



A-Level Drama and Theatre Handbook



Contents

Contents	2
Course details	3
Qualification	3
Specification	3
Entry Requirements	3
Calendar	3
Contact details	3
Organisation	4
Equipment and Expectations	5
Assessment	6
Internal Assessment	6
External Assessments	6
Grade boundaries	7
5 hours in... Drama	8
Supercurricular	9
Read	9
Perform / Direct	9
Watch	10
Listen	10
Compete	10
Audition	11
Write like a Thespian	12
Command words	12
Component 1 Guidance	13
The Creative Log	16
Component 2 Guidance	18
The Process and Evaluation Report	19
Component 3 Guidance	22
Specification	25

Course details

Qualification

Eduqas A-Level Drama and Theatre Studies

Specification

[A LEVEL DRAMA - SPECIFICATION \(eduqas.co.uk\)](https://www.eduqas.co.uk/A-LEVEL-DRAMA-SPECIFICATION)

Entry Requirements

- Grade 4 in GCSE Drama or BTEC Performing Arts Level 2 Pass
- Students with extensive Performing Arts experience

Calendar

Half-term	Year 12		Year 13	
	Teacher 1	Teacher 2	Teacher 1	Teacher 2
1	Stanislavski and Brecht. The Curious Incident of the Dog in the Night-time		Component 3: Classical Text – Machinal	Component 3: Contemporary Text – Accidental Death of an Anarchist
2	Berkoff and Contemporary Theatre Company. The Curious Incident of the Dog in the Night-time		Component 2: Devise piece	Component 2: Scripted piece
3	Component 1: Theatre Workshop Reinterpretation Project – Research and Developing		Component 2 – Devise piece final performance exam Process and Evaluation report	Component 2 – Scripted piece final performance exam
4	Component 1: Theatre Workshop Reinterpretation Project – Devising and Rehearsals		Component 3: Classical Text – Machinal The Curious Incident of a Dog in the Night-time extract preparation	Component 3: Contemporary Text – Accidental Death of an Anarchist
5	Component 3: Classical Text introduction - Machinal	Component 1: Theatre Workshop Reinterpretation Project – Final exam and Creative log	Component 3: Revision and essay practice	
6	Component 3: Classical Text - Machinal	Component 3: Contemporary Text – Accidental Death of an Anarchist		

Contact details

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Teacher of Performing Arts and Deputy Head of 6th Form: lbannon01@beckfoot.org

Organisation

You are expected to maintain a well-organised folder, which will be checked by a teacher once per half-term. You must use file dividers, and should contain the following sections:

Section 1: Assessment

- Assessment Tracker
- Assessment Plan
- Assessments and Feedback

Section 2: Course Information

- Course Overview and Specification
- Curriculum Map
- Organisation, equipment and expectations

Section 3: Component 1

- C1 Knowledge Organiser
- Stanislavski (Curious mock work)
- Brecht (Curious mock work)
- Berkoff (Curious mock work)
- Antigone notes / ideas / script / etc

Section 4: Component 2 – Scripted

- Script
- Rehearsal notes

Section 5: Component 2 – Devised

- Devising notes and research
- Final concept

Section 6 : Component 3 – Classical Text (Machinal)

- Script
- Knowledge Organiser
- Lesson notes
- Practice Essay Questions

Section 7: Component 3 – Contemporary Text (Accidental Death of an Anarchist)

- Script
- Knowledge Organiser
- Lesson notes
- Practice Essay Questions

Section 8 : Component 3 – Curious Incident

- Script
- Knowledge Organiser
- Lesson notes
- Practice Essay Questions

Section 9:

- ILBs and 5 hours In
- Super curricular

Notes from each lesson should have a title and date, and placed into your files so that you have a useful set of notes from which you can revise.

Equipment and Expectations

You must bring the following to all lessons:

- Black pens, green pen, mini-whiteboard pen, pencil.
- The script you are currently working on
- Your A-Level Drama and Theatre folder
- Any home learning that is due for that lesson
- Any props / costumes needed for rehearsals or performances

You must make sure you are dressed appropriately for practical work:

- Comfortable trainers / pumps (no heels)
- Loose clothing that allows you to move
- Dress in line with the sixth form dress code e.g. no crop tops, no shorts

Assessment

Internal Assessment

Component 1: Theatre Workshop (60 marks: 20%)

Learners will be assessed on either acting or design.

You will participate in the creation, development, and performance of a piece of theatre based on a reinterpretation of an extract.

You will produce:

- A creative log of based on the rehearsal process (30 marks)
- A performance lasting between 5-16 minutes (depending on the number of actors in your group) (30 marks)

The performance will be filmed in school and the creative log will be completed in school. This will be assessed by your teachers and then sent to be moderated by the exam board.

External Assessments

Component 2: Text in Action (120 marks: 40%)

Learners will be assessed on either acting or design.

You will participate in the creation, development, and performance of two pieces of theatre. You will produce:

- A devised piece using the techniques of an influential theatre practitioner or company (40 marks)
- An extract from a text in a different style (40 marks)
- A written Process and Evaluation Report (40 marks)

The performance will be assessed by an external examiner who will come into school to watch your performance. The process and evaluation report has to be completed one week after your performance. It is assessed by the same examiner who assessed your performance.

Component 3: Text in Performance (120 marks: 40%)

Written examination: 2 hours 30 minutes

You will answer: A series of questions based on your chosen set texts. You will also discuss and reflect upon live productions seen during the year.

Section A: Accidental Death of an Anarchist (40 marks)

A series of structured questions on a specified extract from the chosen set text.

Learners should consider:

- interpretation of character (e.g. through motivation and interaction)
- vocal and physical performing skills including interaction

- how performance texts are constructed to be performed, conveying meaning through structure, language, stage directions, rehearsal techniques
- interpretation of design elements including: sound, lighting, set and props, costume, hair, make-up
-

Section B: Machinal (40 marks)

An essay question on the chosen set text, demonstrating how the text can be adapted for a contemporary audience as actors, designers and directors.

Learners should consider:

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

Grade boundaries

Below is an indication of the highest grade boundaries that have been used in A-Level Drama exams, up to 2024. These are indicative only – actual grade boundaries used for in-class assessments may vary.

