

version 1.1



ASSESSMENT and
QUALIFICATIONS
ALLIANCE

General Certificate of Education

Drama and Theatre Studies 2009

This specification should be read in conjunction with:

Specimen and Past Papers and Mark Schemes
Reports on the Examination
Teachers' Guide

AQA ADVANCED SUBSIDIARY GCE 5241
AQA ADVANCED GCE 6241

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Background Information

1

Advanced Subsidiary and Advanced Level Specifications

1.1 Advanced Subsidiary (AS)

Advanced Subsidiary courses were introduced in September 2000 for the award of the first qualification in August 2001. They may be used in one of two ways:

- as a final qualification, allowing candidates to broaden their studies and to defer decisions about specialism;
- as the first half (50%) of an Advanced Level qualification, which must be completed before an Advanced Level award can be made.

Advanced Subsidiary is designed to provide an appropriate assessment of knowledge, understanding and skills expected of candidates who have completed the first half of a full Advanced Level qualification. The level of demand of the AS examination is that expected of candidates half-way through a full A Level course of study.

1.2 Advanced Level (AS+A2)

The Advanced Level examination is in two parts:

- Advanced Subsidiary (AS) – 50% of the total award;
- a second examination, called A2 – 50% of the total award.

Most Advanced Subsidiary and Advanced Level courses will be modular. The AS will comprise three teaching and learning modules and the A2 will comprise a further three teaching and learning modules. Each teaching and learning module will normally be assessed through an associated assessment unit. The specification gives details of the relationship between the modules and assessment units.

With the two-part design of Advanced Level courses, centres may devise an assessment schedule to meet their own and candidates' needs. For example:

- assessment units may be taken at stages throughout the course, at the end of each year or at the end of the total course;
- AS may be completed at the end of one year and A2 by the end of the second year;
- AS and A2 may be completed at the end of the same year.

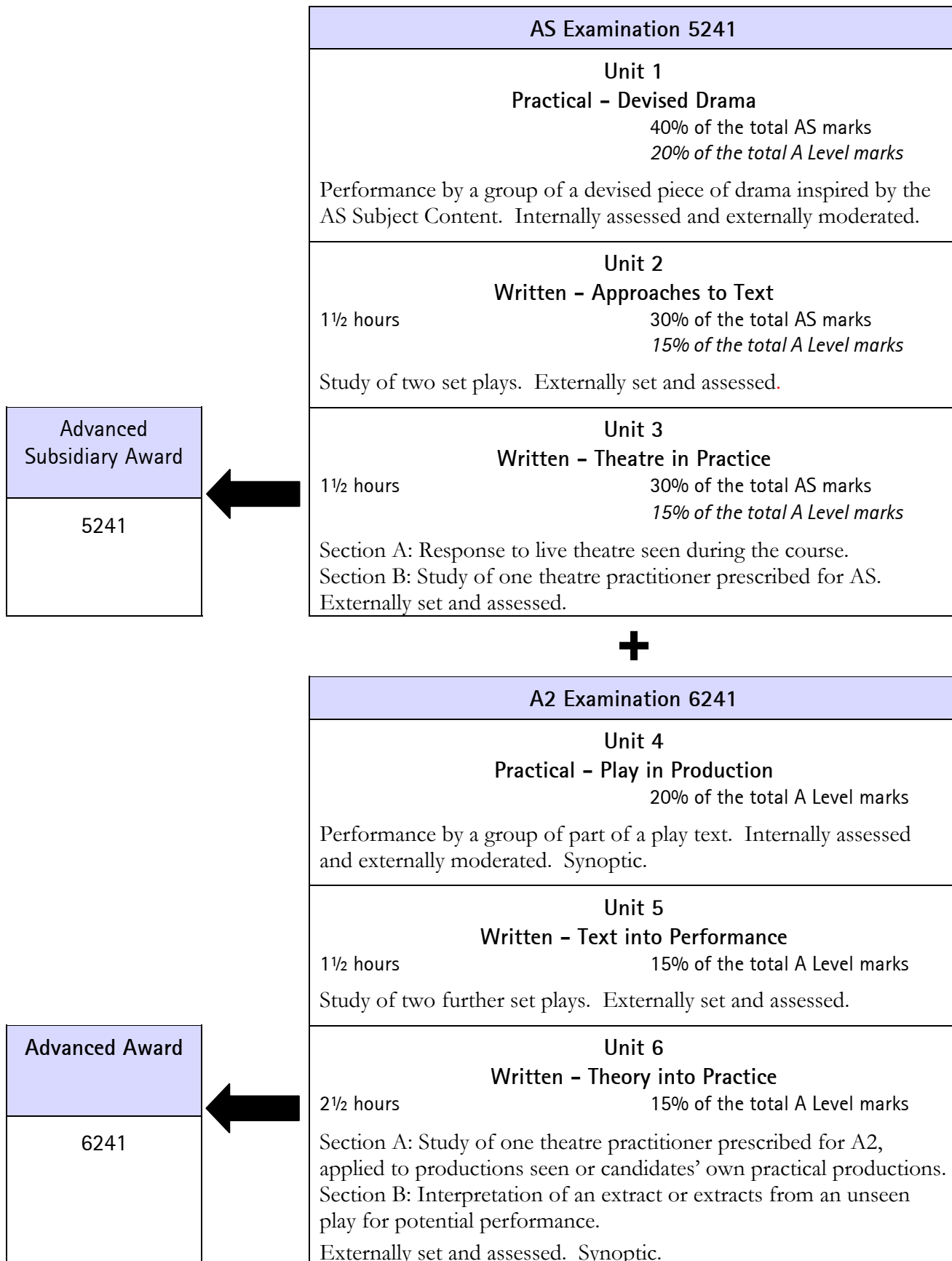
Details of the availability of the assessment units for each specification are provided in Section 3.

