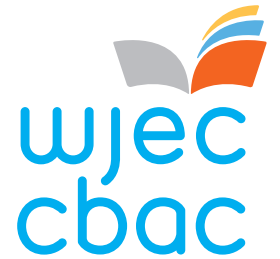


GCE AS/A LEVEL



WJEC GCE AS/A LEVEL in DRAMA AND THEATRE

APPROVED BY QUALIFICATIONS WALES

SPECIFICATION

Teaching from 2016

For award from 2017 (AS) For
award from 2018 (A level)

Version 10 September 2024

This Qualifications Wales regulated qualification is not available to centres in England.

SUMMARY OF AMENDMENTS

Version	Description	Page number
2	The suggested duration of the audio-visual recording/blog (of creative log) has been amended to 5-8 minutes.	13
	The suggested word-count for the process and evaluation report has been amended to 'no more than 3000 words'.	21
	The penalty for practical performances which are under the specified minimum duration has been removed.	28 & 31
	Section 4.1 has been amended to clarify resit and carry forward rules.	32
3	Fifteen additional choices of set texts for Unit 1, Theatre Workshop, for assessment from summer 2022, have been added within Appendix A.	34 to 36
4	New set texts for Unit 2 and Unit 4, for assessment from Summer 2025 (Unit 2) and Summer 2026 (Unit 4) have been added.	2,3,16 & 23
	The information regarding performances that exceed the time limits within Unit 1 and Unit 3 has been amended. Candidates will no longer be penalised for exceeding the time limit within these units.	28 & 31
5	References to submission by memory stick and DVD have been removed.	15,22, 29 & 31
6	Update to Unit 4 Texts for study from 2026 onwards.	3,23
7	ISBNs for Unit 2 and Unit 4 texts have been added.	16, 23
8	ISBN for Unit 2 Text updated.	16
9	ISBN and title for Unit 2 Text updated.	2 & 16
10	Removal of ISBN requirements for set texts.	16, 23 & 24



WJEC GCE AS and A LEVEL in DRAMA and THEATRE

For teaching from 2016

For AS award from 2017

For A level award from 2018

This specification meets the GCE AS and A Level Qualification Principles which set out the requirements for all new or revised GCE specifications developed to be taught in Wales from September 2016.

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GCE AS and A LEVEL DRAMA and THEATRE (Wales)

SUMMARY OF ASSESSMENT

This specification is divided into a total of 4 units, 2 AS units and 2 A2 units. Weightings noted below are expressed in terms of the full A level qualification.

AS (2 units)

AS Unit 1: Theatre Workshop Non-exam assessment: internally assessed, externally moderated 24% of qualification	90 marks
Learners will be assessed on either acting or design.	
Learners participate in the creation, development and performance of a piece of theatre based on a <i>reinterpretation</i> of an extract from a text chosen from a list supplied by WJEC. The piece must be developed using the techniques and working methods of either an influential theatre practitioner or a recognised theatre company.	
Learners must produce:	
<ul style="list-style-type: none">• a realisation of the performance or design• a creative log• an evaluation.	
AS Unit 2: Text in Theatre Written examination: 1 hour 30 minutes 16% of qualification	60 marks
Open book: Clean copies (no annotation) of the complete text chosen must be taken into the examination.	
A series of questions based on one performance text from the following list:	
<i>A Doll's House</i> , Tanika Gupta <i>The Caucasian Chalk Circle</i> , Bertolt Brecht <i>Leave Taking</i> , Winsome Pinnock <i>Face to Face</i> , Meic Povey <i>The Weir</i> , Conor McPherson <i>Once</i> , Enda Walsh <i>Lovesong</i> , Abi Morgan	
<i>All texts will be available in English and Welsh.</i>	

A Level (the above plus a further 2 units)

A2 Unit 3: Text in Action

Non-exam assessment: externally assessed by a visiting examiner
36% of qualification 120 marks

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

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

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

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

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

A2 Unit 4: Text in Performance

Written examination: 2 hours 30 minutes
24% of qualification 95 marks

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

Two questions, based on **two different** texts from the following list:

Set text list for assessment up to and including 2025

A Day in the Death of Joe Egg, Peter Nichols

Sweeney Todd, Stephen Sondheim

The Absence of War, David Hare

****Mametz***, Owen Sheers

****The Radicalisation of Bradley Manning***, Tim Price

One Moonlit Night, Caradog Prichard, adapted by Bara Caws.

Set text list for assessment from 2026 onwards

The Trial, Stephen Berkoff

Blues for an Alabama Sky, Pearle Cleage

One Man Two Guvnors, Carlo Goldoni (adapted Richard Bean)

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

The Watsons, Laura Wade

Nurses, Bethan Marlow

Our Generation, Alecky Blythe

**These texts contain language and content of an adult nature.*

All texts will be available in English and Welsh.

This is a unitised specification which allows for an element of staged assessment. Assessment opportunities will be available in the summer assessment period each year, until the end of the life of the specification.

Unit 1 and Unit 2 will be available in 2017 (and each year thereafter) and the AS qualification will be awarded for the first time in summer 2017.

Unit 3 and Unit 4 will be available in 2018 (and each year thereafter) and the A level qualification will be awarded for the first time in summer 2018.

**Qualification Number
listed on [The Register](#):**
GCE AS: 603/0290/2
GCE A level: 603/0289/6

**Qualifications Wales Approval
Number listed on [QiW](#):**
GCE AS: C00/0791/4
GCE A level: C00/0791/3

GCE AS and A LEVEL DRAMA and THEATRE

1 INTRODUCTION

1.1 Aims and objectives

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

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

The WJEC A level in Drama and Theatre is an exciting and inspiring course which prepares learners for further study in Higher Education. This highly practical specification provides learners with the opportunity to work as either performers and/or designers on **three** different performances. In Unit 1 learners *reinterpret* a text to create a piece of theatre which is a combination of the selected text and original ideas. In Unit 3 learners engage with a stimulus to create two pieces of theatre in different styles; one an interpretation of a text of their own choice and the other a devised piece. Both Units 1 and 3 are designed to encourage learners to make connections between dramatic theory and their own practice. While preparing their practical work, learners will explore the work of **two** theatre practitioners (individuals or companies) of their own choice and then apply their research to their performances or designs.

In Units 2 and 4, learners explore **three** complete performance texts. There is an exciting and diverse list of texts to choose from; centres must select **one** which was written before 1956 for AS and **two** which were written after 1956 for A2. Learners are also required to watch at least **two** live theatre productions and learn about the processes and practices involved in interpreting and performing theatre.

1.2 Prior learning and progression

Any requirements set for entry to a course following this specification are at the discretion of centres. It is reasonable to assume that many learners will have achieved qualifications equivalent to Level 2 at KS4. Skills in Numeracy/Mathematics, Literacy/English and Information Communication Technology will provide a good basis for progression to this Level 3 qualification.

This specification builds on the knowledge, understanding and skills established at GCSE.

This specification provides a suitable foundation for the study of Drama or a related area through a range of higher education courses, progression to the next level of vocational qualifications or employment. In addition, the specification provides a coherent, satisfying and worthwhile course of study for learners who do not progress to further study in this subject.

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

1.3 Equality and fair access

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

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

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

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

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

1.4 Welsh Baccalaureate

In following this specification, learners should be given opportunities, where appropriate, to develop the skills that are being assessed through the Skills Challenge Certificate within the Welsh Baccalaureate:

- Literacy
- Numeracy
- Digital Literacy
- Critical Thinking and Problem Solving
- Planning and Organisation
- Creativity and Innovation
- Personal Effectiveness.

1.5 Welsh perspective

In following this specification, learners should be given opportunities, where appropriate, to consider a Welsh perspective if the opportunity arises naturally from the subject matter and if its inclusion would enrich learners' understanding of the world around them as citizens of Wales as well as the UK, Europe and the world.

2 SUBJECT CONTENT

Overview

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

Learners study **five** performance texts (**three** complete texts and **two** key extracts from **two** different texts, studied in the context of the whole text) representing a range of social, historical and cultural contexts. The complete texts are studied for the written examinations and the key extracts are divided between the two practical units.

Learners also study **two** influential theatre practitioners (individuals or companies) and produce **three** performances; **one** text performance, **one** devised performance and **one** performance based on a creative *reinterpretation* of an extract from a text.

In addition to their own theatre making, learners also develop knowledge and understanding of the role of the director and participate in live theatre as an audience member. Learners are required to see a minimum of **two** live theatre productions during the two year course. Streamed live theatre productions are acceptable in lieu of live theatre.

This content is divided as follows between the four units.

Content	Unit 1	Unit 2	Unit 3	Unit 4
Theatre practitioner/theatre company	✓		✓	
Text performance	✓		✓	
Devised performance			✓	
Complete text		✓		✓
Evaluation of live theatre		✓	✓	✓
Evaluation of own work	✓		✓	

Learners are given the opportunity to develop performing **and/or** design skills as appropriate to their interests and the facilities available in the centre. Learners must choose **one** skill from the following list for each of Units 1 and 3. They may **either** choose the same skill for both Units 1 and 3, **or** a different skill for both Units 1 and 3.