Grade	A-Level Chemistry (Year 13)
A*	90%
A	83%
B	72%
C	51%
D	39%
E	27%

5 hours in... Drama

Research shows that the most successful students (i.e. those that make the most progress and get the highest grades) are doing between 20 and 25 hours of independent study per week by the end of Year 13. That may seem a lot, but it's something that you would build up to over the course of your A-Levels. In Year 12, we're talking something more like 15 hours per week. This equates to roughly 5 hours of independent study per A-Level per subject.

Remember that your independent study is divided into three types – Consolidation, Reactive and Proactive.

Consolidation

The evening following a Drama lesson, you should spend 12-15 minutes rereading your notes / handouts from the teacher and then use them (alongside your knowledge organisers) to make relevant flashcards e.g. for techniques, definitions, facts you need to recall etc... and carry out revision tasks such as 'quiz it, link it, map it, shrink it'.

Reactive

This is your 'homework'. Each of your Drama teachers should give you at least 1 hours' worth of homework each week. This could be pre-reading, answering comprehension questions, research into a theatre company or style, essay questions etc... If you haven't received this, please check with your teacher. If you find this takes more than 1 hour, that's fine, you can take this from the proactive phase (not from the consolidation phase though). Equally, if you find you finish your reactive work quickly, spend more time on your proactive work.

Proactive

This is the section that will broaden and deepen your overall understanding of the subject you are studying. It will not necessarily involve work that has been set by your teacher, but instead it is about you doing the extra practice questions, watching performances, researching Theatre Companies and Practitioners, etc. In Drama, this might contain some of the following:

- Complete a set of practice past paper questions – available on Microsoft Teams and on the Eduqas Drama and Theatre studies web page **(1 hour)**
- Use the National Theatre login to watch and review professional live theatre **(2 hours)**
- Use websites to complete and add to class notes **(30 minutes)**
- Re-read your set text plays, making notes on the subtext/themes/style/rehearsal techniques **(1 hour)**
- Answer questions in Component 3 set text booklets **(30 mins)**
- Rehearse your monologue performances using rehearsal techniques explored in practical lessons **(30 mins)**
- "Read, Cover, Write and Check" sections of Knowledge organisers **(30 mins)**
- Research and watch the work of Theatre Companies and Practitioners online **(2 hours)**
- Watch videos / vlogs from companies such as Moon house Theatre's 'Get Your Greek On' **(20 mins)**
- Listen to podcasts such as Alice Arnold's 'Musicals and Theatre Podcast' and make notes **(20 mins)**
- Plan and draw your directorial concepts/vision for your set texts **(1 hour)**
- Read other expressionist / farcical plays related to set texts, for example, The Hairy Ape by Eugene O'Neill **(1 hour)**
- Research the context of the set text plays, for example, the death of Giuseppi (Pino) Pinelli **(30 mins)**

Useful links

- **365:** <https://becbd.sharepoint.com/sites/beckfootlearners2020/SitePages/Year-13---Drama---Learning-Resources.aspx>
- **Eduqas Past papers:** https://www.eduqas.co.uk/qualifications/drama-and-theatre-as-a-level/#tab_pastpapers
- **National Theatre:** Greek Theatre videos: <https://www.nationaltheatre.org.uk/backstage/greek-theatre>
- **A-Level Drama Eduqas:** <https://resources.eduqas.co.uk/Pages/ResourceByArgs?subId=9>
- **Expressionism in Theatre:** <https://www.youtube.com/watch?v=B99H6Ygnzgw&t=1s>
- **Theatre reviews:** <https://www.londontheatre.co.uk/reviews>
- **An introduction to Brechtian Theatre:** [An introduction to Brechtian theatre \(youtube.com\)](https://www.youtube.com/watch?v=B99H6Ygnzgw&t=1s)
- **Set Design Glossary:** [Microsoft Word - AS and A level Drama and Theatre Getting Started Guide \(pearson.com\)](https://www.pearson.com/qualifications/drama-and-theatre-as-a-level/#tab_setdesign)
- **Northern Broadside's ADOAA:** [An introduction to this Education Pack.PDF \(northern-broadsides.co.uk\)](https://www.northern-broadsides.co.uk/)

Supercurricular

If you need help obtaining or accessing any of the texts or performances below, just ask your teacher!

Read

Suggested plays – Try to read one every two weeks!

- Mark Ravenhill - Over There
- Henrik Ibsen – A Doll’s House
- Anton Chekhov – Three Sisters
- Anton Chekhov – Uncle Vanya
- Ad De Bont – Mirad, a Boy from Bosnia
- Federico Garcia Lorca – Bloody Wedding
- Federico Garcia Lorca – Yerma
- Jessica Swale – Blue Stockings
- Arthur Miller – The Crucible
- Arthur Miller – A View from the Bridge
- Arthur Miller – Death of a Salesman
- Martin McDonagh - The Pillowman
- Martin McDonagh – The Lieutenant of Inishmore
- Neil Simon – The Odd Couple
- Franz Kafka – Metamorphosis
- Oscar Wilde - The Importance of being Earnest
- Tennessee Williams - A Streetcar Named Desire
- Tennessee Williams - Cat on a Hot Tin Roof
- Bertolt Brecht – Caucasian Chalk Circle
- Bertolt Brecht - The Resistible Rise of Arturo Ui
- Bertolt Brecht – The Threepenny Opera
- Timberlake Wertenbaker – Our Country’s Good

Suggested background reading – Try to read one every two months!

- Theatre in Practice: A Student’s Handbook – Nick O’Brien
- The Monologue Audition - A Practical Guide for Actors by Karen Kohlhaas
- The Methuen Drama Book of Monologues for Young Actors - Anne Harvey and Jane Lapotaire
- Audition Speeches for Younger Actors 16+ - Jean Marlow
- An Actor’s Work – Konstantin Stanislavski
- The Complete Stanislavski Toolkit – Bella Merlin
- A sourcebook on Naturalist Theatre – Edited by Christopher Innes
- Performance studies: An Introduction – Richard Schechner
- Devising Performance: A Critical History – Deidre Heddon and Jane Milling
- Analysis: An Introduction Coursebook – Edited by Colin Counsell and Laurie Wolf
- The Routledge Companion to Theatre and Performance – Paul Allain and Jen Harvie
- The Frantic Assembly: Book of Devising Theatre – Scott Graham and Seven Hogget
- The Director’s Craft: A Handbook for the Theatre – Katie Mitchell
- The Complete Brecht Toolkit – Sephen Unwin
- Brecht: A Practical Handbook – David Zoob

Perform / Direct

Get as much experience as you can performing in a variety of venues and styles.

