising artistic intentions, application of performance/design skills to create impact on an audience and collaboration with other theatre makers.</li> <li>• Perceptive evaluation demonstrating sophisticated ability to formulate and justify personal judgements of how ideas, meaning and impact are created through application of skills and collaboration</li> <li>• Fully balanced treatment of analysis and evaluation resulting in a secure overall response.</li> </ul>

### Assessment criteria for devised performance: performers

Level	Mark	Descriptor (AO2): Group performance – vocal and physical skills (performers)
	0	No rewardable material
<b>Level 1</b>	1–2	<p><b>Limited</b></p> <ul style="list-style-type: none"> <li>• Performance is often inappropriate or inconsistent, showing a lack of variety, range and control, with superficial understanding of how creative choices communicate meaning to the audience.</li> <li>• Basic technical control in the use of vocal techniques (clarity, pace, inflection, pitch, projection).</li> <li>• Limited technical control in the use of physical techniques and proxemics (gesture, stillness, stance, contact, use of space and spatial relationships).</li> </ul>
<b>Level 2</b>	3–4	<p><b>General</b></p> <ul style="list-style-type: none"> <li>• Performance is generally appropriate and consistent, showing emerging variety, range and control, with generally appropriate understanding of how creative choices communicate meaning to the audience.</li> <li>• Generally sound technical control in the use of vocal techniques (clarity, pace, inflection, pitch, projection).</li> <li>• Generally sound technical control in the use of physical techniques and proxemics (gesture, stillness, stance, contact, use of space and spatial relationships).</li> </ul>
<b>Level 3</b>	5–6	<p><b>Competent</b></p> <ul style="list-style-type: none"> <li>• Performance is appropriate and consistent, showing clear variety, range and control, with competent understanding of how creative choices communicate meaning to the audience.</li> <li>• Competent technical control in the use of vocal techniques (clarity, pace, inflection, pitch, projection).</li> <li>• Competent technical control in the use of physical techniques and proxemics (gesture, stillness, stance, contact, use of space and spatial relationships).</li> </ul>
<b>Level 4</b>	7–8	<p><b>Assured</b></p> <ul style="list-style-type: none"> <li>• Performance is pertinent and comprehensive, showing effective variety, range and control throughout, with secure understanding of how creative choices communicate meaning to the audience.</li> <li>• Assured technical control in the use of vocal techniques (clarity, pace, inflection, pitch, projection).</li> <li>• Assured technical control in the use of physical techniques and proxemics (gesture, stillness, stance, contact, use of space and spatial relationships).</li> </ul>

Level	Mark	Descriptor (AO2): Group performance – vocal and physical skills (performers)
<b>Level 5</b>	9–10	<b>Sophisticated</b> <ul style="list-style-type: none"><li>• Performance is perceptively integrated, sophisticated and dynamic, showing skilful variety, range and control throughout, with an accomplished understanding of how creative choices communicate meaning to the audience.</li><li>• Accomplished technical control in the use of vocal techniques (clarity, pace, inflection, pitch, projection).</li><li>• Sophisticated technical control in the use of physical techniques and proxemics (gesture, stillness, stance, contact, use of space and spatial relationships).</li></ul>

Level	Mark	Descriptor (AO2): Group performance – use of characterisation and communication to realise artistic intentions (performers)
	0	No rewardable material
<b>Level 1</b>	1–2	<p><b>Limited</b></p> <ul style="list-style-type: none"> <li>• Characterisation demonstrates a basic understanding of the role(s) and practitioner methodologies. Performance has limited credibility and consistency.</li> <li>• Superficial rapport and inconsistent communication with audience/other performers, shown through lack of ease and awareness.</li> <li>• Basic contribution to the performance as a whole and realisation of the group's artistic intentions. Performance overall has limited impact and lacks energy and commitment.</li> </ul>
<b>Level 2</b>	3–4	<p><b>General</b></p> <ul style="list-style-type: none"> <li>• Characterisation demonstrates a generally sound understanding of the role(s) and practitioner methodologies. Performance has some credibility and consistency.</li> <li>• Generally sound rapport and communication with audience/other performers, shown through emerging ease and awareness.</li> <li>• Generally sound contribution to the performance as a whole and realisation of the group artistic intention. Performance overall has emerging impact through some sound energy and commitment.</li> </ul>
<b>Level 3</b>	5–6	<p><b>Competent</b></p> <ul style="list-style-type: none"> <li>• Characterisation demonstrates a competent understanding of the role(s) and practitioner methodologies. Performance has clear credibility and consistency.</li> <li>• Clear rapport and communication with audience/other performers, shown through secure ease and awareness.</li> <li>• Competent contribution to the performance as a whole and realisation of the group artistic. Performance overall has clear impact through consistent energy and commitment.</li> </ul>
<b>Level 4</b>	7–8	<p><b>Assured</b></p> <ul style="list-style-type: none"> <li>• Characterisation demonstrates an assured understanding of the role(s) and practitioner methodologies. Performance has secure credibility and consistency.</li> <li>• Effective rapport and assured communication with audience/other performers, shown through assured ease and awareness throughout.</li> <li>• Assured contribution to the performance as a whole and realisation of the group artistic intention. Performance overall has effective impact through comprehensive energy and commitment.</li> </ul>

Level	Mark	Descriptor (AO2): Group performance – use of characterisation and communication to realise artistic intentions (performers)
Level 5	9–10	<p><b>Sophisticated</b></p> <ul style="list-style-type: none"> <li>• Characterisation demonstrates a perceptive understanding of the role(s) and practitioner methodologies. Performance has accomplished credibility and consistency.</li> <li>• Accomplished rapport and sophisticated communication with audience/other performers, shown through highly-effective ease and awareness.</li> <li>• Accomplished contribution to the realisation of the performance as a whole and group artistic intention. Performance overall is dynamic and skilfully creates impact through highly-engaging energy and commitment.</li> </ul>

## Component 2: Scripted Performance - 20%

### Coursework assessment criteria

Visiting examiners will use the following assessment criteria to mark students' work. Each mark grid identifies which Assessment Objective is being targeted.