- Performing
- Sound design
- Lighting design
- Set design (including props)
- Costume design (including hair and make-up)

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

Knowledge, understanding and skills for A level Drama and Theatre

Learners will gain knowledge and understanding of:

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

Learners will also demonstrate the ability to:

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

2.1 AS UNITS

Unit 1

Theatre Workshop

Non-exam assessment: internally assessed and externally moderated by WJEC
24% of qualification
90 marks

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

Group arrangements

Learners must work in groups of between **two** and **five** actors. In addition, each group may have up to **four** designers, each offering **different** design skills. Learners choosing design are required to work with a group of actors. However, it is not necessary for all acting groups to work with designers. Learners choosing design must choose **one** option from the following list:

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

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

Selecting a suitable text

In total, across the four units in this specification, learners study **five** different performance texts. The texts chosen across the qualification must represent a range of social, historical and cultural contexts. In this unit, each group must select **one** text from the list supplied in Appendix A and study a 10-15 minute extract from the text, within the context of the whole text. Each group of learners may choose a different extract or text, although different groups are also permitted to choose the same extract or text. Teachers should guide the process to ensure that the extract chosen is suitable for the combination of learners, including designers, in each group. Centres should also ensure that the chosen text and group size allow learners to adopt safe working practices.

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

1. Researching

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

- b. Learners must research the techniques and working methods of **either** an influential theatre practitioner **or** a recognised theatre company. A list of suitable theatre practitioners and theatre companies can be found in Appendix B and is intended as a guide only. Learners may choose a different practitioner or company. If in doubt about the suitability of the chosen practitioner or company, please contact WJEC for advice. In relation to the chosen practitioner or company, learners should explore:
 - their historical, social and cultural context
 - their theatrical purpose and practices
 - their artistic intentions
 - the innovative nature of their approach
 - their working methods
 - their theatrical style and use of conventions
 - their collaboration with/influence on other practitioners.

2. Developing

Learners participate in the creation and development of a piece of theatre based on a *reinterpretation* of the extract chosen for study in stage 1 (see stage 4 for the length of the piece). This may involve reimagining the text in a different context, reinterpreting it for a different audience or any other kind of creative reworking. Learners must develop their piece using the working methods and techniques of the theatre practitioner or theatre company chosen for study in stage 1, and there must be recognisable features of their work evident in the piece. They are encouraged to 'deconstruct' the extract, as a way of exploring, even challenging established interpretations or artistic intentions and are encouraged to experiment. Editing, adding or taking out dialogue and/or characters is permitted as a way of creating learners' own, original artistic intentions. However, substantial and recognisable content from the original extract must be evident within the piece. Between 30% and 70% of the final piece created by the learners must consist of text from the 10-15 minute extract studied. The rest of the piece should grow out of the text studied. Learners should rehearse and refine their piece for performance.

3. Reflecting

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

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

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

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

4. Realising

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

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

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

Design candidates are assessed on the design itself and technical equipment may be operated by someone else. The following list contains the **minimum requirements** for the design which must be realised in the live performance.

Lighting design

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

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

Sound design

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

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

Set design (including props)

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

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

Costume design (including hair and make-up)

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

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

5. Evaluating

Upon completion of the performance, learners are required to analyse and evaluate the final performance or design. The evaluation must be between 800 and 1200 words and analyse and evaluate the following:

- the effectiveness of the final performance/design realised in performance
- their performing or design skills, including how they contributed to the performance of the piece.

Assessment

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

- **Stages 1-3: Researching, Developing and Reflecting (AO1, 30 marks)**
Create and develop ideas to communicate meaning as part of the theatre making process, making connections between dramatic theory and practice.
The creative log and the performance or design are assessed **together** to produce **one** mark for each of AO1.1.a and AO1.1.b.
- **Stage 4: Realising (AO2, 45 marks)**
Apply theatrical skills to realise artistic intentions in live performance.
This is assessed through the final performance or design.
- **Stage 5: Evaluating (AO4, 15 marks)**
Analyse and evaluate their own work.
This is assessed through the evaluation.

All learners must produce:

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

Guidance

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

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

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

Unit 2

Text in Theatre

Written examination: 1 hour 30 minutes
16% of qualification
60 marks

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

In Unit 2, learners are given the opportunity to demonstrate their knowledge, understanding and skills in interpreting a text for performance in a written examination. Learners must also evaluate live theatre. Learners are encouraged to approach this unit **practically** as an actor, designer and director.

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

The following texts must be used in the examination from 2025 onwards.

- ***A Doll's House***, Tanika Gupta (Bloomsbury)
- ***The Caucasian Chalk Circle***, Bertolt Brecht (Bloomsbury)
- ***Leave Taking***, Winsome Pinnock (NHB)
- ***Face to Face***, Meic Povey (Atebol)
- ***The Weir***, Conor McPherson (NHB)
- ***Once***, Enda Walsh (NHB)
- ***Lovesong***, Abi Morgan (Bloomsbury)

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

Learners must consider:

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

- the style of text
- rehearsal techniques
- how performance texts are informed by their social, cultural and historical contexts, and are interpreted and performed for an audience.

Note: staging combines the role of director and designer. Staging generally includes: performance style, use of performance space and spatial relationships on stage, design of set, costume, make-up, lighting, sound and props.

Assessment

Unit 2 assesses:

AO3: 45 marks

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

AO4: 15 marks

Analyse and evaluate the work of others.

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

In this examination learners are also assessed on their knowledge, understanding and use of specialist subject terminology and quality of written communication, including spelling, punctuation and grammar, will be assessed in one question each series.

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

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

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

2.2 A2 UNITS

Unit 3

Text in Action

Non-exam assessment: externally assessed by a visiting examiner
36% of qualification
120 marks

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

Group arrangements

Learners may choose to be assessed on **either** acting **or** design. For each performance, learners work in groups of between **two** and **four** actors. In addition, each group may have up to **two** additional designers, each offering a **different** design skill. Learners choosing design are required to work with a group of actors. However, it is not necessary for all acting groups to work with designers. Learners choosing design must pick **one** option from the following list:

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

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

Selecting a suitable text

In total, across the four units in this specification, learners study **five** different performance texts. The texts chosen across the qualification must represent a range of social, historical and cultural contexts. In this unit, each group must choose **one** text. The text chosen must have been either professionally commissioned and/or professionally produced. Learners may choose any suitable text including those listed in Appendix A. Learners are also permitted to choose a text they are not studying for either Unit 2 or Unit 4 from the relevant set text lists. Learners study a 10-15 minute extract from the text, within the context of the whole text. Each group of learners may choose a different extract or text, although different groups are also permitted to choose the same extract or text. Teachers should guide the process to ensure that the extracts chosen are suitable for the combination of learners, including designers, in each group. Centres should also ensure that the chosen text and group size allow learners to adopt safe working practices.

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

1. Researching

a. Learners must study their chosen extract within the context of the whole text. When researching the text learners should consider how performance texts are constructed to be performed, conveying meaning through:

- structure
- character construction
- the style of the text.

b. Learners are also required to research the techniques and working methods of **either** an influential theatre practitioner **or** a recognised theatre company. The chosen practitioner or company must be **different** to that chosen for Unit 1. A list of suitable theatre practitioners and theatre companies can be found in Appendix B and is intended as a guide only. Learners may choose a different theatre practitioner or theatre company. If in doubt about the suitability of the chosen practitioner or company, please contact WJEC for advice. In relation to the chosen practitioner or company, learners should consider:

- their historical, social and cultural context
- their theatrical purpose and practices
- their artistic intentions
- the innovative nature of their approach
- their working methods
- their theatrical style and use of conventions
- their collaboration with/influence on other practitioners.

c. Learners are required to participate as an audience member in viewing at least **one** live theatre production. It is recommended that learners take the opportunity to view a professional production; however, the work of amateurs may also be used. Learners may use the same or different live theatre production as that seen for Units 2 and 4. Centres should ensure that any work seen in preparation for this assessment is of suitable scope and quality to suit the requirements of the assessment. It need not be a production of the chosen text(s) or use the techniques of the chosen practitioner or company. Learners should consider:

- how elements of the live theatre production influence their own creative decisions including:
 - interpretation of text
 - use of design elements
 - performing styles.

2. Developing

Learners participate in the creation and development of **two** pieces of theatre in response to a stimulus (see stage 3 for the length of each piece). Learners will choose **one** stimulus from a choice of four supplied annually by WJEC. The stimulus materials will be released during the first week of June in the year before the assessment is due to be taken. Example stimulus materials can be found in Appendix E. Learners must produce:

1. a **devised** piece based on the work of the theatre practitioner or theatre company chosen for study in stage 1. Clear elements of the practitioner's or company's work must be evident in the piece.
2. an **extract** from the text chosen for study in stage 1 in a **style** chosen by the learners. Learners may freely explore various stylistic concepts and need not be restricted by one particular style or influence. However, the piece must be in a different style to the devised piece.

Learners should consider the influence of live theatre viewed as part of stage 2 in the development of both pieces.