- Extra-curricular at Beckfoot
 - Lead Drama or Dance SPAs
 - Direct or take part in the School Musical
 - Lead or perform in assemblies
- Local Youth Theatre Companies:
 - [Youth Theatre Lab - Common Wealth \(commonwealththeatre.co.uk\)](http://commonwealththeatre.co.uk)
 - [Youth Club - Bradford Youth Players](#)
 - [Kaleidoscope Youth Theatre – Bingley Arts Centre](#)
 - [Youth Theatre | stage@leeds](#)
 - [Take Part: Youth Theatre: Leeds Heritage Theatres](#)
 - [Youth Theatre 2024 - Freedom Studios](#)

Watch

Try to watch 10 shows throughout your time studying A-level

- There are so many local theatres to visit. Have a look on their websites to see what's on. You can usually get student discount and special offers too:
 - Alhambra
 - St George's Hall
 - Kings Hall, Ilkley
 - Bingley Little Theatre
 - Bradford Playhouse
 - Leeds Playhouse
 - Leeds Grand Theatre
 - The Carriage works Theatre
 - Keighley Playhouse
 - City Varieties
 - Northern Ballet

You can also watch productions using the National Theatre online resources with the login details below: Login: <https://www.dramaonlinelibrary.com/custom-browse?docid=nationalTheatreCollection>

Username: DJCFZT

Password: MCGGKE

Listen

- Drama and Theatre podcasts / talks:
 - [Playwright's Podcast Archives - Royal Court \(royalcourttheatre.com\)](http://royalcourttheatre.com)
 - [BBC Sounds - Music. Radio. Podcasts](#) (Search for specific topics or just generally 'theatre')
 - [Talks | National Theatre](#)
 - [The Musicals & Theatre Podcast: Get closer to the stars of the stage | Theatre - Magic Radio \(hellorayo.co.uk\)](http://hellorayo.co.uk)

Compete

- Monologue writing contest: [The Drama Notebook Monologue Contest](#)
- Script writing competition: [New Writing Prize - Papatango Theatre Company - Award-winning new writing](#)
- [How Do I Enter? - The Bruntwood Prize for Playwriting \(writeaplay.co.uk\)](#)

Audition

- [Auditions - National Youth Theatre \(nyt.org.uk\)](http://nyt.org.uk)
- nymt.org.uk/auditions/
- [Casting Agency for Kids in Yorkshire, Leeds, Bradford - Articulate \(articulatesdc.com\)](http://articulatesdc.com)
- [Auditions | Theatre Royal Wakefield](#)
- [GET INVOLVED | Leeds Youth Opera](#)

Write like a Thespian

It is important that you can explain yourself clearly in your written work. Writing like a Thespian will ensure you are able to get your points across in an accurate and detailed manner.

- Use an 'Identify, Describe, Explain, Analyse' structure for each paragraph when explaining ideas and analysing performances
- Use an 'EPIPER' structure when evaluating live theatre influences
- Outline the Interpretation, Aim, Concept and Original Performance Conditions of a play text in the introduction
- Use specific quotes from the play to support your ideas
- Justify decisions as an actor, director and designer, explaining the impact and relevance to a contemporary audience
- Use vocabulary from DEPART, GSPEED, QUITTERS, DREAMS and BECFAB in detail when analysing acting and movement performance skills
- Use vocabulary from BEPLACES in detail when analysing stagecraft skills
- Use vocabulary from IMPACTS, SPREAD and MAGICCS in detail when analysing stage design

Command words

Discuss:

Answer in detail, taking into account different issues or ideas. The question will focus on the areas for discussion. e.g. Discuss costume ideas for a character – Section A (a). Learners will be expected to provide sufficient detail relating to each element required

Examine:

Inspect something thoroughly in order to determine its nature. e.g. Examine at least one technique a director could use to rehearse – Section A (b). Learners are expected to provide relevant detail to prove that they have examined the element of the question thoroughly. All elements of the subject for examination must be given attention.

Explain:

Give a reason or reasons as to justify a specific set of ideas e.g. Explain how you can interpret Act One for a performance in the theatre today – Section B. Learners are expected to have their own ideas and concepts which they will present with a thorough set of reasons to support their answer.

Analyse:

Examine something methodically and in detail, typically in order to explain and interpret it. e.g. In your answer you must analyse and evaluate how any live productions you have seen during the course have influenced your decisions – Section B. Learners are expected to provide a mature level of understanding through their analysis of live productions (in this case) in order to apply knowledge to the answer. Descriptions of content, for example, would not lead to an effective answer

Evaluate:

Form an idea of the amount of success. e.g. In your answer you must analyse and evaluate how any live productions you have seen during the course have influenced your decision – Section B. Learners are required to provide an assessment of the level of success experienced. It is not always necessary for learners to have had a successful experience in order for them to answer effectively. For example, a learner may have viewed an unsuccessful live production but will be able to use that to form an answer.

Consider:

Think carefully about something in detail before making a decision. e.g. Consider staging form, including audience positioning – Section C. Learners are asked to look at an extract of text and to assess the best choice of staging form and audience position to suit the extract. Learners will need to decide on the stage configuration they wish to select and where the audience will be placed in their ground plan. Learners need to apply a high degree of analysis before they can make an effective decision.