#### Assessment criteria for group performance: performers

Level	Mark	Descriptor (AO2): Group performance – vocal and physical skills (performers)
	0	No rewardable material
<b>Level 1</b>	1–2	<p><b>Limited</b></p> <ul style="list-style-type: none"> <li>• Performance is often inappropriate or inconsistent, showing a lack of variety, range and control, with superficial understanding of how creative choices communicate meaning to the audience.</li> <li>• Basic technical control in the use of vocal techniques (clarity, pace, inflection, pitch, projection).</li> <li>• Limited technical control in the use of physical techniques and proxemics (gesture, stillness, stance, contact, use of space and spatial relationships).</li> </ul>
<b>Level 2</b>	3–4	<p><b>General</b></p> <ul style="list-style-type: none"> <li>• Performance is generally appropriate and consistent, showing emerging variety, range and control, with generally appropriate understanding of how creative choices communicate meaning to the audience.</li> <li>• Generally sound technical control in the use of vocal techniques (clarity, pace, inflection, pitch, projection).</li> <li>• Generally sound technical control in the use of physical techniques and proxemics (gesture, stillness, stance, contact, use of space and spatial relationships).</li> </ul>
<b>Level 3</b>	5–7	<p><b>Competent</b></p> <ul style="list-style-type: none"> <li>• Performance is appropriate and consistent, showing clear variety, range and control, with competent understanding of how creative choices communicate meaning to the audience.</li> <li>• Competent technical control in the use of vocal techniques (clarity, pace, inflection, pitch, projection).</li> <li>• Competent technical control in the use of physical techniques and proxemics (gesture, stillness, stance, contact, use of space and spatial relationships).</li> </ul>
<b>Level 4</b>	8–10	<p><b>Assured</b></p> <ul style="list-style-type: none"> <li>• Performance is pertinent and comprehensive, showing effective variety, range and control throughout, with confident understanding of how creative choices communicate meaning to the audience.</li> <li>• Assured technical control in the use of vocal techniques (clarity, pace, inflection, pitch, projection).</li> <li>• Assured technical control in the use of physical techniques and proxemics (gesture, stillness, stance, contact, use of space and spatial relationships).</li> </ul>

Level	Mark	Descriptor (AO2): Group performance – vocal and physical skills (performers)
<b>Level 5</b>	11–12	<b>Sophisticated</b> <ul style="list-style-type: none"><li>• Performance is perceptively integrated, sophisticated and dynamic, showing skilful variety, range and control throughout, with an accomplished understanding of how creative choices communicate meaning to the audience.</li><li>• Accomplished technical control in the use of vocal techniques (clarity, pace, inflection, pitch, projection).</li><li>• Sophisticated technical control in the use of physical techniques and proxemics (gesture, stillness, stance, contact, use of space and spatial relationships).</li></ul>

Level	Mark	Descriptor (AO2): Group performance – characterisation and communication (performers)
	0	No rewardable material
<b>Level 1</b>	1–2	<p><b>Limited</b></p> <ul style="list-style-type: none"> <li>• Characterisation demonstrates a basic understanding of the role and its context within the performance, showing limited credibility and consistency.</li> <li>• Characterisation lacks clarity, with obvious lapses in focus and confidence.</li> <li>• Superficial rapport and inconsistent communication with audience/other performers shown through lack of ease and awareness.</li> </ul>
<b>Level 2</b>	3–4	<p><b>General</b></p> <ul style="list-style-type: none"> <li>• Characterisation demonstrates a generally sound understanding of the role and its context within the performance, showing emerging credibility and consistency.</li> <li>• Characterisation is generally clear, showing emerging focus and confidence.</li> <li>• Generally sound rapport and communication with audience/other performers, shown through emerging ease and awareness.</li> </ul>
<b>Level 3</b>	5–7	<p><b>Competent</b></p> <ul style="list-style-type: none"> <li>• Characterisation demonstrates a competent understanding of the role and its context within the performance, shown by clear credibility and consistency.</li> <li>• Characterisation is sustained, showing clear focus and confidence.</li> <li>• Clear rapport and communication with audience/other performers, shown through secure ease and awareness.</li> </ul>
<b>Level 4</b>	8–10	<p><b>Assured</b></p> <ul style="list-style-type: none"> <li>• Characterisation demonstrates an assured understanding of the role and its context within the performance, showing secure credibility and consistency.</li> <li>• Characterisation is effective, showing secure focus and confidence.</li> <li>• Effective rapport and assured communication with audience/other performers, shown through assured ease and awareness throughout.</li> </ul>
<b>Level 5</b>	11–12	<p><b>Sophisticated</b></p> <ul style="list-style-type: none"> <li>• Characterisation demonstrates a perceptive understanding of the role and its context within the performance, shown by accomplished credibility and consistency.</li> <li>• Characterisation is skilful and highly engaging, showing accomplished focus and confidence.</li> <li>• Accomplished rapport and sophisticated communication with audience/other performers, shown through highly-effective ease and awareness.</li> </ul>