2

Specification at a Glance

Drama and Theatre Studies

at Advanced Level



3

Availability of Assessment Units and Entry Details

3.1 Availability of Assessment Units

Examinations based on this specification are available as follows:

	Availability of Units		Availability of Qualification	
	AS	A2	AS	A Level
January	2 and 3	5	✓	✓
June	1, 2 and 3	4, 5 and 6	✓	✓

Resit opportunities for externally assessed A2 units will be available in January 2010. Details of the arrangements have been provided to centres through the JCQ notice [Withdrawal of Curriculum 2000 Specifications](#).

3.2 Sequencing of Units

In Drama and Theatre Studies, it is recommended that the units are taken in the sequence 1, 2 and 3, and 4, 5 and 6. Unit 4 (practical) and Unit 6 include the synoptic assessment of the whole A Level course, testing candidates' understanding of connections between different elements of Drama and Theatre Studies. It is recommended that Unit 6 be taken at the end of the course.

3.3 Entry Codes

Normal entry requirements apply, but the following information should be noted.

The following unit entry codes should be used:

AS	A2
Unit 1 - <i>DR A1</i>	Unit 4 - <i>DR A4</i>
Unit 2 - <i>DR A2</i>	Unit 5 - <i>DR A5</i>
Unit 3 - <i>DR A3</i>	Unit 6 - <i>DR A6</i>

The **Subject Code** for entry to the AS only award is *5241*

The **Subject Code** for entry to the Advanced Level award is *6241*

Notice of entry prior to the start of the course is required from centres entering candidates for the first time in order to allow for allocations of visiting moderators and notice of meeting dates early in the Autumn term.

3.4 Classification Codes	<p>Every specification is assigned to a national classification code indicating the subject area to which it belongs.</p> <p>Centres should be aware that candidates who enter for more than one GCE qualification with the same classification code will have only one grade (the highest) counted for the purpose of the School and College Performance Tables.</p> <p>The classification code for this specification is 5210.</p>
3.5 Private Candidates	<p>This specification is available to private candidates only if they have already received a result for the practical unit(s) which is to be carried forward. Entries for the practical units are not accepted from private candidates.</p>
3.6 Access Arrangements and Special Consideration	<p>AQA pays due regard to the provisions of the Disability Discrimination Act 1995 in its administration of this specification.</p> <p>Arrangements may be made to enable candidates with disabilities or other difficulties to access the assessment. An example of an access arrangement is the production of a Braille paper for a candidate with a visual impairment. Special consideration may be requested for candidates whose work has been affected by illness or other exceptional circumstances.</p> <p>Further details can be found in the Joint Council for Qualifications (JCQ) document: <i>Access Arrangements and Special Consideration Regulations and Guidance Relating to Candidates who are Eligible for Adjustments in Examination GCE, AEA, GCSE, GNVQ, Entry Level & Key Skills</i> This document can be viewed via the AQA website (www.aqa.org.uk)</p> <p>Applications for access arrangements and special consideration should be submitted to AQA by the Examinations Officer at the centre.</p>
3.7 Language of Examinations	<p>All assessment units in this subject are provided in English only.</p>