3. Realising

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

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

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

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

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

Lighting design

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

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

Sound design

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

- use of pre-recorded sound effects (possible use of music to create atmosphere)
- use of sound board/mixing desk to mix sound elements

- use of software to create sound e.g. Audacity, QLab
- use of sound elements e.g. pitch, volume, direction, duration, echo, reverb, distortion, layering of sound effects, montage.

Set design (including props)

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

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

Costume design (including hair and make-up)

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

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

4. Reflecting and evaluating

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

- 1. Connections between theory and practice**, including explanation of how:
 - relevant research on the theatre practitioner or theatre company and chosen style informed their own practical work
 - the stimulus was used to interpret the text and provide ideas for devised work.

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

- 2. Analysis and evaluation of process**, including how:
 - dramatic conventions or design techniques were used to create meaning
 - the piece was refined and amended for performance
 - live theatre influenced their own work.
- 3. Analysis and evaluation of the final performance or design to realise artistic intentions**, including:
 - the effectiveness of their performing or design skills including their contribution to the piece
 - the effectiveness of the practitioner or company and stylistic techniques in performance.

Assessment

Unit 3 is externally assessed by a visiting examiner and assesses:

- **Stages 1-2: Researching and Developing (AO1.1a, 30 marks)**
Create and develop ideas to communicate meaning as part of the theatre making process.
This is assessed through the final performance or design (15 marks for each piece).
- **Stage 3: Realising (AO2, 60 marks)**
Apply theatrical skills to realise artistic intentions in live performance.
This is assessed through the final performance or design (30 marks for each piece).
- **Stage 4: Reflecting and Evaluating (AO1.1b and AO4, 30 marks)**
Making connections between dramatic theory and practice (10 marks).
Analyse and evaluate their own work (20 marks).
This is assessed through one process and evaluation report.

All learners must:

1. realise **both** performances or designs live for a visiting examiner. The centre must record all pieces audio-visually² from the audience perspective
2. complete a process and evaluation report which must be submitted with the recording within **one** week of the practical assessment.

In addition, design candidates must give a **5-10 minute** presentation of their design to the visiting examiner. The presentation is not assessed but is necessary to ensure the examiner has a full understanding of the design.

Guidance

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

- a list of suitable texts (Appendix A)
- a list of suitable theatre practitioners and theatre companies (Appendix B)
- example stimulus materials for Unit 3 (Appendix E)
- assessment grids for Unit 3 (Appendix F).

² One recording of each group piece is required. It is not necessary to provide a recording for each individual learner. You must upload learners' work via the WJEC e-portfolio system.
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Unit 4

Text in Performance

Written examination: 2 hours 30 minutes

24% of qualification

95 marks

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

In Unit 4, learners are given the opportunity to demonstrate their knowledge, understanding and skills in interpreting texts for performance in a written examination. Learners are encouraged to approach this unit **practically** as an actor, designer and director, and as an informed member of a theatre audience. To this end, learners are required to view a minimum of **two** live theatre productions to inform their understanding. They may use the same productions for Units 2, 3 and 4 if they wish.

Some questions will make specific references to extracts and therefore a **clean copy** (no annotation) of **both** texts must be taken into the examination.

Sections A and B

Learners must choose **two** texts from the list below.

The following editions must be used in the examination up to 2025:

- ***A Day in the Death of Joe Egg***, Peter Nichols (Faber)
- ***Sweeney Todd***, Stephen Sondheim (NHB)
- ***The Absence of War***, David Hare (Faber)
- ****Mametz***, Owen Sheers (Faber)
- ****The Radicalisation of Bradley Manning***, Tim Price (Bloomsbury)
- ***One Moonlit Night***, Caradog Prichard, adapted by Bara Caws (WJEC Portal).

**These texts contain language and content of an adult nature.*

The following texts must be used in the examination from 2026 onwards.

- ***The Trial***, Stephen Berkoff (Amber Lane Press)
- ***Blues for an Alabama Sky***, Pearle Cleage (NHB)
- ***One Man Two Guvnors***, Carlo Goldoni adapted Richard Bean (Bloomsbury)
- ***The Curious Incident of the Dog in the Night-Time***, Mark Haddon adapted Simon Stephens (Bloomsbury)
- ***The Watsons***, Laura Wade (Bloomsbury)
- ***Nurses***, Bethan Marlow (WJEC Portal)
- ***Our Generation***, Alecky Blythe (NHB)

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

Assessment

Both texts will be assessed in every exam series and all texts will be available to answer in both sections A and B. In Section A, learners must answer all questions in relation to **one** set text. In Section B, learners must answer all questions in relation to **one** set text. However, learners must answer on a **different** set text in each of sections A and B.

In this examination learners are also assessed on their knowledge, understanding and use of specialist subject terminology. Learners should make detailed references to the texts in their answers.

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

Unit 4 assesses the following in relation to the texts.

AO3:

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

AO4:

Analyse and evaluate the work of others.

This assessment of AO3 and AO4 is divided between the two sections of the examination paper.

Section A: 55 marks

Questions exploring how the text can be performed in the theatre. Learners will be expected to approach the text as theatre performers, directors and designers. Learners should consider:

- interpretation of character (e.g. through motivation and interaction)
- rehearsal techniques
- vocal and physical performing skills including interaction
- different types of stage (proscenium arch, theatre in the round, traverse and thrust)
- character positioning and movement/proxemics
- design elements including:
 - sound
 - lighting
 - set and props
 - costume
 - hair
 - make-up
- how live theatre, seen as part of the course, influences their decision making and understanding of how drama and theatre is developed and performed.

Note: staging combines the role of director and designer. It generally includes: performance style, use of performance space and spatial relationships on stage, design of set, costume, make-up, lighting, sound and props.

Section B: 40 marks

An essay question on how the text can be adapted for a contemporary audience. Learners should consider:

- the social, historical and cultural context of the text
- the influence of contemporary theatre practice
- how live theatre, seen as part of the course, influences their decision making and understanding of how drama and theatre is developed and performed
- how the text approaches its theme.

One question, in either Section A or Section B will require learners to demonstrate their knowledge and understanding of the whole text.

Learners will be required to analyse an aspect of live theatre in both Section A and Section B. They may use the same or different live productions in each section.

Quality of written communication, including spelling, punctuation and grammar, will be assessed in Section B.

3 ASSESSMENT

3.1 Assessment objectives and weightings

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

AO1

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

AO2

Apply theatrical skills to realise artistic intentions in live performance

AO3

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

AO4

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

Assessment objective weightings are shown below as a percentage of the full A level, with AS weightings in brackets.

	AO1	AO2	AO3	AO4	Total
Unit 1	8% (20%)	12% (30%)	–	4% (10%)	24%
Unit 2	–	–	12% (30%)	4% (10%)	16%
Unit 3	12%	18%	–	6%	36%
Unit 4	–	–	17%	7%	24%
Total	20%	30%	29%	21%	100%

Quality of written communication, including spelling, punctuation and grammar, will be assessed in one question in Unit 2 and in Section B in Unit 4.

3.2 Arrangements for non-examination assessment

Suitability of texts

Centres are required to complete a form specifying the texts selected for all **four** units at A level and Units 1 and 2 only for AS. This information must be submitted to WJEC by the end of January during the academic year in which the qualification is due to be taken. This is to ensure that all learners fulfil the requirement to cover a range of texts from different social, historical and cultural contexts and that all texts selected are sufficiently demanding for A level Drama and Theatre. In Units 1 and 3 texts must therefore be selected to provide scope for:

- performance candidates to demonstrate character interpretation/re-interpretation
- design candidates to demonstrate their chosen skill as stipulated in Sections 2.1 and 2.2
- all candidates to reflect their chosen practitioner and style.

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

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

Unit 1: Theatre Workshop

24% of qualification

Unit 1 is internally assessed and externally moderated by WJEC.

Assessment

Unit 1 assesses AO1, AO2 and AO4. The maximum mark for Unit 1 is 90. Teachers must use the assessment grids and guidance provided in Appendices C and D of this specification when conducting internal assessment of Unit 1. There are separate grids, for performing and design candidates. The grids are designed to present a system that links the assessment objectives to marks and helps to discriminate clearly between the varying levels of achievement. The mark schemes will be of most value when used in conjunction with guidance and assessed examples of work, which will be made available by WJEC to help centres identify the quality of work associated with the various mark bands. Cover sheets must be completed for each learner. The piece may be completed and assessed at any suitable time during the course.

AO1

- AO1 is marked out of 30.
- Teachers must consider the evidence presented in the creative log in conjunction with the performance or design to award **one** mark for each of AO1.1a and AO1.1b.

- AO1.1a is out of 20 marks (*creating and developing ideas to communicate meaning as part of the theatre making process*).
- AO1.1b is out of 10 marks (*making connections between dramatic theory and practice*).
- If either no creative log or performance is submitted, learners must not be awarded higher than band 3 in the columns for both AO1.1a and AO1.1b.