Component 1 Guidance

ASSESSMENT OBJECTIVES		
AO1	Create and develop ideas to communicate meaning as part of the theatre making process, making connections between dramatic theory and practice	<u>REINTERPRETATION PROCESS & LOG</u> (RESEARCH, DEVELOPMENT & REFLECTION): <ul style="list-style-type: none"> • <i>Create and develop ideas to communicate meaning to the audience</i> • <i>Carry out theory research and put this into your piece.</i>
AO2	Apply theatrical skills to realise artistic intentions in live performance	<u>FINAL PERFORMANCE</u> (REALISING): <ul style="list-style-type: none"> • <i>Use your performance skills to perform your piece, making sure you are communicating the artistic intentions.</i>

KEY INFORMATION		
1	KEY LEARNING	You must participate in the creation, development and performance of a piece of theatre based on a reinterpretation of an extract from a text chosen from a list supplied by the exam board. The piece must be developed using the techniques and working methods of either an influential theatre practitioner or theatre company.
2	REINTERPRETATION	Putting a 'new spin' on the artistic intentions of the piece e.g. altering the focus of the themes or intended audience response. Performing/designing the extract in a way not originally intended e.g. applying the ideas of a practitioner that are not usually associated with the play.
3	CREATIVE LOG	<p>A log of the PROCESS (NOT the final performance) this can include written prose, audio files, videos, mind-maps, ground plans etc...</p> <ul style="list-style-type: none"> • How ideas are created, developed and refined to communicate meaning as part of the theatre-making process, including how conventions, forms and techniques are used in the piece • How you have applied research into both the extract in context and their chosen practitioner or theatre company • The creative log should fully justify decisions made and is not a diary of the rehearsal process
4	EXPECTATIONS	It is vital that you keep an ongoing record, using your rehearsal logs, of everything we do in lessons, writing analytically rather than just recounting the events of the lesson. You need to become critics, showing the process when creating your performance.

5	RESEARCH	<p>You must study the WHOLE PLAY that your chosen extract is from in order to re-interpret the text for performance. When researching the text you should consider how performance texts are constructed to be performed, conveying meaning through structure and character construction.</p> <p>You must research the techniques and working methods of either an influential theatre practitioner or a recognised theatre company. You will explore:</p> <ul style="list-style-type: none"> • their historical, social and cultural context • their theatrical purpose and practices -their artistic intentions -the innovative nature of their approach • their methods, style and use of conventions • their collaboration and influence on other practitioners
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KEY VOCABULARY FOR YOUR REINTERPRETATION

1	PERFORMANCE STYLE	The 'type' of performance and the way it is created and performed. For example: Realism, Melodrama, Musical Theatre, Physical Theatre, Epic Theatre, Political Theatre, Verbatim Theatre, Total Theatre
2	INFLUENTIAL PRACTITIONER / THEATRE COMPANY	A person or company who has influenced theatre in a big way or has a distinct style of performance e.g. Brecht (Epic theatre), Stanislavski (Naturalism), Kneehigh, Frantic Assembly (Physical Theatre), 1927, Artaud (Theatre of Cruelty).
3	DRAMATIC CONVENTIONS	A set of techniques that are specific to a style of performance. For example, exaggerated gestures, slapstick comedy and using an aside in Pantomime / natural speech, realistic physicality, using objectives in Realism / choral movement, minimal set and mime in Physical Theatre
4	DRAMATIC FORM AND TECHNIQUES	The tools we use to tell the story in different ways e.g. Direct address, narration, lifts, sound-scape, song. These can also be specific to Practitioners and Theatre Companies e.g. Stanislavski's actors may use the Magic 'IF', Berkoff's actors may use the heightened speech, Punchdrunk actors may use interaction with the audience, Kneehigh actors may use live musical instruments.
5	REHEARSAL TECHNIQUES	<p>Techniques to help you deepen your understanding of the play and your character, as well as explore themes and issues to develop backstory and understand the context of your piece. E.g. third person narration, hot-seating, emotion graphs, off-text improvisation.</p> <p>It can also help to develop performance skills and ensemble skills e.g. physical theatre games, exaggeration exercises, team tasks.</p>
6	SPACE AND PROXEMICS	How you have planned the performance space (including space between the audience, other characters, set, props, lighting and sound) to communicate meaning in your piece.
7	INDIVIDUAL CONTRIBUTION	What you have been in charge of doing or the tasks they have supported. For example, contributing to the creation and development of performance through research / devising / choreographing / directing / writing / refining performance material / managing self and others.

8	SKILLS	Your physical, vocal and stagecraft skills. This also includes what you need to be good at to make a theatre performance. For example: script writing, creative and research skills for a Writer / line recall, vocal and physical skills for an Actor / communication, research and visualisation skills for a Director.
9	ARTISTIC INTENTIONS	The decisions made to communicate deeper meaning through their work. It includes decisions about how they want the audience to feel, what atmosphere they want to put across to the audience and how they want character's to be interpreted.
10	PURPOSE	Why is the performance being created? to educate / to inform / to entertain to provoke/ to challenge viewpoints / to raise awareness / to celebrate...
11	REALISE	To make something happen (in this case, the performance).

Examples of professional reinterpretations:

National Theatre's production of Antigone: ['Antigone': Religion and Modern Context \(youtube.com\)](#)

Frantic Assembly's production of Othello: [Frantic Assembly's Othello \(youtube.com\)](#)

Red Ladder Theatre Company's production of Mother Courage and her Children: [Mother Courage and Her Children: 2018 \(youtube.com\)](#)

AO2

Apply theatrical skills to realise artistic intentions in live performance

Interpretation to reflect artistic intentions	Application of performing skills to realise artistic intentions	Individual contribution and communication of artistic intentions
<p>9-10 marks</p> <ul style="list-style-type: none"> A sophisticated and fully coherent interpretation of character where a high level of emotional engagement with the role is sustained throughout the entire performance The characterisation strongly reflects the practitioner/company in performance in a sophisticated way 	<p>9-10 marks</p> <ul style="list-style-type: none"> Mature and consistently focused vocal and physical skills resulting in a sustained and sophisticated performance Sophisticated and subtle interactions with other performers, where relevant 	<p>9-10 marks</p> <ul style="list-style-type: none"> A sensitive and meaningful individual contribution to the performance A sophisticated level of communication sustaining audience interest throughout the performance

The Creative Log

Learners keep a Creative Log, compiled during the process. It should contain reflection on the following elements:

- How ideas are created, developed and refined to communicate meaning as part of the theatre-making process, including how conventions, forms and techniques are used in the piece
- How they have applied research into both the extract in context and their chosen practitioner or theatre company
- The creative log should fully justify decisions made and is not a diary of the rehearsal process.