Level	Mark	Descriptor (AO2): Group performance – Interpretation and realisation of artistic intentions (performers)
	0	No rewardable material
<b>Level 1</b>	1-2	<p><b>Limited</b></p> <ul style="list-style-type: none"> <li>• Demonstrates a superficial interpretation of the text in performance, showing a limited understanding of playwright's intentions.</li> <li>• Performance demonstrates inconsistent understanding of language, style, genre and theatrical conventions.</li> <li>• Basic contribution to the performance as a whole and realisation of the group's artistic intentions. Performance overall has limited impact and lacks energy and commitment.</li> </ul>
<b>Level 2</b>	3-4	<p><b>General</b></p> <ul style="list-style-type: none"> <li>• Demonstrates an emerging interpretation of the text in performance, showing generally sound understanding of playwright's intentions.</li> <li>• Performance demonstrates generally sound understanding of language, style, genre and theatrical conventions.</li> <li>• Generally sound contribution to the performance as a whole and realisation of the group artistic intention. Performance overall has emerging impact through clear energy and commitment.</li> </ul>
<b>Level 3</b>	5-7	<p><b>Competent</b></p> <ul style="list-style-type: none"> <li>• Demonstrates a clear interpretation of the text in performance, showing competent understanding of playwright's intentions.</li> <li>• Performance demonstrates competent understanding of language, style, genre and theatrical conventions.</li> <li>• Clear contribution to the performance as a whole and realisation of the group artistic intention. Performance overall has clear impact through consistent energy and commitment.</li> </ul>
<b>Level 4</b>	8-10	<p><b>Assured</b></p> <ul style="list-style-type: none"> <li>• Demonstrates an effective interpretation of the text in performance, showing an assured understanding of playwright's intentions.</li> <li>• Performance demonstrates a comprehensive understanding of language, style, genre and theatrical conventions.</li> <li>• Assured contribution to the performance as a whole and realisation of the group artistic intention. Performance overall has effective impact through comprehensive energy and commitment.</li> </ul>
<b>Level 5</b>	11-12	<p><b>Sophisticated</b></p> <ul style="list-style-type: none"> <li>• Demonstrates a sophisticated interpretation of the text in performance, showing a perceptive understanding of playwright's intentions.</li> <li>• Performance demonstrates perceptive understanding of language, style, genre and theatrical conventions.</li> <li>• Accomplished contribution to the performance as a whole and realisation of the group artistic intention. Performance overall is dynamic and skilfully creates impact through highly-engaging energy and commitment.</li> </ul>

### Assessment criteria for monologue or duologue performance

Level	Mark	Descriptor (AO2): Mono/duo performance (performers)
	0	No rewardable material
<b>Level 1</b>	1–4	<p><b>Limited</b></p> <ul style="list-style-type: none"> <li>• Basic technical control in the use of vocal and physical techniques (clarity, pace, inflection, pitch, projection/gesture, stillness, stance, contact, use of space and spatial relationships). Performance is often inappropriate or inconsistent, showing a lack of variety, range and control.</li> <li>• Characterisation demonstrates a superficial understanding of the role and its context within the performance.</li> <li>• Superficial rapport and inconsistent communication with audience/other performer, shown through lack of ease and awareness.</li> <li>• Demonstrates a superficial interpretation of the text in performance, showing a limited understanding of playwright's intentions.</li> <li>• Basic realisation of artistic intentions in performance. Performance overall has limited impact and lacks energy and commitment.</li> </ul>
<b>Level 2</b>	5–9	<p><b>General</b></p> <ul style="list-style-type: none"> <li>• Emerging technical control in the use of vocal and physical techniques (clarity, pace, inflection, pitch, projection/gesture, stillness, stance, contact, use of space and spatial relationships). Performance is generally appropriate or consistent, showing emerging variety, range and control.</li> <li>• Characterisation demonstrates an emerging understanding of the role and its context within the performance.</li> <li>• Generally sound rapport and communication with audience/other performer, shown through emerging ease and awareness.</li> <li>• Demonstrates an emerging interpretation of the text in performance, showing a generally sound understanding of playwright's intentions.</li> <li>• Generally sound realisation of artistic intention in performance. Performance overall has emerging impact through some sound energy and commitment.</li> </ul>
<b>Level 3</b>	10–14	<p><b>Competent</b></p> <ul style="list-style-type: none"> <li>• Consistent technical control in the use of vocal and physical techniques (clarity, pace, inflection, pitch, projection/gesture, stillness, stance, contact, use of space and spatial relationships). Performance is appropriate and consistent, showing clear variety range and control.</li> <li>• Characterisation demonstrates a secure understanding of the role and its context within the performance.</li> <li>• Clear rapport and communication with audience/other performer, shown through secure ease and awareness.</li> <li>• Demonstrates a clear interpretation of the text in performance, showing a competent understanding of playwright's intentions.</li> <li>• Clear realisation of artistic intention in performance. Performance overall has clear impact through consistent energy and commitment.</li> </ul>

Level	Mark	Descriptor (AO2): Mono/duo performance (performers)
<b>Level 4</b>	15–19	<p><b>Assured</b></p> <ul style="list-style-type: none"> <li>• Assured technical control in the use of vocal and physical techniques (clarity, pace, inflection, pitch, projection/gesture, stillness, stance, contact, use of space and spatial relationships). Performance is pertinent and comprehensive, showing effective variety, range and control throughout.</li> <li>• Characterisation demonstrates an assured understanding of the role and its context within the performance.</li> <li>• Effective rapport and assured communication with audience/other performer, shown through assured ease and awareness throughout.</li> <li>• Demonstrates an effective interpretation of the text in performance, showing an assured understanding of playwright's intentions.</li> <li>• Assured realisation of artistic intention in performance. Performance overall has effective impact through comprehensive energy and commitment.</li> </ul>
<b>Level 5</b>	20–24	<p><b>Sophisticated</b></p> <ul style="list-style-type: none"> <li>• Accomplished technical control in the use vocal and physical techniques (clarity, pace, inflection, pitch, projection/gesture, stillness, stance, contact, use of space and spatial relationships). Performance is perceptively integrated, sophisticated and dynamic, showing skilful variety, range and control throughout.</li> <li>• Characterisation demonstrates a perceptive understanding of the role and its context within the performance.</li> <li>• Accomplished rapport and sophisticated communication with audience/other performer, shown through highly-effective ease and awareness.</li> <li>• Demonstrates a sophisticated interpretation of the text in performance, showing a perceptive understanding of playwright's intentions.</li> <li>• Accomplished realisation of artistic intentions in performance. Performance overall is dynamic and skilfully creates impact through highly-engaging energy and commitment.</li> </ul>