AO2

- AO2 is marked out of 45 marks and is assessed through the performance or design only.
- In relation to design candidates, it is the design that is assessed and technical equipment may be operated by someone else.
- The length of each piece depends on the number of performing candidates in the group:

2 actors	5-10 minutes
3 actors	7-12 minutes
4 actors	9-14 minutes
5 actors	11-16 minutes.
- Work which falls under the time limit will not be penalised. However, centres and learners should note that work which is significantly short is unlikely to be awarded in the higher mark bands as there may not be enough evidence of development and/or engagement with the audience.
- Work which exceeds the time limit will not be penalised. However, centres and learners should note that only work which falls within the timings specified above should be assessed. Marks must not be awarded once the maximum performance time has passed.
- The moderator will stop watching a performance after the maximum time has been exceeded and will only consider work viewed.

AO4

- AO4 is marked out of 15 marks.

Supervision and Monitoring

- There is no restriction on the amount of time learners spend on developing, rehearsing and refining their work for Unit 1, including the Creative log and evaluation.
- Teachers may provide guidance and support to learners to ensure that they have a clear understanding of the requirements of the assessment and marking grids.
- Teachers may advise on the suitability of the choice of practitioner in combination with the choice of text.
- Once work is underway, feedback must be limited to general advice on what needs to be improved. Teachers must **not** provide specific guidance on how to make these improvements.
- During the working period, teachers must monitor progress of the work at least once in order to be able to authenticate the work as the learner's own.
- Once the work is finished and the final assessment made, no further amendments may be made.

Assessment evidence and authentication

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

1. **A creative process log (AO1).** This must be monitored at least once by the teacher for authentication purposes. The teacher and learner will sign an authentication statement contained within the cover sheet.
2. **A performance or design (AO1 and AO2)**
 - the final performance or design must be realised and recorded audio-visually
 - learners, including design candidates, must be clearly identified by name and candidate number at the start of each group performance
 - the recording of each piece must be unedited and of the complete performance from start to finish, filmed from the audience perspective
 - all performances must be submitted via e-portfolio r.
3. **A evaluation (AO4).** This must be monitored at least once by the teacher for authentication purposes. The teacher and learner will sign an authentication statement contained within the cover sheet.

Moderation and submission of marks

- The internal completion date is determined by the centre and the centre must take into account time needed for internal assessment, internal moderation and submission of marks to WJEC.
- Individual cover sheets, available on the WJEC website, will be used for recording marks to be sent to the moderator. Centres must retain copies of all mark sheets sent to the moderator.
- It is essential that where there is more than one teacher in a centre, work from all teaching groups is standardised internally. This is designed to ensure that the final assessment reflects a single agreed standard for all teaching groups involved.
- Centres are required to submit marks for internally assessed work online by a specified date in May.
- When the marks have been submitted to WJEC, the online system will apply the sample formula based on the overall rank order for the total entry and immediately identify the sample of learners whose work is selected for moderation.
- All work for learners in the sample must be uploaded to e portfolio or sent to the moderator by the required date in May.
- All necessary documentation can be found on the website.
- As a result of the moderation, the marks of learners may be adjusted to bring the centre's marks into line with the national standard. If required, the moderator will ask for additional samples of work and if necessary, the work of all learners will be called for and externally moderated regardless of entry numbers. In this case, all of the work will be sent to the moderator.
- All centres will receive detailed feedback from the moderation in August.
- All work not submitted to WJEC should be retained by the centre until October of the year of certification.

Unit 3: Text in Action

36% of qualification

Unit 3 is externally assessed by a visiting examiner from WJEC on an agreed date between January and May.

Assessment

Unit 3 assesses AO1, AO2 and AO4 (in part) and the maximum mark is 120. Part of AO1 and all of AO2 are assessed live by the visiting examiner. The devised performance is marked out of 45, the text performance is also marked out of 45 and the process and evaluation report is marked out of 30.

AO1

- AO1 is marked out of 40 divided as follows:
 - AO1.1a is marked out of 30 (15 marks for each piece) through the performance/design
 - AO1.1b is marked out of 10 in the report.

AO2

- AO2 is marked out of 60 (30 marks on each piece) through the final performance/design

AO4

- AO4 is out of 20 marks, assessed through the report.

Supervision and Monitoring

- There is no restriction on the amount of time learners spend on developing, rehearsing and refining their work for Unit 3, although the stimuli will not be released until the first week of June in the year prior to the assessment.
- Teachers may provide guidance and support to learners to ensure that they have a clear understanding of the requirements of the assessment and marking grids.
- Teachers may advise on the suitability of the choice of practitioner/style in combination with the choice of text.
- Teachers may also advise on the choice of live theatre to be seen as part of this unit.
- Once practical work is underway, feedback must be limited to general advice on what needs to be improved. Teachers must **not** provide specific guidance on how to make these improvements.
- The process and evaluation report must be completed by the learner and teachers must see one draft in order to authenticate the work. However, teachers may not offer detailed feedback or advice on how to improve the work: they may not offer advice about the layout of the work, correct spelling, punctuation, grammar or other errors, or indicate omissions in content.

Assessment evidence and authentication

1. A performance or design. The final performance or design must be realised and assessed live by the visiting examiner.

- Learners, including design candidates, must be clearly identified by name and candidate number at the start of each group performance.
 - Work which falls under the time limit will not be penalised. However, centres and learners should note that work which is significantly short is unlikely to be awarded in the higher mark bands as there may not be enough evidence of development and/or engagement with the audience.
 - Work which exceeds the time limit will not be penalised. However, centres and learners should note that only work which falls within the timings specified above will be assessed. Marks will not be awarded once the maximum performance time has passed.
- All pieces must be recorded from the audience perspective and submitted to WJEC within one week of the assessment via e-portfolio.
- The recording submitted must be of the performance which was assessed live by the visiting examiner.
- As it is the design which is assessed, technical equipment may be operated by someone else.
- Design candidates are required to give a **5-10 minute** presentation to the visiting examiner to provide a rationale and authentication for their design work. The presentation should include:
 - key details of how the design work has been realised
 - evidence appropriate to their design option, e.g. drawings, lighting plots, scale models, sound clips, cue sheets etc.
- The presentation itself is not assessed. It is included to ensure that the examiner sees the complete design.
- The presentation must be recorded by the centre and submitted with the performances.

2. The process and evaluation report

- The report must be completed within one week of the performance and posted to the visiting examiner for assessment
- Learners must sign an authentication statement on the cover sheet to be submitted with the report.
- The statement must be countersigned by the teacher to say that they have taken all reasonable steps to validate this. Malpractice discovered prior to the learner signing the declaration of authentication need not be reported to WJEC but must be dealt with in accordance with the centre's internal procedures. This coversheet should be completed for **all candidates**, not just for those candidates selected for the sample to be sent to the moderator.

4 TECHNICAL INFORMATION

4.1 Making entries

This is a unitised specification which allows for an element of staged assessment.

Assessment opportunities will be available in the summer assessment period each year, until the end of the life of the specification.

Unit 1 and Unit 2 will be available in 2017 (and each year thereafter) and the AS qualification will be awarded for the first time in summer 2017.

Unit 3 and Unit 4 will be available in 2018 (and each year thereafter) and the A level qualification will be awarded for the first time in summer 2018.

A qualification may be taken more than once. However, if any unit has been attempted twice and a candidate wishes to enter the unit for the third time, then the candidate will have to re-enter all units and the appropriate cash-in(s). This is referred to as a 'fresh start'. When retaking a qualification (fresh start), a candidate may have up to two attempts at each unit. However, no results from units taken prior to the fresh start can be used in aggregating the new grade(s).

Marks for NEA units may be carried forward for the life of the specification.

If a candidate has been entered for but is absent for a unit, the absence does not count as an attempt. The candidate would, however, qualify as a resit candidate.

The entry codes appear below.

	Title	Entry codes	
		English-medium	Welsh-medium
AS Unit 1	Theatre Workshop	2690U1	2690N1
AS Unit 2	Text in Theatre	2690U2	2690N2
A2 Unit 3	Text in Action	1690U3	1690N3
A2 Unit 4	Text in Performance	1690U4	1690N4
AS Qualification cash-in		2690QS	2690CS
A level Qualification cash-in		1690QS	1690CS

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

There is no restriction on entry for this specification with any other WJEC AS or A level specification.

4.2 Grading, awarding and reporting

The overall grades for the GCE AS qualification will be recorded as a grade on a scale A to E. The overall grades for the GCE A level qualification will be recorded as a grade on a scale A* to E. Results not attaining the minimum standard for the award will be reported as U (unclassified). Unit grades will be reported as a lower case letter a to e on results slips but not on certificates.

The Uniform Mark Scale (UMS) is used in unitised specifications as a device for reporting, recording and aggregating candidates' unit assessment outcomes. The UMS is used so that candidates who achieve the same standard will have the same uniform mark, irrespective of when the unit was taken. Individual unit results and the overall subject award will be expressed as a uniform mark on a scale common to all GCE qualifications. An AS GCE has a total of 200 uniform marks and an A level GCE has a total of 500 uniform marks. The maximum uniform mark for any unit depends on that unit's weighting in the specification.