Preparing the Creative Log

Learners should be encouraged to keep records throughout the process, including activities where they explored:

Photographs e.g. rehearsals, set model boxes	Sections of script	Blog	PDFs	Visual images
Mind maps	Mood boards	Ground plans	Sketches	Written prose
Lighting cue sheets	Sounds clips e.g. links to Soundcloud	Power Point presentations	Slides	Audio commentary
Sound cue sheets	Video or audio clips of discussions	Annotated research	Charts	Costume sketches
Prompt copies	Video clips of rehearsal work	Swatches of fabric	Rehearsal notes	Make-up tests
Digital media	Transcripts of interviews	Surveys and/or questionnaires	Emails / letters re: research	Feed-back forms

- texts
- practitioners and genres
- research, ideas, structure
- use of space
- editing dialogue
- performance skills
- show-backs to peers
- responding to feedback
- refining the piece and performance or design skills
- dress rehearsal, etc.

Rather than just being a 'diary' of the process, learners are to pick out and analyse key moments that had a significant impact upon the development of their piece in each rehearsal.

The creative log could be finalised after the performance of the piece to ensure that the 'best' significant moments are chosen and reflected upon.

1000 – 1200 word guidance.

How to write the Creative Log

1. Research into the chosen text

Understanding of the text within the context of the play as a whole

- Context of the play as a whole (*where does the scene fit in?*)
- Development of characters in play as a whole (*what journey is your character/s on? Where are they up to in the scene?*)
- Play in its original context (*Who is the playwright? How would it have been performed in its original setting?*)
 - Research into the social, historical and cultural context of the play.

2. Research of your chosen practitioner / Theatre Company

Practitioners / Theatre company research

- History of practitioner / theatre company
- Research and practice of methods, style and conventions.

3. CREATION: Approaching the reinterpretation

Performance space and proxemics planned to communicate meaning

Defined structure / Defined character

Dramatic conventions, forms and techniques to communicate meaning

- What were the first decisions you made with the scene and why?
 - How did you change the structure of the scene / the character?
 - How did you plan to use the performance space / proxemics?
 - Which dramatic conventions did you plan on using in your performance?

4. DEVELOPMENT & REFINEMENT Decisions made during rehearsals.

Individual contribution

- Did original ideas change? Why?
- What decisions did you contribute to the group?
- How did you apply Practitioner / Theatre company techniques?

5. Understanding the audience.

- What ideas did you want to communicate?
- How did you want your audience to think / feel / take away from the performance?
- Reflection on peer feedback / show backs to audience members

6. Conclusion - were your ideas communicated successfully in final performance?

	AO1 Create and develop ideas to communicate meaning as part of the theatre making process, making connections between dramatic theory and practice	
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>
5	17-20 marks <ul style="list-style-type: none">Sophisticated and creative ideas are developed fully to produce a refined, accomplished and coherent piece of theatreA fully supported selection of dramatic conventions, forms and techniques are chosen to communicate meaning in a sophisticated way throughout the pieceThe performance space and proxemics are planned imaginatively to communicate meaning in a sophisticated wayA comprehensive and highly significant individual contribution to the creation and development of the piece	9-10 marks <ul style="list-style-type: none">A sophisticated reinterpretation, demonstrating an in-depth understanding of the extract within the context of the whole text to create a piece which displays a clearly defined structure with fully developed charactersThe practitioner/company is fully explored* and highly relevant aspects of research, including practitioner/company techniques, methods, style and conventions are applied creatively and skilfully in the making of the piece

Component 2 Guidance

ASSESSMENT OBJECTIVES		
AO1	Create and develop ideas to communicate meaning as part of the theatre making process, making connections between dramatic theory and practice	<u>PERFORMANCES & REPORT</u> (RESEARCH, DEVELOPMENT & REFLECTION): <ul style="list-style-type: none"> • <i>Create and develop ideas to communicate meaning to the audience</i> • <i>Carry out theory research and put this into your pieces</i>
AO2	Apply theatrical skills to realise artistic intentions in live performance	<u>FINAL PERFORMANCES</u> (REALISING): <ul style="list-style-type: none"> • <i>Use your performance skills to perform your pieces, making sure you are communicating the artistic intentions.</i>
AO4	Analyse and evaluate their own work and the work of others	<u>REPORT</u> (RESEACH, DEVELOPMENT & REFLECTION) <ul style="list-style-type: none"> • <i>Analyse your own process and final performance</i> • <i>Evaluate the skills and techniques used in a piece of live theatre and how they influence your piece.</i>

KEY INFORMATION		
1	KEY LEARNING	<ul style="list-style-type: none"> • A devised piece based on a stimulus and influenced by a practitioner or theatre company. • A performance of a play extract based on a stimulus, in a contrasting style to the devised piece. • A report evaluation of the process and the final performance.
2	INFLUENTIAL PRACTITIONER / THEATRE COMPANY	A person or company who has influenced theatre in a big way or has a distinct style of performance e.g. Brecht (Epic theatre), Stanislavski (Naturalism), Kneehigh, Frantic Assembly (Physical Theatre), 1927, Artaud (Theatre of Cruelty).
3	STYLE	The 'type' of performance and the way it is created and performed. For example: Epic Theatre, Political Theatre, Verbatim Theatre, Total Theatre, Theatre of Cruelty, Theatre of the Absurd
4	DEVISED PIECE	This is where you create your own original performance from a stimulus.
5	SCRIPTED PIECE	A short section from a script. You are allowed to take section out, but everything you perform must be from the 15 minute extract.
6	STIMULUS	A starting point from which all of your ideas stem. This could be a quote, story, piece of art, music etc... and will be supplied by the exam board.
7	EXPECTATIONS	<p>You will be expected to attend and organise rehearsals with your group for both of your component 1 and 2 pieces.</p> <p>It is vital that you keep an ongoing record, using your rehearsal logs, of everything we do in lessons, writing analytically rather than just recounting the events of the lesson. You need to become critics, showing the process when creating your performance.</p>
8	PROCESS AND EVALUATION REPORT	As well as your devised piece and scripted piece, you must complete a process and evaluation report, which is sent to the examiner one week after your performances.
9	RESEARCH	You must study the WHOLE PLAY that your chosen scripted extract.