## Component 3: Theatre Makers in Practice - 40%

### Component 3: Theatre Makers in Practice – mark scheme

#### Section A: Live Theatre Evaluation

<p><b>Question Number</b></p>	<p>Analyse and evaluate the live performance you have seen in light of the following statement:          'Live performance has nothing to say to a young audience.'          Your answer should:</p> <ul style="list-style-type: none"> <li>▪ include analysis and evaluation of key moments from the performance you have seen and the contribution made by different theatre makers</li> <li>▪ offer <b>balanced consideration</b> between your analysis and evaluation of the performance and your response to the statement.</li> </ul>
<p><b>1</b></p>	<p><b>A04 = 20 marks</b></p> <p>This question asks the candidate to respond to a thought-provoking statement in light of their live theatre experience. At the heart of the statement is the debate that 21st century theatre has nothing to say to a young audience. Candidates will need to engage with the statement as informed members of the audience and discuss the contribution made by at least two different theatre makers.</p> <p>Candidates might refer to the following in their response:</p> <ul style="list-style-type: none"> <li>▪ arguments that agree, disagree or offer a balanced reaction to the statement</li> <li>▪ analysis and understanding of the role of the director and how various production values have been used to communicate ideas and meaning to an audience</li> <li>▪ analysis and evaluation of how dramatic elements have been used to create theatrical impact such as set, lighting, costume, sound, staging and acting</li> <li>▪ the evaluation of key theatre makers, their collaboration and the contribution they have made to specific aspects of the production</li> <li>▪ consideration of performance style, influence and theatrical interpretation</li> <li>▪ analysis of and reference to key moments</li> <li>▪ analysis of audience and audience reaction</li> <li>▪ references to other art forms and the role of theatre in society</li> <li>▪ analysis and evaluation of the overall aims and intentions of the production.</li> </ul>

<b>Marking Instructions</b>		
<p>In AO4, analysis is required in order to reach evaluative judgements and conclusions in the context of student's own work. Responses must show <i>balanced consideration</i> between analysis and evaluation and marks are equally distributed across these two elements. Responses that demonstrate isolated analysis without evaluation can only achieve a maximum of 4 marks.</p>		
<b>Level</b>	<b>Mark</b>	<b>Descriptor (AO4)</b>
	0	No rewardable material.
<b>Level 1</b>	1–4	<p><b>Limited</b></p> <ul style="list-style-type: none"> <li>• Descriptive, basic approach with underdeveloped analysis of live performance elements, supported by a limited knowledge and understanding and limited use of subject-specific terminology.</li> <li>• Limited evaluation demonstrating limited ability to formulate and justify personal judgements of how ideas, meaning and impact have been created by relevant theatre makers.</li> <li>• Uneven treatment of analysis and evaluation with a tentative attempt to engage with the statement, resulting in a limited overall response.</li> </ul>
<b>Level 2</b>	5–8	<p><b>General</b></p> <ul style="list-style-type: none"> <li>• Generally appropriate approach with partial analysis of live performance elements supported by adequate knowledge and understanding and use of generally accurate subject-specific terminology.</li> <li>• Emerging evaluation demonstrating basic ability to formulate and justify personal judgements of how ideas, meaning and impact are created by theatre makers' use of production values and dramatic elements.</li> <li>• Generally sound response supported by emerging but inconsistent moments of analysis and evaluation, with a general attempt to engage with the statement.</li> </ul>
<b>Level 3</b>	9–12	<p><b>Competent</b></p> <ul style="list-style-type: none"> <li>• Clear approach with competent analysis of live performance elements, supported by secure knowledge and understanding and accurate use of subject-specific terminology.</li> <li>• Consistent evaluation demonstrating adequate ability to formulate and justify personal judgements of how ideas, meaning and impact are created by different theatre makers' use of production values and dramatic elements.</li> <li>• Clear personal response with consistent and generally balanced analysis and evaluation, showing a secure reasoning, interpretation and engagement with the statement.</li> </ul>
<b>Level 4</b>	13–16	<p><b>Assured</b></p> <ul style="list-style-type: none"> <li>• Confident approach with assured analysis of live performance elements, supported by comprehensive knowledge and understanding and effective use of subject-specific terminology.</li> <li>• Effective evaluation demonstrating assured ability to formulate and justify personal judgements of how ideas, meaning and impact are created by different theatre makers' use of production values and dramatic elements.</li> <li>• Comprehensive personal response with assured and balanced analysis and evaluation, showing confident reasoning, interpretation and engagement with the statement.</li> </ul>

Level	Mark	Descriptor (AO4)
<b>Level 5</b>	17–20	<p><b>Sophisticated</b></p> <ul style="list-style-type: none"> <li>• Critical and perceptive approach with sophisticated analysis of live performance elements, supported by precise knowledge and understanding and articulate use of subject-specific terminology.</li> <li>• Perceptive evaluation demonstrating accomplished ability to formulate and justify personal judgements of how ideas, meaning and impact are created by different theatre makers' use of production values and dramatic elements.</li> <li>• Sophisticated and in-depth personal response which perceptively draws together relevant and balanced elements of analysis and evaluation, showing sensitive reasoning, interpretation and engagement with the statement.</li> </ul>