Uniform marks correspond to unit grades as follows:

Unit Weighting	Maximum unit uniform mark	Unit Grade				
		a	b	c	d	e
Unit 1 (24%)	120	96	84	72	60	48
Unit 2 (16%)	80	64	56	48	40	32
Unit 3 (36%)	180	144	126	108	90	72
Unit 4 (24%)	120	96	84	72	60	48

The uniform marks obtained for each unit are added up and the subject grade is based on this total.

	Maximum uniform marks	Qualification grade				
		A	B	C	D	E
GCE AS	200	160	140	120	100	80
GCE A level	500	400	350	300	250	200

At A level, Grade A* will be awarded to candidates who have achieved a Grade A (400 uniform marks) in the overall A level qualification and at least 90% of the total uniform marks for the A2 units (270 uniform marks).

APPENDIX A

List of texts for Unit 1

Learners must choose **one** text from the list for their *reinterpreted* performance. They may, if they wish, choose a second contrasting text from the list for their text performance in Unit 3. Throughout the whole qualification, learners must study texts from a range of social, historical and cultural contexts.

Pre-1956

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

Post-1956

<i>A Delicate Balance</i>	Edward Albee
<i>The 39 Steps</i>	Patrick Barlow
<i>One Man, Two Guvnors</i>	Richard Bean
<i>The Madness of George III</i>	Alan Bennett
<i>London Road</i>	Alecky Blythe
<i>Lear</i>	Edward Bond
<i>Two</i>	Jim Cartwright
<i>Red Velvet</i>	Lolita Chakrabarti

<i>Vinegar Tom</i>	Caryl Churchill
<i>A Taste of Honey</i>	Shelagh Delaney
<i>Dringo Yn Yr Andes</i>	Emyr Edwards
<i>The Barber Shop Chronicles</i>	Inua Ellams
<i>I Am the Wind</i>	Jon Fosse
<i>Dancing at Lughnasa</i>	Brian Friel
<i>Small Change</i>	Peter Gill
<i>Everybody's Talking About Jamie</i>	Dan Gillespie and Tom MacRae
<i>Nine Night</i>	Natasha Gordon
<i>A History of Falling Things</i>	James Graham
<i>Hang</i>	Debbie Tucker Green
<i>Amdani</i>	Bethan Gwanas
<i>The Mountaintop</i>	Katori Hall
<i>Amy's View</i>	David Hare
<i>The Secret Rapture</i>	David Hare
<i>Eight</i>	Ella Hickson
<i>Heritage</i>	Dafydd James
<i>Moon on a Rainbow Shawl</i>	Errol John
<i>Lysh</i>	Aled Jones-Williams
<i>Merched Eira</i>	Aled Jones-Williams
<i>Humble Boy</i>	Charlotte Jones
<i>Stones in His Pockets</i>	Marie Jones
<i>My Mother Said I Never Should</i>	Charlotte Keatley
<i>Beautiful Burnout</i>	Bryony Lavery
<i>Clytemnestra</i>	Gwyneth Lewis
<i>Lungs</i>	Duncan Macmillan
<i>Emilia</i>	Morgan Lloyd Malcolm
<i>Sgint</i>	Bethan Marlow
<i>Decky Does a Bronco</i>	Douglas Maxwell
<i>The Weir</i>	Conor McPherson
<i>100</i>	Neil Monaghan, Diene Petterle & Christopher Heimann
<i>Lovesong</i>	Abi Morgan
<i>Christmas is Miles Away / Pryd Mae'r Haf?</i>	Chloë Moss / Gwawr Loader
<i>Loot</i>	Joe Orton
<i>The Entertainer</i>	John Osborne
<i>Broken</i>	Gary Owen
<i>Killology</i>	Gary Owen
<i>'night Mother</i>	Marsha Norman
<i>Y Twr</i>	Gwenlyn Parry
<i>Constellations</i>	Nick Payne
<i>Tituba</i>	Winsome Pinnock
<i>The Birthday Party</i>	Harold Pinter
<i>Blue Remembered Hills</i>	Dennis Potter
<i>Diwedd Y Byd</i>	Meic Povey
<i>Say It With Flowers</i>	Meic Povey and Johnny Tudor
<i>Face to Face</i>	Meic Povey
<i>Salt, Root and Roe</i>	Tim Price
<i>Deep Cut</i>	Philip Ralph
<i>Art</i>	Yasmina Reza
<i>The Red Shoes</i>	Emma Rice
<i>Tristan and Yseult</i>	Emma Rice
<i>Te Yn Y Grug</i>	Kate Roberts (Bara Caws)
<i>Shirley Valentine</i>	Willy Russell
<i>A Good Clean Heart</i>	Alun Saunders
<i>Amadeus</i>	Peter Shaffer
<i>Into The Woods</i>	Stephen Sondheim
<i>Black Comedy</i>	Peter Shaffer
<i>True West</i>	Sam Shepard
<i>Tusk Tusk</i>	Polly Stenham

*The Curious incident of the Dog in the
Night-Time*
Rosencrantz and Guildenstern Are Dead
Brontë
The Street of Crocodiles
The Dark Philosophers

Bazaar and Rummage
Tonypandemonium
Broken Biscuits
The Ash Girl
Jane Eyre

Simon Stephens
Tom Stoppard
Polly Teale
Theatre de Complicite
Gwyn Thomas (adapted by *National Theatre Wales*
and *Told by an Idiot*)
Sue Townsend
Rachel Trezise
Tom Wells
Timberlake Wertenbaker
Adapted by the National Theatre (2015)

APPENDIX B

List of suitable theatre practitioners and theatre companies

Learners must choose **either** a theatre practitioner **or** a theatre company to use as a basis for creating and developing performances in both Units 1 and 3. They may **either** choose from the list below **or** choose any other suitable practitioner or company. Centres must ensure that the practitioner or company chosen is suitable for the task and the abilities of the learners in the group and is different for each unit. If in doubt about the suitability of the chosen practitioner or company, please contact WJEC for advice.

Theatre Practitioners

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

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

Stanislavski

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

Boal

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

Brecht

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

Artaud

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

Berkoff

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

Katie Mitchell

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

Marianne Elliott

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

Polly Teale

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

Julie Taymor

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

Rupert Goold

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

Declan Donnellan

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

Eddie Ladd

- dance/physical theatre
- text in Welsh and in English
- political emphasis
- technology sometimes leads the work
- occasionally site specific

Marc Rees

- contemporary performance
- installations, sense of place
- physical theatre
- interdisciplinary, multi-media
- text in Welsh and in English
- work rooted in history, culture and personal experience

Theatre Companies

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

- Kneehigh
- Frantic Assembly
- Earthfall
- DV8
- Complicite
- Punchdrunk
- 1927
- National Theatre Wales
- Dirty protest
- Volcano

APPENDIX C

Unit 1: Performing Assessment Grid

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

	AO1 Create and develop ideas to communicate meaning as part of the theatre making process, making connections between dramatic theory and practice		AO2 Apply theatrical skills to realise artistic intentions in live performance		
Band	AO1.1a. Create and develop ideas to communicate meaning as part of the theatre making process <i>Creative log and application in practice</i>	AO1.1b. Make connections between dramatic theory and practice <i>Creative log and application in practice</i>	Interpretation to reflect artistic intentions	Application of performing skills to realise artistic intentions	Ability to communicate artistic intentions to audience
5	<p>17-20 marks</p> <ul style="list-style-type: none"> • Creative ideas are developed fully to produce a fully refined and coherent piece of theatre • An appropriate selection of dramatic conventions, forms and techniques are chosen to communicate meaning throughout the piece • The performance space and proxemics are used well to communicate meaning in a thoughtful way • A significant individual contribution to the creation and development of the piece 	<p>9-10 marks</p> <ul style="list-style-type: none"> • A coherent interpretation/reinterpretation demonstrating understanding of the extract within the context of the whole text • The piece displays a well-defined structure with well-developed characters • The practitioner/company is explored* fully and relevant aspects of this research, including practitioner/company techniques, methods, style and conventions are applied skilfully in the making of the piece 	<p>13-15 marks</p> <ul style="list-style-type: none"> • A coherent interpretation of character where engagement with the role is sustained throughout the performance • The characterisation reflects the practitioner/company in performance in a highly effective way, where appropriate 	<p>17-20 marks</p> <ul style="list-style-type: none"> • Consistently focused vocal and physical skills resulting in a sustained performance • Subtle and effective interactions with other performers where relevant 	<p>9-10 marks</p> <ul style="list-style-type: none"> • A highly effective level of communication sustaining audience interest throughout most of the performance