		<p>When researching the text you should consider how performance texts are constructed to be performed, conveying meaning through structure, character construction and style of the text.</p> <p>You must research the techniques and working methods of either an influential theatre practitioner or a recognised theatre company. You will explore:</p> <ul style="list-style-type: none"> • their historical, social and cultural context • their theatrical purpose and practices -their artistic intentions -the innovative nature of their approach • their methods, style and use of conventions • their collaboration and influence on other practitioners
10	LIVE THEATRE INFLUENCE	<p>You are required to view at least one live theatre production and consider how elements of the live theatre production influence your own creative decisions including: interpretation of text, use of design elements, performing styles.</p>

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

The Process and Evaluation Report

PART 1 – Practitioner/Style Influence and Response to Stimulus

You need to write FOUR sections – two about your scripted and two about your devised piece. You may use subheadings.

1A) DEvised: What research have you done into the practitioner and how have you used this to devise your work and stage your text piece?

- This is about your RESEARCH but you must link it to how you have used this when devising.

1B) DEvised: The links to the stimulus – where did the ideas come from and how have they developed?

1C) SCRIPTED: What research have you done into the style and how have you used this to devise your work and stage your text piece?

- This is about your RESEARCH but you must link it to how you have used this when preparing and rehearsing your scripted piece.

1D) SCRIPTED: The links to the stimulus – why did the stimulus lead you to this scripted piece?

- How does the text link to the stimulus? How are you bringing out specific themes in the piece which link to the stimulus through your performance?

Word limit - 100

PART 2 – Dramatic Conventions, form and Techniques, Amendment and Refinement and Live Theatre Influence.

You need to write SIX sections – three about your scripted and three about your devised piece. You may use subheadings.

2A) DEvised: What dramatic conventions, forms and techniques did you use to create meaning?

- These are conventions, forms and techniques you used to **communicate meaning**. This isn't about exploration of ideas and research (like the first section). The techniques don't just have to be linked to your practitioner, but some will.

2B) DEvised: How did you refine and amend the piece for performance?

2C) DEvised: How has live theatre influenced your own work?

- You should use pieces you have seen in the last couple of years, but can use clips of live theatre online/through digital theatre here as well.

2D) SCRIPTED: What dramatic conventions, forms and techniques did you use to create meaning?

- These are conventions, forms and techniques you used to **communicate meaning**. This isn't about exploration of ideas and research (like the first section). The techniques don't just have to be linked to your style, but some will.

2E) SCRIPTED: How did you refine and amend the piece for performance?

2F) SCRIPTED: How has live theatre influenced your own work?

- You should use pieces you have seen in the last couple of years, but can use clips of live theatre online/through digital theatre here as well.

Word limit - 1500

PART 3 – EVALUATION OF YOUR FINAL PERFORMANCE

You need to write SEVEN sections – three about your scripted piece and three about your devised piece AND one about how the impact of the techniques differed.

You may use subheadings.

3A) DEvised: The effectiveness of your performing skills.

- This includes vocal and physical skills. You also need to include how you worked as a group e.g. timing, getting props/set ready in the performance. Use drama specific vocab e.g. tone, pitch, inflection, body language, posture, tempo. Remember DEPART, GSPEED, BEPLACES, QUITTERS

3B) DEvised: The effectiveness of the practitioner techniques in performance.

- Did the practitioner techniques work? Why/why not? Do you think they had an impact on the audience? What was this impact?

3C) DEvised: Your own contribution to the success of the piece.

- What did you bring to the piece? Choose two different moments: one where you contributed to the making of the piece AND one where you contributed in the PERFORMANCE itself.

3D) SCRIPTED: The effectiveness of your performing skills.

- This includes vocal and physical skills. You also need to include how you worked as a group e.g. timing, getting props/set ready in the performance. Use drama specific vocab e.g. tone, pitch, inflection, body language, posture, tempo. Remember DEPART, GSPEED, BEPLACES, QUITTERS

3E) SCRIPTED: The effectiveness of the stylistic techniques in performance.

- Did the techniques linked to your style work? Why/why not? Do you think they had an impact on the audience? What was this impact?

3F) SCRIPTED: Your own contribution to the success of the piece.

- What did you bring to the piece? Choose two different moments: one where you contributed to the making of the piece AND one where you contributed in the **PERFORMANCE** itself.

3G) HOW DO THE TECHNIQUES & STYLE IN THE TWO PERFORMANCES DIFFER?

- How does the style of both pieces differ? What is the impact of the different techniques on the performance?.

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>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>13-15 marks</p> <ul style="list-style-type: none"> • A perceptive and thorough analysis of the creative process for both pieces including how dramatic conventions, forms and techniques were chosen and used to communicate meaning • A perceptive and thorough analysis of how the pieces were amended and refined for performance • A perceptive evaluation of how live theatre seen during the course influenced the development of their own pieces 	<p>13-15 marks</p> <ul style="list-style-type: none"> • A perceptive and thorough evaluation of both final performances including how well they used performance skills • A perceptive and thorough analysis of how the practitioner/company/stylistic techniques were used in performance including how the two performances differ • A perceptive and thorough evaluation of their own contribution to the success of the whole

Component 3 Guidance

How to structure 10 – 30 marker essays (Section A)

Paragraph	Mention to key words from the question in EVERY paragraph.
Intro	<p>INTRODUCTION: Use 'I Am Cool'</p> <ul style="list-style-type: none"> • I -A clear one sentence summary of your interpretation of the extract - linking to the question • A -An outline of the aims for your interpretation of this extract (creative intention and purpose) • C -Your overall concept and how this comes through in this extract
Write roughly one paragraph for every 5 marks E.g. 2 paragraphs for 10 markers	<p>THREE PARAGRAPHS using WHERE, WHAT HOW, WHY</p> <ul style="list-style-type: none"> • WHERE (quote/moment in text) • WHAT (what would you want to communicate here?) • HOW (how are you going to do this? Think of the process you would go through to achieve the 'what' – AT LEAST FIVE POINTS) • WHY (the effect on contemporary audience)
Conclusion	<p>CONCLUSION:</p> <ul style="list-style-type: none"> • Impact on contemporary audience/actor. How have they read/interpreted the character/atmosphere/theme as a result of your decisions?