Scheme of Assessment

4

Introduction

Introduction

This GCE Drama and Theatre Studies specification complies with:

- the GCSE, GCE, GNVQ and AEA Code of Practice April 2007
- the GCE Advanced Subsidiary and Advanced Level Qualification-Specific Criteria
- the Arrangements for the Statutory Regulation of External Qualifications in England, Wales and Northern Ireland; Common Criteria

This specification provides opportunities for progression to courses in higher education in the subject area of drama and theatre studies, or in other subjects as an entry qualification. Drama and Theatre Studies contributes to national provision of AS/A Level qualifications in offering subject content which is distinct from that of other subjects, serving as complementary to study in other arts subjects or as a contrasting discipline with study in other areas.

For the purposes of this specification, “drama” and “theatre” are distinguished as follows: “drama” is used to refer to written texts intended for performance, as well as to original work devised in practical workshop conditions, while “theatre” is used to refer to a complete audience-centred experience, integrating actors’ performance with production elements.

Centres should provide a studio, hall or performance space for candidates’ practical work which should be capable of housing the necessary lighting and sound equipment to enable them to achieve the practical aims and objectives of candidates in Units 1 and 4.

Prior level of attainment and recommended prior learning

It is recommended that candidates should have developed a level of practical and critical awareness of drama and theatre equivalent to GCSE, but attainment in GCSE Drama is not a requirement.

No prior learning is necessary for candidates to undertake a course of study based on this specification.

This specification is suitable for the diverse range of candidates who wish to develop their interest and enjoyment in drama and theatre, fostering its value in lifelong learning.

Aims

A/AS courses based on this specification should:

- a. encourage candidates to develop their interest in and enjoyment of drama and theatre, both through experience as audience members and through their development of dramatic and theatrical skills as appropriate to their own practice
- b. encourage candidates' knowledge and understanding of the social and cultural contexts of drama and theatre, through detailed study of dramatic texts, in their context, and of the work of prescribed theatre practitioners
- c. develop candidates' ability to respond critically and sensitively to a range of drama texts and to theatre in performance, through studying and attending theatrical performances of drama written in different periods, in different styles and with different aims

In the AS course, candidates should develop as confident and independent interpreters of drama and theatre. They should assimilate theatrical concepts through practical and analytical exploration of dramatic styles and theatrical methods. This should also involve the acquisition and application of appropriate terminology.

They should recognise the importance of both discipline and co-operation within practical drama and theatre projects and acquire practical theatre skills such as design skills and/or performance skills in ensemble work, mime/movement, physical theatre, voice, improvisation/role play, acting techniques and characterisation, as appropriate to their own dramatic intentions.

The A Level course should broaden and deepen the knowledge, skills and understanding acquired in the AS and enable candidates to develop further the appropriate production and performance techniques to realise the specific demands of their chosen play in production.

In the A Level course, candidates should be able to appreciate and make connections between different theatre practices and dramatic forms and to comment analytically upon their significance. They should be able to appreciate different styles of drama and approaches to theatre and to apply these appropriately.

6

Assessment Objectives

The differences between AS and A Level Assessment Objectives reflect the differences in the depth and breadth of the requirements of the specification.

Assessment Objectives 1, 2, 3 and 4 apply to both AS and A Level, but at A Level the scope and level of demand have been extended as Assessment Objectives 5 and 6.

The examination will assess candidates' abilities to:

At AS and A Level

- 1 demonstrate through their own theatrical practice the results of disciplined and creative co-operation to realise dramatic intentions through a performance for an audience
- 2 respond with knowledge and understanding to drama from different periods interpreted from a performance perspective, showing awareness of its social and cultural context, genre and style, and of potential effectiveness for an audience
- 3 form judgements about live theatre observed, communicating their understanding of style, directorial interpretation, theatrical concepts and dramatic forms, using specialist subject terminology where appropriate
- 4 demonstrate knowledge and understanding of the work and significance of one of the prescribed theatre practitioners

At A Level

- 5 apply knowledge and understanding of dramatic forms and theatre practice, acquired in the AS and/or A Level, to present for an audience an effective interpretation of part of a play text demonstrating integration of text, style and theatrical method
- 6 make connections between a theoretical understanding of theatrical processes and practices, acquired through the study of a range of plays and the work of a further prescribed theatre practitioner, and their realisation in performance

Quality of Written Communication

The quality of written communication is assessed in all AS and A2 assessment units where candidates are required to produce extended written material. Candidates will be assessed according to their ability to:

- select and use a form and style of writing appropriate to purpose and complex subject matter;
- organise relevant information clearly and coherently, using specialist vocabulary when appropriate;
- ensure text is legible, and spelling, grammar and punctuation are accurate, so that meaning is clear.