<p>4</p>	<p>13-16 marks</p> <ul style="list-style-type: none"> • Creative ideas are developed well to produce a mostly refined and coherent piece of theatre • An appropriate selection of dramatic conventions, forms and techniques are chosen to communicate meaning for most of the piece • The performance space and proxemics are mostly used well to communicate meaning • A competent individual contribution to the creation and development of the piece 	<p>7-8 marks</p> <ul style="list-style-type: none"> • A mostly coherent interpretation/reinterpretation demonstrating an appropriate understanding of the extract within the context of the whole text • The piece displays a mostly defined structure with generally well-developed characters • The practitioner/company is explored* well and mostly relevant aspects of this research, including practitioner/company techniques, methods, style and conventions are applied well in the making of the piece 	<p>10-12 marks</p> <ul style="list-style-type: none"> • A mostly coherent interpretation of character where engagement with the role is sustained for most of the performance • The characterisation reflects the practitioner/company in performance in an effective way, where appropriate 	<p>13-16 marks</p> <ul style="list-style-type: none"> • Competent and mostly consistent vocal and physical skills resulting in a performance which is sustained for most of the time • Competent interaction with other performers throughout where appropriate 	<p>7-8 marks</p> <ul style="list-style-type: none"> • An effective level of communication sustaining audience interest for some of the performance
<p>3</p>	<p>9-12 marks</p> <ul style="list-style-type: none"> • Some creative ideas are developed partially to produce an adequate piece of theatre • Some appropriate dramatic conventions, forms and techniques are chosen to communicate meaning in an adequate way • The performance space and proxemics are used adequately to communicate some meaning • An adequate individual contribution to the creation and development of the piece 	<p>5-6 marks</p> <ul style="list-style-type: none"> • An adequate interpretation/reinterpretation demonstrating some understanding of the extract within the context of the whole text • The piece displays an adequate structure with some character development • The practitioner/company is explored* in an adequate way and some relevant aspects of this research, including some practitioner/company techniques, methods, style and conventions are applied adequately in the making of the piece 	<p>7-9 marks</p> <ul style="list-style-type: none"> • An adequate interpretation of character with some engagement with the role, sustained for some of the performance • The characterisation reflects the practitioner/company in performance in an adequate way, where appropriate 	<p>9-12 marks</p> <ul style="list-style-type: none"> • Adequate vocal and physical skills, sustained for some of the performance • Adequate interaction with other performers which is mostly relevant to the scene 	<p>5-6 marks</p> <ul style="list-style-type: none"> • Adequate level of communication with an attempt made to sustain audience engagement during some of the performance

<p>2</p>	<p>5-8 marks</p> <ul style="list-style-type: none"> • A few creative ideas are developed in a limited way to produce a limited piece of theatre • A few appropriate dramatic conventions, forms and techniques are chosen to communicate meaning in a limited way • The performance space and proxemics are used haphazardly to communicate meaning in a limited way • A limited individual contribution to the creation and development of the piece 	<p>3-4 marks</p> <ul style="list-style-type: none"> • A partial interpretation/reinterpretation demonstrating limited understanding of the extract within the context of the whole text • The piece displays a limited structure with limited character development • The practitioner/company is explored* in a limited way and few relevant aspects of research, including a few practitioner/company techniques, methods, style and conventions are applied in a limited way in the making of the piece 	<p>4-6 marks</p> <ul style="list-style-type: none"> • A limited interpretation of character with little engagement with the role • The characterisation reflects the practitioner/company in performance in a limited way, where appropriate 	<p>5-8 marks</p> <ul style="list-style-type: none"> • Limited vocal and physical skills which are not sustained • Limited interaction with other performers which is not generally relevant to the scene 	<p>3-4 marks</p> <ul style="list-style-type: none"> • Limited communication with audience interest not sustained throughout
<p>1</p>	<p>1-4 marks</p> <ul style="list-style-type: none"> • Very few creative ideas are developed to produce a very limited piece of theatre • Very few appropriate dramatic conventions, forms and techniques are chosen to communicate meaning in a very limited way • The performance space and proxemics are used poorly and communicate meaning in a very limited way • A very limited individual contribution to the creation and development of the piece 	<p>1-2 marks</p> <ul style="list-style-type: none"> • A very limited interpretation/reinterpretation demonstrating a very limited understanding of the extract within the context of the whole text • The piece displays a very limited structure with little or no character development • The practitioner/company is explored* in a very limited way and very few relevant aspects of research, including very few practitioner/company techniques, methods, style and conventions are applied in a very limited way in the making of the piece 	<p>1-3 marks</p> <ul style="list-style-type: none"> • A very limited interpretation of character with little or no engagement with the role • The characterisation reflects the practitioner/company in performance in a very limited way, where appropriate 	<p>1-4 marks</p> <ul style="list-style-type: none"> • Very limited vocal and physical skills which are not sustained • Very limited interaction with other performers which is not relevant to the scene 	<p>1-2 marks</p> <ul style="list-style-type: none"> • Little or no communication with audience
<p>0</p>	<p>0 marks</p> <ul style="list-style-type: none"> • No ideas are created or developed to communicate meaning 	<p>0 marks</p> <ul style="list-style-type: none"> • No interpretation or application of practitioner/company methods and techniques 	<p>0 marks</p> <ul style="list-style-type: none"> • No character interpretation or link with practitioner/company 	<p>0 marks</p> <ul style="list-style-type: none"> • No vocal or physical skills displayed and no interaction with other performers 	<p>0 marks</p> <ul style="list-style-type: none"> • No communication with audience

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

Unit 1: Design Assessment Grid

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

	AO1 Create and develop ideas to communicate meaning as part of the theatre making process, making connections between dramatic theory and practice		AO2 Apply theatrical skills to realise artistic intentions in live performance		
Band	AO1.1a. Create and develop ideas to communicate meaning as part of the theatre making process <i>Creative log and application in practice</i>	AO1.1b. Make connections between dramatic theory and practice <i>Creative log and application in practice</i>	Interpretation to reflect artistic intentions	Application of design skills to realise artistic intentions	Ability to communicate artistic intentions to audience
5	<p>17-20 marks</p> <ul style="list-style-type: none"> • Creative ideas are developed fully to produce a fully refined and coherent piece of theatre • An appropriate selection of design techniques are chosen to communicate meaning throughout the piece • The design cues/set/costumes are well-planned/organised to communicate meaning in a thoughtful way • A significant individual contribution to the creation and development of the piece 	<p>9-10 marks</p> <ul style="list-style-type: none"> • A coherent interpretation/reinterpretation demonstrating an understanding of the extract within the context of the whole text • The piece displays a well-defined structure with the design concept developed well • The practitioner/company is explored* fully and relevant aspects of this research, including practitioner/company techniques, methods, style and conventions are applied skilfully in the making of the piece 	<p>13-15 marks</p> <ul style="list-style-type: none"> • A coherent interpretation of the text is sustained throughout the performance • The design reflects the practitioner/company in performance in a highly effective way, where appropriate 	<p>17-20 marks</p> <ul style="list-style-type: none"> • Consistently focused design skills resulting in a sustained realisation in performance • Subtle and effective design changes/variations as appropriate to the text 	<p>9-10 marks</p> <ul style="list-style-type: none"> • An highly effective level of communication of meaning and atmosphere sustaining audience interest throughout most of the performance

4	<p>13-16 marks</p> <ul style="list-style-type: none"> • Creative ideas are developed well to produce a mostly refined and coherent piece of theatre • An appropriate selection of design techniques are chosen to communicate meaning for most of the piece • The design cues/set/costumes are mostly well-planned/organised to communicate meaning • A competent individual contribution to the creation and development of the piece 	<p>7-8 marks</p> <ul style="list-style-type: none"> • A mostly coherent interpretation/reinterpretation demonstrating an appropriate understanding of the extract within the context of the whole text • The piece displays a mostly well-defined structure with the design concept mostly developed • The practitioner/company is explored* and mostly relevant aspects of this research, including practitioner/company techniques, methods, style and conventions are applied well in the making of the piece 	<p>10-12 marks</p> <ul style="list-style-type: none"> • A mostly coherent interpretation of the text is sustained for most of the performance • The design reflects the practitioner/company in performance in an effective way, where appropriate 	<p>13-16 marks</p> <ul style="list-style-type: none"> • Competent and mostly consistent skills resulting in a realisation in performance which is sustained most of the time • Competent design changes/variations as appropriate to the text 	<p>7-8 marks</p> <ul style="list-style-type: none"> • An effective level of communication of meaning and atmosphere sustaining audience interest for some of the performance
3	<p>9-12 marks</p> <ul style="list-style-type: none"> • Some creative ideas are developed partially to produce an adequate piece of theatre • Some appropriate design techniques are chosen to communicate meaning in an adequate way • The design cues/set/costumes are planned/organised adequately to communicate some meaning • An adequate individual contribution to the creation and development of the piece 	<p>5-6 marks</p> <ul style="list-style-type: none"> • An adequate interpretation/reinterpretation demonstrating some understanding of the extract within the context of the whole text • The piece displays an adequate structure with some development of the design concept • The practitioner/company is explored* in an adequate way and some relevant aspects of this research, including some practitioner/company techniques, methods, style and conventions are applied adequately in the making of the piece 	<p>7-9 marks</p> <ul style="list-style-type: none"> • An adequate interpretation is sustained for some of the performance • The design reflects the practitioner/company in performance in an adequate way, where appropriate 	<p>9-12 marks</p> <ul style="list-style-type: none"> • Adequate design skills, sustained for some of the realisation • Adequate use of design changes/variations but mostly relevant to the scene 	<p>5-6 marks</p> <ul style="list-style-type: none"> • Adequate communication of meaning and atmosphere with an attempt made to sustain audience engagement during some of the performance