Question Number	<p>Analyse and evaluate the live performance you have seen in light of the following statement:          'Theatre makers today rely too much on technology to impress audiences.'          Your answer should:</p> <ul style="list-style-type: none"> <li>• include analysis and evaluation of key moments from the performance you have seen and the contribution made by different theatre makers</li> <li>• offer <b>balanced consideration</b> between your analysis and evaluation of the performance and your response to the statement.</li> </ul>
2	<p><b>AO4 = 20 marks</b></p> <p>This question asks the candidate to respond to a thought-provoking statement in light of their live theatre experience. At the heart of the statement is the debate that contemporary theatre makers rely too heavily on technology to impress audiences. Candidates will need to engage with the statement as informed members of the audience and discuss the contribution made by at least two different theatre makers.</p> <p>Candidates might refer to the following in their response:</p> <ul style="list-style-type: none"> <li>• arguments that agree, disagree or offer a balanced reaction to the statement</li> <li>• analysis and understanding of the role of the director and how various production values have been used to communicate ideas and meaning to an audience</li> <li>• analysis and evaluation of how dramatic elements have been used to create theatrical impact such as set, lighting, costume, sound, staging and acting</li> <li>• the evaluation of key theatre makers, their collaboration and the contribution they have made to specific aspects of the production</li> <li>• consideration of performance style, influence and theatrical interpretation</li> <li>• analysis of and reference to key moments</li> <li>• analysis of audience and audience reaction</li> <li>• references to other art forms and the role of theatre in society</li> <li>• analysis and evaluation of the overall aims and intentions of the production.</li> </ul>

<b>Marking instructions</b>		
<p>In AO4, analysis is required in order to reach evaluative judgements and conclusions in the context of student's own work. Responses must show <i>balanced consideration</i> between analysis and evaluation and marks are equally distributed across these two elements.</p> <p>Responses that demonstrate isolated analysis without evaluation can only achieve a maximum of 4 marks.</p>		
<b>Level</b>	<b>Mark</b>	<b>Descriptor (AO4)</b>
	0	No rewardable material.
<b>Level 1</b>	1-4	<p><b>Limited</b></p> <ul style="list-style-type: none"> <li>• Descriptive, basic approach with underdeveloped analysis of live performance elements, supported by a limited knowledge and understanding and limited use of subject-specific terminology.</li> <li>• Limited evaluation demonstrating limited ability to formulate and justify personal judgements of how ideas, meaning and impact have been created by relevant theatre makers</li> <li>• Uneven treatment of analysis and evaluation with a tentative attempt to engage with the statement, resulting in a limited overall response.</li> </ul>
<b>Level 2</b>	5-8	<p><b>General</b></p> <ul style="list-style-type: none"> <li>• Generally appropriate approach with partial analysis of live performance elements supported by adequate knowledge and understanding and use of generally accurate subject-specific terminology.</li> <li>• Emerging evaluation demonstrating basic ability to formulate and justify personal judgements of how ideas, meaning and impact are created by theatre makers' use of production values and dramatic elements.</li> <li>• Generally sound response supported by emerging but inconsistent moments of analysis and evaluation, with a general attempt to engage with the statement.</li> </ul>
<b>Level 3</b>	9-12	<p><b>Competent</b></p> <ul style="list-style-type: none"> <li>• Clear approach with competent analysis of live performance elements, supported by secure knowledge and understanding and accurate use of subject-specific terminology.</li> <li>• Consistent evaluation demonstrating adequate ability to formulate and justify personal judgements of how ideas, meaning and impact are created by different theatre makers' use of production values and dramatic elements.</li> <li>• Clear personal response with consistent and generally balanced analysis and evaluation, showing a secure reasoning, interpretation and engagement with the statement.</li> </ul>
<b>Level 4</b>	13-16	<p><b>Assured</b></p> <ul style="list-style-type: none"> <li>• Confident approach with assured analysis of live performance elements, supported by comprehensive knowledge and understanding and effective use of subject-specific terminology.</li> <li>• Effective evaluation demonstrating assured ability to formulate and justify personal judgements of how ideas, meaning and impact are created by different theatre makers' use of production values and dramatic elements.</li> <li>• Comprehensive personal response with assured and balanced analysis and evaluation, showing confident reasoning, interpretation and engagement with the statement.</li> </ul>

Level	Mark	Descriptor (AO4)
<b>Level 5</b>	17-20	<b>Sophisticated</b> <ul style="list-style-type: none"><li>▪ Critical and perceptive approach with sophisticated analysis of live performance elements, supported by precise knowledge and understanding and articulate use of subject-specific terminology.</li><li>▪ Perceptive evaluation demonstrating accomplished ability to formulate and justify personal judgements of how ideas, meaning and impact are created by different theatre makers' use of production values and dramatic elements.</li><li>▪ Sophisticated and in-depth personal response which perceptively draws together relevant and balanced elements of analysis and evaluation, showing sensitive reasoning, interpretation and engagement with the statement.</li></ul>

### Section B: Page to Stage: Realising a Performance Text

Question Number	<p><b>As a performer, outline how you would use movement to create an impact on the audience in the portrayal of one character in this extract.</b>  <i>Your answer should make reference to the performance text as a whole.</i></p>
3	<p><b>A03 = 18 marks</b></p> <p>This question is about acting and specifically asks the candidate to explain how movement might be used by one character featured in the extract. Candidates should use the extract to qualify their ideas and intentions and make reference to the text as a whole.</p> <p>Candidates might refer to the following in their response:</p> <ul style="list-style-type: none"> <li>• Interpretation of character</li> <li>• characterisation and the relationship between other characters in the extract</li> <li>• use of gesture, poise, stillness, body language, facial expressions and other forms of non-verbal communication</li> <li>• the relationship between movement and speech</li> <li>• the influence or use of props in relation to movement</li> <li>• use of space, levels and proxemics</li> <li>• entrances and exits</li> <li>• performance style and theatrical influence</li> <li>• intended audience impact.</li> </ul>