The assessment of the quality of written communication is included in Assessment Objectives 2, 3 and 4.

7

Scheme of Assessment – Advanced Subsidiary (AS)

The Scheme of Assessment has a modular structure. The Advanced Subsidiary (AS) award comprises three compulsory assessment units.

7.1 Assessment Units

Unit 1	Practical
40% of the total AS marks	100 marks

Candidates are required to work in groups of between **four** and **eight** to create and present an original piece of drama for an audience. Playing time for the presentation should be approximately 15-30 minutes, according to the size of the group; i.e. a group of four should work to the lower limit, a group of eight to the upper.

Inspiration for the piece is to be drawn from the AS Subject Content, which may influence the subject matter chosen and/or the style of presentation. Each group is to be self-contained and totally responsible for all aspects of the drama piece created which should demonstrate the results of creative co-operation in applying appropriate techniques to realise clear dramatic intentions for an audience.

While all candidates share corporate responsibility for the ultimate success of their finished piece, each candidate must nominate for assessment a specific skill, as appropriate to the group aims and objectives, to be demonstrated within the performance of the piece.

The nominated skill should be one of the following:

- Acting
- Costume design and construction
- Mask design and construction
- Design and execution of Stage Setting(s)
- Technical elements: Lighting and/or Sound

Where all candidates within a group wish to nominate Acting skills for assessment, they must each share collective responsibility for the production elements employed to enhance their finished product.

Candidates are required to maintain a personal portfolio detailing the process of the creation of the devised piece of drama, outlining, in particular, their own contribution to the genesis and development of the piece. Where design skills are nominated, the portfolio should include, where appropriate, sketches and diagrams.

Assessment of candidates' achievements is based on both the process and the outcome of their work, as follows:

- (a) Preparation, development and analysis of the work in progress;
- (b) Presentation of the finished piece.

Parts (a) and (b) have equal weighting. Assessment of part (a) is based on the teacher's monitoring and observation of working practice, and on the candidate's personal portfolio. The portfolio accounts for half of the marks awarded for preparation, development and analysis.

Further guidance on the requirements for Unit 1 is given in Section 18. This unit assesses **Module 1 (Devised Drama)** of the AS Subject Content.

Unit 2 <i>30% of the total AS marks</i>	Written Unit 100 marks	1½ hours
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Candidates are required to answer **two** questions, each on a different play. A choice of two questions is set on each play.

Candidates must choose one play from Section A and one play from Section B.

Section A - The Greeks to the Jacobean

Section B - The Twentieth Century and Contemporary Drama

Questions are focused on the interpretation of the play from a performance perspective. Candidates are required to answer from the point of view of an actor, director or designer and they should be aware of the original social and theatrical context of their chosen plays.

Access to annotated texts is allowed in the examination room (see Appendix D).

This unit assesses **Module 2 (Approaches to Text)** of the AS Subject Content.

Unit 3 <i>30% of the total AS marks</i>	Written Unit 100 marks	1½ hours
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This unit is divided into two sections. Each section is taken as a separate paper with a time allowance of 45 minutes. In each section, candidates are required to answer **one** question.

Section A requires candidates' personal response to various aspects of live theatre seen during the course. Candidates must answer one question on a production seen, excluding any play prescribed for Units 2 or 5.

In the January series, the exclusion of any of the plays prescribed for Unit 5 will apply to both the incoming new set play for 2008 and the outgoing play from 2007.

Candidates will be expected to refer to aspects of directorial interpretation and to the range of production elements employed within the production.

Access to candidates' brief personal notes on productions seen is allowed in the examination room (see Appendix D).

Section B requires candidates to study the theories and practice of one of three theatrical practitioners prescribed for AS and to answer one question demonstrating their knowledge and understanding of the work and significance of their selected practitioner. One question is set on each of the three prescribed practitioners; the fourth question may be answered with reference to any one of the three.

This unit assesses **Module 3 (Theatre in Practice)** of the AS Subject Content.

7.2 Weighting of Assessment Objectives for AS

The approximate relationship between the relative percentage weighting of the Assessment Objectives (AOs) and the overall Scheme of Assessment is shown in the following table.