<p>2</p>	<p>5-8 marks</p> <ul style="list-style-type: none"> • A few creative ideas are developed in a limited way to produce a limited piece of theatre • A few appropriate design techniques are chosen to communicate meaning in a limited way • The design cues/set/costumes are planned/organised haphazardly to communicate little meaning • A limited individual contribution to the creation and development of the piece 	<p>3-4 marks</p> <ul style="list-style-type: none"> • A partial interpretation/reinterpretation demonstrating a limited understanding of the extract within the context of the whole text • The piece displays a limited structure with limited development of the design concept • The practitioner/company is explored* in a limited way and few relevant aspects of research, including a few practitioner/company techniques, methods, style and conventions are applied in a limited way in the making of the piece 	<p>4-6 marks</p> <ul style="list-style-type: none"> • A limited interpretation of the text • The design reflects the practitioner/company in performance in a limited way, where appropriate 	<p>5-8 marks</p> <ul style="list-style-type: none"> • Limited design skills which are not sustained throughout the realisation • Limited design changes/variations which are not generally relevant to the scene 	<p>3-4 marks</p> <ul style="list-style-type: none"> • Limited communication of meaning and atmosphere with audience interest not held throughout
<p>1</p>	<p>1-4 marks</p> <ul style="list-style-type: none"> • Very few creative ideas are developed to produce a very limited piece of theatre • Very few appropriate design techniques are chosen to communicate meaning in a very limited way • The design cues/set/costumes are planned/organised poorly to communicate little or no meaning • A very limited individual contribution to the creation and development of the piece 	<p>1-2 marks</p> <ul style="list-style-type: none"> • A very limited interpretation/reinterpretation demonstrating a very limited understanding of the extract within the context of the whole text • The piece displays a very limited structure with little or no development of design concept. • The practitioner/company is explored* in a very limited way and very few relevant aspects of research, including very few practitioner/company techniques, methods, style and conventions are applied in a very limited way in the marking of the piece 	<p>1-3 marks</p> <ul style="list-style-type: none"> • A very limited interpretation of the text • The design reflects the practitioner/company in performance in a very limited way, where appropriate 	<p>1-4 marks</p> <ul style="list-style-type: none"> • Very limited design skills which are not sustained throughout the realisation • Very limited design changes/variations which have little or no relevance to the scene 	<p>1-2 marks</p> <ul style="list-style-type: none"> • Little or no communication of meaning and atmosphere
<p>0</p>	<p>0 marks</p> <ul style="list-style-type: none"> • No ideas are created or developed to communicate meaning 	<p>0 marks</p> <ul style="list-style-type: none"> • No interpretation or application of practitioner/company methods and techniques 	<p>0 marks</p> <ul style="list-style-type: none"> • No interpretation of the text or link with practitioner/company 	<p>0 marks</p> <ul style="list-style-type: none"> • No design skills displayed in the realisation 	<p>0 marks</p> <ul style="list-style-type: none"> • No communication with audience

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

Unit 1: Evaluation grid

- The appropriate band should be established by determining which performance descriptor best reflects the candidate's performance
- The appropriate mark should then be established by determining **the extent to which** the candidate has **met the criteria within the relevant band**
- It should be noted that the bands have been designed to assist the marking process by identifying individual levels of achievement and they do not correlate with grade boundaries.

Band	AO4.1a. 1b and 1c. Analyse and evaluate their own work
	13-15 marks
5	<ul style="list-style-type: none"> • An effective evaluation of the final performance or design realised in performance • An effective analysis of their performance/design skills and how they contributed to the success of the whole
	10-12 marks
4	<ul style="list-style-type: none"> • A competent evaluation of the final performance or design realised in performance • A competent analysis of their performance/design skills and how they contributed to the success of the whole
	7-9 marks
3	<ul style="list-style-type: none"> • An adequate evaluation of the final performance or design realised in performance • An adequate analysis of their performance/design skills and how they contributed to the success of the whole
	4-6 marks
2	<ul style="list-style-type: none"> • A limited evaluation of the final performance or design realised in performance • A limited analysis of their performance/design skills and how they contributed to the success of the whole
	1-3 marks
1	<ul style="list-style-type: none"> • A very limited evaluation of the final performance or design realised in performance • A very limited analysis of their performance/design skills and how they contributed to the success of the whole
	0 marks
0	<ul style="list-style-type: none"> • No analysis or evaluation of performance or design

APPENDIX D

Guidance for assessing Unit 1

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

There are two elements to this assessment objective.

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

Column 1 of the assessment grid assesses

AO1.1a.

The creative log **and** the final performance or design must demonstrate evidence of the **process of creating and developing theatre** to communicate meaning. The following should be considered, as appropriate to the skill, when assessing AO1.1a:

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

The following evidence may also form part of the creative log, as appropriate to the skill (this is not an exhaustive list).

Lighting design

- cue sheets
- lighting plot
- mood board

Sound design

- cue sheets
- sound clips
- mood board

Set design (including props)

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

Costume design (including hair and make-up)

- costume sketches
- fabric swatches
- mood board

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

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

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

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

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

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

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

Performing skills include:

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

Design skills include:

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

Lighting design

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

Sound design

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

Set design (including props)

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

Costume design (including hair and make-up)

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

AO4: Analyse and evaluate their own work

This assessment objective assesses the learner's ability to analyse and evaluate their final performance or design. Analysis and evaluation is with reference to the knowledge, understanding and skills assessed in AO2 including:

- the effectiveness of the final performance/design realised in performance
- their performing or design skills, including how they contributed to the performance of the piece.

APPENDIX E

Example stimulus materials for Unit 3: Text in Action

Stimulus materials will come in various forms such as:

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

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

1. **Turn around**
2. ***The Wall***, Dannie Abse or ***Eifionydd***, R. Williams Parry
3. ***Benedictus (Armed Man)***, Karl Jenkins
4. ***Mona Lisa***, Leonardo Da Vinci.

APPENDIX F

Unit 3: Performing candidates

- The following grid should be used twice, once for the devised piece and once for the text piece. Each piece is marked separately out of 45
- The appropriate band **for each column** should be established by determining which performance descriptor best reflects the candidate's performance
- The appropriate mark should then be established by determining **the extent to which** the candidate has **met the criteria within the relevant band**
- The total marks for both columns may reflect performance at different bands across the assessment objective, for example, a candidate may achieve band 4 for AO1 and band 5 for AO2 column 1
- It should be noted that the bands have been designed to assist the marking process by identifying individual levels of achievement and they do not correlate with grade boundaries.

	AO1.1a. Create and develop ideas to communicate meaning as part of the theatre making process	AO2 Apply theatrical skills to realise artistic intentions in live performance		
Band	Application of research in practice	Interpretation to reflect artistic intentions	Application of performing skills to realise artistic intentions	Ability to communicate artistic intentions to audience
5	<p>13-15 marks</p> <ul style="list-style-type: none"> • Creative ideas are developed fully to produce a sophisticated, refined and coherent piece of theatre • A highly appropriate selection of dramatic conventions, forms and techniques are chosen to communicate meaning in a highly effective way throughout the piece • The performance space and proxemics are used imaginatively to communicate meaning in a highly effective way 	<p>9-10 marks</p> <ul style="list-style-type: none"> • A sophisticated and fully coherent interpretation of character where a high level of engagement with the role is sustained throughout the performance • The characterisation strongly reflects the practitioner/style in performance in a highly effective way 	<p>9-10 marks</p> <ul style="list-style-type: none"> • Mature and consistently focused vocal and physical skills resulting in a sustained and sophisticated performance • Sensitive and subtle interactions with other performers, where relevant 	<p>9-10 marks</p> <ul style="list-style-type: none"> • A sophisticated level of communication sustaining audience interest throughout the performance

<p>4</p>	<p>10-12 marks</p> <ul style="list-style-type: none"> • Creative ideas are developed well to produce a refined and coherent piece of theatre • An appropriate selection of dramatic conventions, forms and techniques are chosen to communicate meaning throughout the piece • The performance space and proxemics are used well to communicate meaning in a thoughtful way 	<p>7-8 marks</p> <ul style="list-style-type: none"> • A coherent interpretation of character where engagement with the role is sustained throughout the performance • The characterisation reflects the practitioner/style in performance in an effective way 	<p>7-8 marks</p> <ul style="list-style-type: none"> • Consistently focused vocal and physical skills resulting in a sustained performance • Subtle and effective interactions with other performers where relevant 	<p>7-8 marks</p> <ul style="list-style-type: none"> • A high level of communication sustaining audience interest for most of the performance
<p>3</p>	<p>7-9 marks</p> <ul style="list-style-type: none"> • Creative ideas are developed to produce a generally refined and coherent piece of theatre • A generally appropriate selection of dramatic conventions, forms and techniques are chosen to communicate meaning throughout most of the piece • The performance space and proxemics are generally used well to communicate meaning 	<p>5-6 marks</p> <ul style="list-style-type: none"> • A generally coherent interpretation of character where engagement with the role is sustained for most of the performance • The characterisation reflects the practitioner/style in performance in a generally effective way 	<p>5-6 marks</p> <ul style="list-style-type: none"> • Competent and generally consistent vocal and physical skills resulting in a performance which is sustained most of the time • Competent interaction with other performers where appropriate 	<p>5-6 marks</p> <ul style="list-style-type: none"> • A generally effective level of communication sustaining audience interest for some of the performance