<b>Marking Instructions</b>		
<ul style="list-style-type: none"> <li>• 6 marks for demonstration of knowledge and understanding of how theatre is <i>developed</i>.</li> <li>• 12 marks for demonstration of knowledge and understanding of how theatre is <i>performed</i>.</li> </ul>		
Responses that demonstrate knowledge and understanding of how theatre is developed only without discussing how this is applied in performance can only achieve a maximum of 6 marks.		
Responses that demonstrate isolated knowledge without linked understanding can only achieve a maximum of 3 marks.		
<b>Level</b>	<b>Mark</b>	<b>Descriptor (AO3)</b>
	0	No rewardable material.
<b>Level 1</b>	1-3	<p><b>Limited</b></p> <ul style="list-style-type: none"> <li>• Superficial interpretation of the extract showing a limited knowledge and understanding of how ideas and intentions are developed.</li> <li>• Basic knowledge of theatrical elements and techniques showing limited understanding of their application in the performance of the extract.</li> <li>• Demonstrates superficial consideration of how theatrical elements can be used in performance to create mood and atmosphere, communicate meaning and create impact on an audience.</li> <li>• Limited ideas and examples are offered from the extract and the text as a whole. Uses basic or inaccurate subject-specific terminology.</li> </ul>
<b>Level 2</b>	4-7	<p><b>General</b></p> <ul style="list-style-type: none"> <li>• Generally sound interpretation of the extract showing adequate knowledge and understanding of how ideas and intentions are developed.</li> <li>• Adequate knowledge of theatrical elements and techniques showing emerging understanding of their application in the performance of the extract.</li> <li>• Demonstrates generally sound consideration of how theatrical elements can be used in performance to create mood, atmosphere and impact and communicate meaning to an audience.</li> <li>• Adequate ideas and examples are offered from the extract and the text as a whole. Uses generally accurate subject-specific terminology.</li> </ul>
<b>Level 3</b>	8-11	<p><b>Competent</b></p> <ul style="list-style-type: none"> <li>• Secure interpretation of the extract showing competent knowledge and understanding of how ideas and intentions are developed.</li> <li>• Competent knowledge of theatrical elements and techniques showing clear understanding of their application in the performance of the extract.</li> <li>• Demonstrates clear consideration of how theatrical elements can be used in performance to create mood, atmosphere and impact and communicate meaning to an audience.</li> <li>• Competent ideas and examples are offered from the extract and the text as a whole. Uses accurate subject-specific terminology.</li> </ul>

Level	Mark	Descriptor (AO3)
<b>Level 4</b>	12-15	<p><b>Assured</b></p> <ul style="list-style-type: none"> <li>▪ Assured interpretation of the extract showing effective knowledge and understanding of how ideas and intentions are developed.</li> <li>▪ Assured knowledge of theatrical elements and techniques showing effective understanding of their application in the performance of the extract.</li> <li>▪ Demonstrates effective consideration of how theatrical elements can be used in performance to create mood, atmosphere and impact and communicate meaning to an audience.</li> <li>▪ Confident ideas and use of examples from the extract and the text as a whole. Effective use of subject-specific terminology.</li> </ul>
<b>Level 5</b>	16-18	<p><b>Sophisticated</b></p> <ul style="list-style-type: none"> <li>▪ Sophisticated interpretation of the extract showing comprehensive knowledge and understanding of how ideas and intentions are developed.</li> <li>▪ Comprehensive knowledge of theatrical elements and techniques showing perceptive understanding of their application in the performance of the extract.</li> <li>▪ Demonstrates sophisticated consideration of how theatrical elements can be used in performance to create mood, atmosphere and impact and communicate meaning to an audience.</li> <li>▪ Comprehensive ideas and examples are offered from the extract and the text as a whole. Articulate use of subject-specific terminology.</li> </ul>

Question Number	<p><b>As a designer, outline how one theatrical element could be developed to create impact in this extract.</b></p> <p><i>Your answer should make reference to the performance text as a whole.</i></p>
4	<p><b>AO3 = 18 marks</b></p> <p>This question is about design and specifically asks the candidate to explain how one specific theatrical element can be developed to communicate ideas and create impact in performance. Theatrical elements might include reference to set, lighting, costume, sound or use of space. Candidates should use the extract to qualify their ideas and intentions and make reference to the text as a whole.</p> <p>Candidates might refer to the following in their response:</p> <ul style="list-style-type: none"> <li>• how their chosen theatrical element can be developed to create mood, atmosphere, meaning and impact for an audience</li> <li>• how their chosen theatrical element can be developed to communicate ideas to an audience</li> <li>• how the impact of their work can be developed as a result of the consideration of alternative ideas</li> <li>• actor/audience relationship</li> <li>• use of theatrical venue, space, levels and proxemics</li> <li>• entrances and exits</li> <li>• the effect of specific technical and creative choices</li> <li>• designing to reflect the style and atmosphere of the performance text</li> <li>• research relating to the context of the text, such as time period, social, political, cultural aspects that develop and communicate ideas through their chosen theatrical element</li> <li>• intended audience impact.</li> </ul>

<b>Marking instructions</b>		
<ul style="list-style-type: none"> <li>• 6 marks for demonstration of knowledge and understanding of how theatre is <i>performed</i>.</li> <li>• 12 marks for demonstration of knowledge and understanding of how theatre is <i>developed</i>.</li> </ul> <p>Responses that demonstrate knowledge and understanding of how theatre is performed only without discussing how this it is developed can only achieve a maximum of 6 marks.</p> <p>Responses that demonstrate isolated knowledge without linked understanding can only achieve a maximum of 3 marks.</p>		
<b>Level</b>	<b>Mark</b>	<b>Descriptor (AO3)</b>
	0	No rewardable material.
<b>Level 1</b>	1-3	<p><b>Limited</b></p> <ul style="list-style-type: none"> <li>• Superficial interpretation of the extract showing a limited knowledge and understanding of how ideas and intentions are developed.</li> <li>• Demonstrates superficial consideration of how theatrical elements can be developed to create mood and atmosphere, communicate meaning and create impact through the extract.</li> <li>• Basic knowledge of theatrical elements and techniques showing limited understanding of their application in the performance.</li> <li>• Limited ideas and examples are offered from the extract and the text as a whole. Uses basic or inaccurate subject-specific terminology.</li> </ul>
<b>Level 2</b>	4-7	<p><b>General</b></p> <ul style="list-style-type: none"> <li>• Generally sound interpretation of the extract showing adequate knowledge and understanding of how ideas and intentions are developed.</li> <li>• Demonstrates generally sound consideration of how theatrical elements can be developed to create mood, atmosphere and impact and communicate meaning through the extract.</li> <li>• Adequate knowledge of theatrical elements and techniques showing emerging understanding of their application in the performance of the extract.</li> <li>• Adequate ideas and examples are offered from the extract and the text as a whole. Uses generally accurate subject-specific terminology.</li> </ul>
<b>Level 3</b>	8-11	<p><b>Competent</b></p> <ul style="list-style-type: none"> <li>• Secure interpretation of the extract showing competent knowledge and understanding of how ideas and intentions are developed.</li> <li>• Demonstrates clear consideration of how theatrical elements can be developed to create mood, atmosphere and impact and communicate meaning through the extract.</li> <li>• Competent knowledge of theatrical elements and techniques showing clear understanding of their application in the performance of the extract.</li> <li>• Competent ideas and examples are offered from the extract and the text as a whole. Uses accurate subject-specific terminology.</li> </ul>