Assessment Objectives	Unit Weightings (%)			Overall Weighting of AOs (%)
	1	2	3	
Realise dramatic intentions through performance (AO1)	40	0	0	40
Respond with knowledge and understanding to drama from different periods (AO2)	0	30	0	30
Form judgements about live theatre observed (AO3)	0	0	15	15
Demonstrate knowledge and understanding of a prescribed theatre practitioner (AO4)	0	0	15	15
Overall Weighting of Units (%)	40	30	30	100

Candidates' marks for each assessment unit are scaled to achieve the correct weightings.

8

Scheme of Assessment – *Advanced Level (AS+A2)*

The Scheme of Assessment has a modular structure. The A Level award comprises three compulsory assessment units from the AS Scheme of Assessment and three compulsory assessment units from the A2 Scheme of Assessment.

8.1 AS Assessment Units

Unit 1 20% of the total A Level marks	Practical 100 marks	
Unit 2 15% of the total A Level marks	Written Unit 100 marks	1½ hours
Unit 3 15% of the total A Level marks	Written Unit 100 marks	1½ hours

8.2 A2 Assessment Units

Unit 4 <i>20% of the total A Level marks</i>	Practical 100 marks
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Candidates are required to work in groups of between **three** and **eight** to present for an audience an effective interpretation of part of a play text. The play text should be chosen to extend and deepen candidates' knowledge and understanding of one of the dramatic forms, styles or genres encountered in the AS and/or A Level Subject Content.

Playing time for the presentation should be approximately 15-40 minutes, according to the size of the group, i.e. a group of three should work to the lower limit, a group of eight to the upper.

Each group is to be self-contained and totally responsible for all aspects of the production, which should demonstrate the results of creative co-operation and the ability to integrate text, style and theatrical method. Candidates should apply appropriate techniques to their chosen play to present an effective interpretation of the play text which realises clear dramatic intentions for an audience.

Candidates may nominate for assessment either Acting or one of the design skills available at AS, provided that their skill is appropriate to the chosen part of the play text.

Candidates are required to maintain a personal portfolio detailing the process of the interpretation of the text and the development of the presentation, outlining, in particular, their own contribution.

Assessment of candidates' achievements is based on both the process and the outcome of their work, as follows:

- (a) Preparation, development and analysis of the work in progress;
- (b) Presentation of the extract.

Parts (a) and (b) have equal weighting. Assessment of part (a) is based on the teacher's monitoring and observation of working practice, and on the candidate's personal portfolio. The portfolio accounts for half of the marks awarded for preparation, development and analysis.

Further guidance on the requirements for Unit 4 is given in Section 18. This unit assesses **Module 4 (Play in Production)** of the A2 Subject Content.

Unit 5	Written Unit	1½ hours
<i>15% of the total A Level marks</i>	100 marks	

Candidates are required to answer **two** questions, each on a different set play. A choice of two questions is set on each play.

Candidates must choose one play from Section A and one play from Section B.

Section A - The Restoration to the end of the Nineteenth Century
 Section B - The Twentieth Century and Contemporary Drama

Questions are focused on the interpretation of the play from a performance perspective. Candidates are required to demonstrate a creative overview of each play and to synthesise a range of performance skills and production elements in their interpretation. They should be aware of the original social and theatrical context of their chosen plays.

Access to annotated texts will be allowed in the examination room (see Appendix D).

This unit assesses **Module 5 (Text into Performance)** of the A2 Subject Content.

Unit 6	Written Unit	2½ hours
<i>15% of the total A Level marks</i>	100 marks	

This unit is divided into two sections. Candidates are required to answer **one** question from Section A and **two** questions from Section B: one compulsory question and one further question from a choice of three.

Section A requires candidates to answer one question demonstrating their ability to apply their knowledge and understanding of the work and significance of one of three practitioners prescribed for A2, either to live theatre productions seen or to their own practical productions. There is a choice of four questions. One question is set on each of the three prescribed practitioners; the fourth question may be answered with reference to any one of the three.

Section B requires candidates to interpret an extract or extracts from an unseen play for potential performance demonstrating their ability to apply their knowledge and understanding acquired through their study and experience of drama and theatre in different aspects of the course. One compulsory question is to be answered from the perspective of a potential director of the play and there is a choice of one out of a further three questions relating to staging methods, performance aspects, design elements, technical design or audience experience.

No access to any additional materials is permitted in the examination room.

This unit assesses **Module 6 (Theory into Practice)** of the A2 Subject Content.