<p>2</p>	<p>4-6 marks</p> <ul style="list-style-type: none"> • Some creative ideas are developed partially to produce an adequate piece of theatre • A few appropriate dramatic conventions, forms and techniques are chosen to communicate meaning in an adequate way • The performance space and proxemics are used adequately to communicate some meaning 	<p>3-4 marks</p> <ul style="list-style-type: none"> • An adequate interpretation of character with some engagement with the role, although this may not be sustained throughout the performance • The characterisation reflects the practitioner/style in performance in an adequate way 	<p>3-4 marks</p> <ul style="list-style-type: none"> • Adequate vocal and physical skills which are not always sustained • Adequate interaction with other performers which is mostly relevant to the scene 	<p>3-4 marks</p> <ul style="list-style-type: none"> • Adequate level of communication with an attempt made to sustain audience engagement during some of the performance
<p>1</p>	<p>1-3 marks</p> <ul style="list-style-type: none"> • A few creative ideas are developed in a limited way to produce a limited piece of theatre • Very few appropriate dramatic conventions, forms and techniques are chosen to communicate meaning in a limited way • The performance space and proxemics are used haphazardly to communicate meaning in a limited way 	<p>1-2 marks</p> <ul style="list-style-type: none"> • A limited interpretation of character with little engagement with the role • The characterisation reflects the practitioner/style in performance in a limited way 	<p>1-2 marks</p> <ul style="list-style-type: none"> • Limited vocal and physical skills which are not sustained • Limited interaction with other performers which is not generally relevant to the scene 	<p>1-2 marks</p> <ul style="list-style-type: none"> • Limited communication with audience interest not sustained throughout
<p>0</p>	<p>0 marks</p> <ul style="list-style-type: none"> • No ideas are created or developed to communicate meaning 	<p>0 marks</p> <ul style="list-style-type: none"> • No character interpretation or link with practitioner/style 	<p>0 marks</p> <ul style="list-style-type: none"> • No vocal or physical skills displayed and no interaction with other performers 	<p>0 marks</p> <ul style="list-style-type: none"> • No communication with audience

Unit 3: Design candidates

- The following grid should be used twice, once for the devised piece and once for the text piece. Each piece is marked separately out of 45
- The appropriate band **for each column** should be established by determining which performance descriptor best reflects the candidate's performance
- The appropriate mark should then be established by determining **the extent to which** the candidate has **met the criteria within the relevant band**
- The total marks for both columns may reflect performance at different bands across the assessment objective, for example, a candidate may achieve band 4 for AO1 and band 5 for AO2 column 1
- It should be noted that the bands have been designed to assist the marking process by identifying individual levels of achievement and they do not correlate with grade boundaries

	AO1.1a. Create and develop ideas to communicate meaning as part of the theatre making process	AO2 Apply theatrical skills to realise artistic intentions in live performance		
Band	Application of research in practice	Interpretation to reflect artistic intentions	Application of design skills to realise artistic intentions	Ability to communicate artistic intentions to audience
5	<p>13-15 marks</p> <ul style="list-style-type: none"> • Creative ideas are developed fully to produce a sophisticated, refined and coherent piece of theatre • A highly appropriate selection of design techniques are chosen to communicate meaning in a highly effective way throughout the piece • The design cues/set/costumes are planned/organised imaginatively to communicate meaning in a highly effective way 	<p>9-10 marks</p> <ul style="list-style-type: none"> • A sophisticated and fully coherent interpretation of the text sustained throughout the performance • The design strongly reflects the practitioner/style in performance in a highly effective way 	<p>9-10 marks</p> <ul style="list-style-type: none"> • Highly effective and consistently focused design skills resulting in a sustained and sophisticated realisation in performance • Highly appropriate and subtle design changes/variations as appropriate to the text 	<p>9-10 marks</p> <ul style="list-style-type: none"> • A sophisticated level of communication of meaning and atmosphere sustaining audience interest throughout the performance.

<p>4</p>	<p>10-12 marks</p> <ul style="list-style-type: none"> • Creative ideas are developed well to produce a refined and coherent piece of theatre • An appropriate selection of design techniques are chosen to communicate meaning throughout the piece • The design cues/set/costumes are planned/organised well to communicate meaning in a thoughtful way 	<p>7-8 marks</p> <ul style="list-style-type: none"> • A coherent interpretation of the text is sustained throughout the performance • The design reflects the practitioner/style in performance in an effective way 	<p>7-8 marks</p> <ul style="list-style-type: none"> • Consistently focused design skills resulting in a sustained realisation in performance • Subtle and effective design changes/variations as appropriate to the text 	<p>7-8 marks</p> <ul style="list-style-type: none"> • A high level of communication of meaning and atmosphere sustaining audience interest for most of the performance
<p>3</p>	<p>7-9 marks</p> <ul style="list-style-type: none"> • Creative ideas are developed to produce a generally refined and coherent piece of theatre • A generally appropriate selection of design techniques are chosen to communicate meaning throughout most of the piece • The design cues/set/costumes are generally planned/organised well to communicate meaning 	<p>5-6 marks</p> <ul style="list-style-type: none"> • A generally coherent interpretation of the text is sustained for most of the performance • The design reflects the practitioner/style in performance in a generally effective way 	<p>5-6 marks</p> <ul style="list-style-type: none"> • Competent and generally consistent design skills resulting in a realisation in performance which is sustained most of the time • Competent design changes/variations as appropriate to the text 	<p>5-6 marks</p> <ul style="list-style-type: none"> • A generally effective level of communication of meaning and atmosphere sustaining audience interest for some of the performance

<p>2</p>	<p>4-6 marks</p> <ul style="list-style-type: none"> • Some creative ideas are developed partially to produce an adequate piece of theatre • A few appropriate design techniques are chosen to communicate meaning in an adequate way • The design cues/set/costumes are planned/organised adequately to communicate some meaning 	<p>3-4 marks</p> <ul style="list-style-type: none"> • An adequate interpretation of the text, sustained for some of the performance • The design reflects the practitioner/style in performance in an adequate way 	<p>3-4 marks</p> <ul style="list-style-type: none"> • Adequate design skills resulting in a realisation in performance which is sustained some of the time • Adequate use of design changes/variations but mostly relevant to the scene 	<p>3-4 marks</p> <ul style="list-style-type: none"> • Adequate communication of meaning and atmosphere with an attempt made to sustain audience engagement during some of the performance
<p>1</p>	<p>1-3 marks</p> <ul style="list-style-type: none"> • A few creative ideas are developed in a limited way to produce a limited piece of theatre • Very few relevant design techniques are chosen to communicate meaning in a limited way • The design cues/set/costumes are planned/organised haphazardly to communicate meaning in a limited way 	<p>1-2 marks</p> <ul style="list-style-type: none"> • A limited interpretation of the text • The design reflects the practitioner/style in performance in a limited way. 	<p>1-2 marks</p> <ul style="list-style-type: none"> • Limited design skills which are not sustained throughout the realisation • Limited design changes/variations which are not generally relevant to the scene. 	<p>1-2 marks</p> <ul style="list-style-type: none"> • Limited communication of meaning and atmosphere with audience interest not held throughout
<p>0</p>	<p>0 marks</p> <ul style="list-style-type: none"> • No ideas are created or developed 	<p>0 marks</p> <ul style="list-style-type: none"> • No interpretation of the text or link with practitioner/style 	<p>0 marks</p> <ul style="list-style-type: none"> • No design skills displayed in the realisation 	<p>0 marks</p> <ul style="list-style-type: none"> • No communication with audience

Unit 3: Process and Evaluation Report. Performing Candidates

- The appropriate band **for each column** should be established by determining which performance descriptor best reflects the candidate's performance
- The appropriate mark should then be established by determining **the extent to which** the candidate has **met the criteria within the relevant band**
- The total marks for both columns may reflect performance at different bands across the assessment objective, for example, a candidate may achieve band 4 for AO1 and band 5 for AO4 column 1
- It should be noted that the bands have been designed to assist the marking process by identifying individual levels of achievement and they do not correlate with grade boundaries.

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

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

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

*Exploration of the practitioner/company must be in relation to all the bullet points listed on page 18. All aspects should be evident in the process and evaluation report, although it is not necessary for all research to be applied in the piece.

Unit 3: Process and Evaluation Report. Design Candidates

- The appropriate band **for each column** should be established by determining which performance descriptor best reflects the candidate's performance
- The appropriate mark should then be established by determining **the extent to which** the candidate has **met the criteria within the relevant band**
- The total marks for both columns may reflect performance at different bands across the assessment objective, for example, a candidate may achieve band 4 for AO1 and band 5 for AO4 column 1
- It should be noted that the bands have been designed to assist the marking process by identifying individual levels of achievement and they do not correlate with grade boundaries.

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

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

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

*Exploration of the practitioner/company must be in relation to all the bullet points listed on page 18. All research should be evident in the creative log, although it is not necessary for all research to be applied in the piece.