Level	Mark	Descriptor (AO3)
<b>Level 4</b>	12-15	<p><b>Assured</b></p> <ul style="list-style-type: none"> <li>• Assured interpretation of the extract showing effective knowledge and understanding of how ideas and intentions are developed.</li> <li>• Demonstrates effective consideration of how theatrical elements can be developed to create mood, atmosphere and impact and communicate meaning through the extract.</li> <li>• Assured knowledge of theatrical elements and techniques showing effective understanding of their application in the performance of the extract.</li> <li>• Confident ideas and use of examples from the extract and the text as a whole. Effective use of subject-specific terminology.</li> </ul>
<b>Level 5</b>	16-18	<p><b>Sophisticated</b></p> <ul style="list-style-type: none"> <li>• Sophisticated interpretation of the extract showing comprehensive knowledge and understanding of how ideas and intentions are developed.</li> <li>• Demonstrates sophisticated consideration of how theatrical elements can be developed to create mood, atmosphere and impact and communicate meaning through the extract.</li> <li>• Comprehensive knowledge of theatrical elements and techniques showing perceptive understanding of their application in the performance of the extract.</li> <li>• Comprehensive ideas and examples are offered from the extract and the text as a whole. Articulate use of subject-specific terminology.</li> </ul>

### Section C: Interpreting a Performance Text

Question Number	<p>As a director, discuss how you would apply the methodologies of your chosen theatre practitioner to the acting styles used in your production concept. Your answer must focus on the named section listed above for your chosen performance text.</p> <p>Your answer must make reference to:</p> <ul style="list-style-type: none"> <li>• the overall aims of your production concept in response to the play as a whole</li> <li>• how your practical ideas will work in performance</li> <li>• the original performance conditions of your chosen performance text.</li> </ul>
5	<p><b>AO3 = 24 marks</b></p> <p>This question asks the candidate to respond as a theatre director and discuss how they have applied the methodologies of a recognised theatre practitioner to their production concept. The focus of the response should be on the overall acting style(s) and how the ideas of their chosen theatre practitioner might be realised and applied in a live performance context.</p> <p>Candidates are also asked to demonstrate knowledge and understanding of the original performance conditions of their chosen text. However, this is a question about the text in performance; it is not a history essay. References to the original production should demonstrate an understanding and awareness of how the text was first performed. Candidates should then use this knowledge to show how the conditions of the original performance have informed their own creative and theatrical ideas as directors.</p> <p>Candidates might refer to the following in their response:</p> <ul style="list-style-type: none"> <li>• relevant practitioner theory, research or influence</li> <li>• reference to other practitioners and theatre makers</li> <li>• overall performance style(s)</li> <li>• the use of production values or dramatic/theatrical elements to communicate ideas and meaning to an audience</li> <li>• the overall acting style(s) and interpretation of key roles</li> <li>• characterisation including the use of voice, language, gesture, poise, stillness or other forms of non-verbal communication</li> <li>• use of theatrical venue, stage space, levels and proxemics</li> <li>• entrances and exits</li> <li>• the relationship between characters</li> <li>• the relationship between actors and audience.</li> </ul> <p>The question asks the candidate to focus on a named section in their chosen performance text and the majority of examples offered should come from this specific section. However, candidates must also discuss how their production concept will work in the context of the play as a whole.</p> <p><b>Antigone</b></p> <p>Candidates exploring this named section might refer to:</p> <ul style="list-style-type: none"> <li>• the moment Antigone is led away by the guards</li> <li>• the use of chorus</li> <li>• the arrival of Teiresias.</li> </ul> <p><b>Doctor Faustus (Text A)</b></p> <p>Candidates exploring this named section might refer to:</p> <ul style="list-style-type: none"> <li>• Mephistopheles conjuring the invisibility spell</li> <li>• the entrance of the Pope, Cardinals and Friars</li> <li>• the 'ghostly' behaviour at the banquet.</li> </ul>