How to structure a 40 marker essay (Section B)

Paragraph	Mention to key words from the question in EVERY paragraph.
Intro (4 marks)	<p>INTRODUCTION: Use 'I Am Cool Obviously'</p> <ul style="list-style-type: none"> • I -A clear one/two sentence summary of your interpretation of the extract - linking to the question (WHAT IS HAPPENING IN THIS SCENE?) • A -An outline of the aims for your interpretation of this extract (creative intention and purpose) • C -Your overall concept and how this comes through in this extract (think STYLE, PRACTITIONER INFLUENCE, STAGE TYPE) • O – Original performance conditions (what was happening at the time, what was Treadwell's background and what was the design like in the first production).
2 - 3 paras (12 marks per paragraph)	<p>Ensure you ANALYSE a piece of live theatre within your paragraph.</p> <ul style="list-style-type: none"> • E – Extract (Which key moment in the extract?) • P – Play (What's happening at this point in the play?) • I – Idea - detailed description of what do you want to do in this section (acting/direction/design wise) • P – Performance (live theatre influence) • E – Evaluate (why was it effective/not effective? why would you use this live theatre idea/not use it) • R – Relevance to contemporary audience (how does it appeal to modern audience)?
Conclusion	<p>CONCLUSION:</p> <ul style="list-style-type: none"> • Impact on contemporary audience. How have they read/interpreted the character/atmosphere/themes as a result of your decisions?

How to structure a 40 marker essay (Section C)

Paragraph	Mention to key words from the question in EVERY paragraph.
Intro (4 marks)	<p>INTRODUCTION: Use 'I Am Cool Obviously'</p> <ul style="list-style-type: none"> • I -A clear one/two sentence summary of your interpretation of the extract - linking to the question (WHAT IS HAPPENING IN THIS SCENE?) • A -An outline of the aims for your interpretation of this extract (creative intention and purpose) • C -Your overall concept and how this comes through in this extract (think STYLE, PRACTITIONER INFLUENCE, STAGE TYPE) • O – Original performance conditions (what was happening at the time, what was Treadwell's background and what was the design like in the first production).
2 paras (12 marks per paragraph)	<p>Ensure you ANALYSE a piece of live theatre within your paragraph.</p> <ul style="list-style-type: none"> • E – Extract (Which key moment in the extract?) • P – Play (What's happening at this point in the play?) • I – Idea - detailed description of what do you want to do in this section (acting/direction/design wise) • P – Performance (live theatre influence) • E – Evaluate (why was it effective/not effective? why would you use this live theatre idea/not use it) • R – Relevance to contemporary audience (how does it appeal to modern audience)?
1 para (12 marks)	<p>Ensure you ANALYSE a piece of live theatre within your paragraph.</p> <ul style="list-style-type: none"> • E – Extract (Which key moment in the extract?) • P – Play (What's happening at this point in the play?) • I – Idea - detailed description of what do you want to do in this section (acting/direction/design wise) • R – Relevance to contemporary audience (how does it appeal to modern audience)?
Conclusion	<p>CONCLUSION:</p> <ul style="list-style-type: none"> • Impact on contemporary audience. How have they read/interpreted the character/atmosphere/themes as a result of your decisions?

BAND	Criteria for a 5-15 marker question
TOP BAND	<ul style="list-style-type: none"> A clear and detailed description of SKILLS /TECHNIQUES /DESIGN ELEMENTS demonstrating knowledge and understanding of the role of these in a performance. A clear and detailed knowledge and understanding of THEMES /CHARACTER MOTIVATION /INTERACTION /CONTEXT /ATMOSPHERE and how this affects DIRECTION /ACTING /DESIGN choices. Clear and detailed links between SKILLS /TECHNIQUES /DESIGN choices and the way the contemporary audience reads the THEMES /CHARACTERS / RELATIONSHIPS /ATMOSPHERE in performance. Highly relevant use of subject specific terminology.

BAND	Criteria for a 20-30 marker question
TOP BAND	<ul style="list-style-type: none"> A mature and insightful answer clearly showing a detailed knowledge and understanding of SKILLS /TECHNIQUES /DESIGN ELEMENTS required, and how they can be used to explore the text to communicate meaning. Comprehensive knowledge and understanding of how the SKILLS/TECHNIQUES/DESIGN ELEMENTS can be used to unlock the meaning of language in the dialogue/speech. An imaginative link between the understanding of THEMES/CHARACTER MOTIVATION /INTERACTION /CONTEXT /ATMOSPHERE to communicate meaning. Highly relevant use of subject specific terminology.

BAND	Criteria for a 40 marker question (Section B)	
	TEXT CRITERIA	LIVE THEATRE INFLUENCE
TOP BAND	17-20 marks <ul style="list-style-type: none"> A mature and detailed answer demonstrating a perceptive knowledge and understanding of the social, historical and cultural context of the text A mature and detailed interpretation of the text for performance A mature and detailed knowledge and understanding of the themes and style of the text and the way theatre adapts and stages texts for a contemporary audience. Highly relevant use of subject specific terminology 	17-20 marks <ul style="list-style-type: none"> A comprehensive analysis of contemporary performance styles A mature evaluation of an appropriate choice of live theatre which makes detailed and perceptive links with their own interpretation

BAND	Criteria for a 40 marker question	
	TEXT CRITERIA	LIVE THEATRE INFLUENCE
TOP BAND	25-30 marks <ul style="list-style-type: none"> Imaginative use and understanding of STAGE TYPE / CHARACTER POSITIONING / DESIGN ELEMENTS Ideas for STAGE TYPE / CHARACTER POSITIONING / DESIGN ELEMENTS are fully explained and justified within the context of the whole text and the chosen scene. All choices are fully justified. A mature knowledge and understanding of how theatre is developed and performed is demonstrated. 	9-10 marks <ul style="list-style-type: none"> A mature answer which clearly analyses how STAGE TYPE / CHARACTER POSITIONING / DESIGN ELEMENTS has the DESIRED EFFECT Mature evaluation of appropriate live theatre with highly relevant links to the decision made by a PERFORMER / DIRECTOR / DESIGNER regarding the use of STAGE TYPE / CHARACTER POSITIONING / DESIGN ELEMENTS

Specification

Knowledge, understanding and skills for A level Drama and Theatre

The following knowledge, understanding and skills will be developed throughout this specification:

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

Learners will also demonstrate the ability to:

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

2.1 Component 1

Theatre Workshop

Non-exam assessment: internally assessed and externally moderated by WJEC
20% of qualification
60 marks

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

Group arrangements

Rectangular Snip

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

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

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

Selecting a suitable text

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

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

1. Researching

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

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

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

2. Developing

Learners participate in the creation and development of a piece of theatre based on a *reinterpretation* of the extract chosen for study in stage 1 (see page 12 for the length of the piece). This may involve reimagining the text in a different context, reinterpreting it for a different audience or any other kind of creative reworking. Learners must develop their piece using the working methods and techniques of the theatre practitioner or theatre company chosen for study in stage 1, and there must be recognisable features of their work evident in the piece. They are encouraged to 'deconstruct' the extract, as a way of exploring, even challenging established interpretations or artistic intentions and are encouraged to experiment. Editing, adding or taking out dialogue and/or characters is permitted as a way of creating learners' own, original artistic intentions. However, substantial and recognisable content from the original extract must be evident within the piece. Between 30% and 70% of the final piece created by the learners must consist of text from the 10-15 minute extract studied. The rest of the piece should grow out of the text studied. Learners should rehearse and refine their piece for performance.

3. Reflecting

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

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

The creative log should fully justify decisions made during the process. However, it is **not** intended as a descriptive commentary of the rehearsal period or as an evaluation of the piece. Learners should select carefully the information which is relevant to points 1 and 2 on the previous page. The creative log should be between 1200 and 1500 words of annotation and/or continuous prose. Candidates may also produce their creative log as a suitably edited blog or as an audio-visual recording of between **seven** and **ten** minutes. The creative log may contain some or all of the following, as appropriate to the skill offered:

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

4. Realising

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

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

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

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

Lighting design

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

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

Sound design

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

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

Set design (including props)

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

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

Costume design (including hair and make-up)

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

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

Assessment

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

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

All learners must produce:

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

2.2 Component 2

Text in Action

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

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

Group arrangements

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

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

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

Selecting a suitable text

In total, across the three components in this specification, learners study **five** different performance texts. The texts chosen across the qualification must represent a range of social, historical and cultural contexts. In this component, each group must choose **one** text. The text chosen must have been either professionally commissioned and/or professionally produced. There is a list of suitable texts in Appendix A and learners are also permitted to choose a text they are not studying for Component 3 from the list on page 19. Learners study a 10-15 minute extract from the text, within the context of the whole text. Each group of learners may choose a different extract or text, although different groups are also permitted to choose the same extract or text. Teachers should guide the process to ensure that the extracts chosen are suitable for the combination of learners, including designers, in each group. Centres should also ensure that the chosen text and group size allow learners to adopt safe working practices.

1. Researching

- a. Learners must study their chosen extract within the context of the whole text in order to interpret the text for performance. When researching the text learners should consider how performance texts are constructed to be performed, conveying meaning through:
 - structure
 - character construction
 - the style of the text.
- b. Learners are also required to research the techniques and working methods of **either** an influential theatre practitioner **or** a recognised theatre company. The chosen practitioner or company must be **different** to that chosen for Component 1. A list of suitable theatre practitioners and theatre companies can be found in Appendix B and is intended as a guide only. Learners may choose a different theatre practitioner or theatre company. If in doubt about the suitability of the chosen practitioner or company, please contact WJEC for advice. In relation to the chosen practitioner or company, learners should consider:
 - their historical, social and cultural context
 - their theatrical purpose and practices
 - their artistic intentions
 - the innovative nature of their approach
 - their working methods
 - their theatrical style and use of conventions
 - their collaboration with/influence on other practitioners.
- c. Learners are required to participate as an audience member in viewing at least **one** live theatre production. It is recommended that learners take the opportunity to view a professional production; however, the work of amateurs may also be used. Centres should ensure that any work seen in preparation for this assessment is of suitable scope and quality to suit the requirements of the assessment. It need not be a production of the chosen text(s) or use the techniques of the chosen practitioner or company. Learners should consider:
 - how elements of the live theatre production influence their own creative decisions including:
 - interpretation of text
 - use of design elements
 - performing styles.

2. Developing

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

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

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

3. Realising

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

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

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

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

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

Lighting design

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

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

Sound design

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

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

Set design (including props)

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

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

Costume design (including hair and make-up)

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

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

4. Reflecting and evaluating

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

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

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

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

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

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

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

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

Assessment

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

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

All learners must:

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

2.3 Component 3

Text in Performance

Written examination: 2 hours 30 minutes

40% of qualification

120 marks

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

In Component 3, learners are given the opportunity to demonstrate their knowledge, understanding and skills in interpreting texts for performance in a written examination. Learners are encouraged to approach this component **practically** as an actor, designer and director, and as an informed member of a theatre audience. To this end, learners are required to view a minimum of **two** live theatre productions to inform their understanding. Centres are required to provide a written statement confirming that reasonable steps have been taken to ensure that each learner at the centre has experienced live performance, where they were a member of the audience in the same performance space as the performers, as part of their studies for WJEC Eduqas A level Drama and Theatre. A form for this purpose is available on the WJEC Eduqas website and must be submitted by 31 May in the year of the award. They may use the same or different productions as those seen for Component 2.

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

Sections A and B

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

Section C

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

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

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

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

- *A Monster Calls* Patrick Ness (Walker books)

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

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

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

Assessment

All three texts will be assessed in every exam series. The post-1956 texts will be assessed in section A and the pre-1956 texts will be assessed in section B*. The 10- 15 minute extract will be assessed in section C. Learners must answer **all** questions in relation to their chosen text. In this examination learners are also assessed on their knowledge, understanding and use of specialist subject terminology. Learners should make detailed references to the texts in their answers.

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

Component 3 assesses the following assessment objectives.

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

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

AO4: (Section B and Section C only)

Analyse and evaluate the work of others.

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

Section A: 40 marks

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

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

Section B: 40 marks

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

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

Section C: 40 marks

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

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

3 ASSESSMENT

3.1 Assessment objectives and weightings

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

AO1

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

AO2

Apply theatrical skills to realise artistic intentions in live performance

AO3

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

AO4

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

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

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