5 contd	<p><b><i>Hedda Gabler</i></b> Candidates exploring this named section might refer to:</p> <ul style="list-style-type: none"> <li>▪ the stillness and silence of the opening moments</li> <li>▪ Berthe's arrival with the letter</li> <li>▪ The entrance of Tesman.</li> </ul> <p><b><i>Lysistrata</i></b> Candidates exploring this named section might refer to:</p> <ul style="list-style-type: none"> <li>▪ the exit of The Women to the Acropolis</li> <li>▪ the entrance of The Old Men</li> <li>▪ the smoke created from the coals.</li> </ul> <p><b><i>The Maids</i></b> Candidates exploring this named section might refer to:</p> <ul style="list-style-type: none"> <li>▪ the argument between Claire and Solange</li> <li>▪ the setting of the room, windows, doors and the negotiation of space</li> <li>▪ the telephone call.</li> </ul> <p><b><i>The School for Scandal</i></b> Candidates exploring this named section might refer to:</p> <ul style="list-style-type: none"> <li>▪ the entrance of Sir Peter and Lady Teazle's</li> <li>▪ the argument between Sir Peter and Lady Teazle</li> <li>▪ Lady Teazle's exit and Sir Peter's final address.</li> </ul> <p><b><i>The Tempest</i></b> Candidates exploring this named section might refer to:</p> <ul style="list-style-type: none"> <li>▪ the entrance of Caliban</li> <li>▪ Trinculo's discovery of Caliban</li> <li>▪ Stephano and Trinculo's emerging panic.</li> </ul> <p><b><i>Waiting for Godot</i></b> Candidates exploring this named section might refer to:</p> <ul style="list-style-type: none"> <li>▪ Estragon and Vladimir's investigation of Lucky</li> <li>▪ the mistreatment of Lucky by Pozzo</li> <li>▪ Estragon securing the bones.</li> </ul> <p><b><i>Woyzeck</i></b> Candidates exploring this named section might refer to:</p> <ul style="list-style-type: none"> <li>▪ the Doctor's examination of Woyzeck and Marie</li> <li>▪ the entrance of The Captain</li> <li>▪ Andres and The Grandmother in the woods.</li> </ul>
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<b>Marking instructions</b>		
<p>Marks are equally distributed for demonstration of knowledge and understanding of how theatre is <i>developed</i> and how theatre is <i>performed</i>.</p> <p>Responses must show <i>balanced consideration</i> between these elements.</p> <p>Responses that demonstrate isolated knowledge without linked understanding can only achieve a maximum of 4 marks.</p>		
<b>Level</b>	<b>Mark</b>	<b>Descriptor (AO3)</b>
	0	No rewardable material.
<b>Level 1</b>	1–4	<p><b>Limited</b></p> <ul style="list-style-type: none"> <li>▪ Descriptive approach that struggles to connect the production concept with the performance text, demonstrating basic knowledge and limited understanding.</li> <li>▪ Limited use of examples and key moments to justify ideas and intentions to create impact on the audience.</li> <li>▪ Superficial references made to practitioner’s methodologies and how they can be applied to their production concept, in relation to the specific element identified in the question.</li> <li>▪ Basic, inaccurate or irrelevant research applied in relation to the original performance conditions.</li> </ul>
<b>Level 2</b>	5–9	<p><b>General</b></p> <ul style="list-style-type: none"> <li>▪ Generally sound approach that makes adequate connections between the production concept and the performance text, demonstrating adequate knowledge and some understanding.</li> <li>▪ Generally appropriate use of examples and key moments to justify ideas and intentions to create impact on the audience.</li> <li>▪ Clear knowledge and emerging understanding of the practitioner’s methodologies, which are applied inconsistently to their production concept, in relation to the specific element identified in the question.</li> <li>▪ Generally adequate research applied in relation to the original performance conditions; however connections may not be made to the production concept.</li> </ul>
<b>Level 3</b>	10–14	<p><b>Competent</b></p> <ul style="list-style-type: none"> <li>▪ Secure approach that makes coherent connections between the production concept and the performance text, demonstrating competent knowledge and understanding.</li> <li>▪ Consistent and clear use of examples and key moments to justify ideas and intentions to create impact on the audience.</li> <li>▪ Secure knowledge and understanding of the practitioner’s methodologies, which are competently applied to their production concept, in relation to the specific element identified in the question.</li> <li>▪ Competent research applied in relation to the original performance conditions with clear connections made to the production concept.</li> </ul>

Level	Mark	Descriptor (AO3)
<b>Level 4</b>	15–19	<p><b>Assured</b></p> <ul style="list-style-type: none"> <li>• Confident approach that makes assured connections between the production concept and the performance text, demonstrating comprehensive knowledge and understanding.</li> <li>• Comprehensive use of examples and key moments to justify creative ideas and intentions to create impact on the audience.</li> <li>• Confident knowledge and understanding of the practitioner's methodologies, which are effectively applied to their production concept, in relation to the specific element identified in the question.</li> <li>• Comprehensive research applied in relation to the original performance conditions with assured connections made to the production concept.</li> </ul>
<b>Level 5</b>	20–24	<p><b>Sophisticated</b></p> <ul style="list-style-type: none"> <li>• Perceptive approach that makes sophisticated connections between the production concept and the performance text, demonstrating accomplished knowledge and understanding.</li> <li>• Perceptive use of examples and key moments to justify creative ideas and intentions to create impact on the audience.</li> <li>• Accomplished knowledge and understanding of the practitioner's methodologies, which are applied perceptively applied to their production concept, in relation to the specific element identified in the question.</li> <li>• Perceptive research applied in relation to the original performance conditions with sophisticated connections made to the production concept.</li> </ul>

## Assessment Objectives

What will I be marked on?

Assessment objective	What does it mean?	% in GCE
A01	Create and develop ideas to communicate meaning as part of the theatre-making process, making connections between dramatic theory and practice	20
A02	Apply theatrical skills to realise artistic intentions in live performance	30
A03	Demonstrate knowledge and understanding of how drama and theatre is developed and performed	30
A04	Analyse and evaluate their own work and the work of others	20
TOTAL		100

### Useful People and points of contact:

Head of Drama:  
Miss Hampshire:

[ms.hampshire@holyfamilycatholicschool.co.uk](mailto:ms.hampshire@holyfamilycatholicschool.co.uk)

Head of Sixth Form:  
Mrs Wilbraham:

[mrs.wilbraham@holyfamilycatholicschool.co.uk](mailto:mrs.wilbraham@holyfamilycatholicschool.co.uk)

Head of Year 12:  
Mrs Belgrave

Head of Year 13:  
Mr Wilbraham

[mr.wilbraham@holyfamilycatholicschool.co.uk](mailto:mr.wilbraham@holyfamilycatholicschool.co.uk)

**Contact your teacher directly via email or through google classroom and they will be able to help you directly with Drama and Theatre concerns or questions!**