8.3 Synoptic Assessment

The Advanced Subsidiary and Advanced Level Criteria state that A Level specifications must include synoptic assessment (representing at least 20% of the total A Level marks).

Synoptic assessment in this specification requires candidates to develop a broader and deeper understanding of the connections between the theoretical and practical knowledge and understanding acquired throughout the course. Synoptic assessment draws on both additional A Level AOs and involves the explicit synthesis of experience gleaned from both theoretical and practical elements of the course. Candidates are also required to demonstrate a synthesis of knowledge and theatre skills developed throughout the course.

Unit 6 requires external synoptic assessment. This unit, with a weighting of 15%, assesses AO6, which is included in the A Level only. AO6, which in itself embraces the demands represented by AOs 2-4, assesses candidates' abilities to "make connections between a theoretical understanding of theatrical processes and practices, acquired through the study of a range of plays and the work of a further prescribed theatre practitioner, and their realisation in performance".

Unit 4 (Practical), with a weighting of 20%, is also synoptic. It assesses AO5, which embraces the demands of AO1, and is included in the A Level only: "apply knowledge and understanding of drama forms and theatre practice, acquired in AS and/or A Level, to present for an audience an effective interpretation of part of a play text demonstrating integration of text, style and theatrical method". AO5 has a weighting of 15% within the 20% allocated to this unit; the remaining 5% is allocated to AO6.

A summary of synoptic requirements is given below, making a total of 35% of the full A Level and 70% of the A2:

Unit 4 (Centre-Assessed): Weightings in the full A Level of 15% for AO5 and 5% for AO6.

Unit 6 (Externally-Assessed): Weighting in the full A Level of 15% for AO6.

8.4 Weighting of Assessment Objectives for A Level

The approximate relationship between the relative percentage weighting of the Assessment Objectives (AOs) and the overall Scheme of Assessment is shown in the following table.

A Level Assessment Units (AS + A2)

Assessment Objectives	Unit Weightings (%)						Overall Weighting of AOs (%)
	1	2	3	4	5	6	
Realise dramatic intentions through performance (AO1)	20	0	0	0	0	0	20
Respond with knowledge and understanding to drama from different periods (AO2)	0	15	0	0	15	0	30
Form judgements about live theatre observed (AO3)	0	0	7½	0	0	0	7½
Demonstrate knowledge and understanding of a prescribed theatre practitioner (AO4)	0	0	7½	0	0	0	7½
Present an effective interpretation of a play text demonstrating integration of text, style and theatrical method (AO5)	0	0	0	15	0	0	15
Make connections between theoretical understanding and realisation in performance (AO6)	0	0	0	5	0	15	20
Overall Weighting of Units (%)	20	15	15	20	15	15	100

Candidates' marks for each assessment unit are scaled to achieve the correct weightings.

Subject Content

9

Summary of Subject Content

9.1 AS Modules

MODULE 1 – Devised Drama – Practical

Creation and performance, by a group of candidates, of a devised piece of drama inspired by the AS Subject Content.

MODULE 2 – Approaches to Text – Written

Study of two set plays, chosen from different periods. Candidates are required to interpret each play from a performance perspective.

MODULE 3 – Theatre In Practice – Written

Section A: Response to live theatre seen during the course. Candidates are required to assess the success of productions seen in terms of aspects of directorial interpretation, actors' performances, design elements and technical accomplishment. Section B: Study of the theories, practice and influence of one theatre practitioner prescribed for AS.

9.2 A2 Modules

MODULE 4 – Play in Production – Practical

A production, by a group of candidates, of part of a play text. The play text should be chosen to extend and deepen candidates' knowledge and understanding of one of the dramatic forms, styles or genres encountered in the AS and/or A Level Subject Content.

MODULE 5 – Text Into Performance – Written

Study of two further set plays, chosen from different periods. Candidates are required to demonstrate a creative overview of each play and to synthesise a range of performance skills and production elements in their interpretation.

MODULE 6 – Theory Into Practice – Written

Section A: Application of knowledge and understanding of the theories and practice of one theatre practitioner prescribed for A2 to a contemporary production seen or a production in which the candidates have been involved. Section B: Interpretation of an extract or extracts from an unseen play for potential performance. Candidates are required to demonstrate their ability to apply their knowledge and understanding acquired through their study and experience of drama and theatre in different aspects of the course.

Knowledge and Understanding

AS

Candidates are required to show knowledge and understanding of:

- plays within their social and cultural context, genre and style
- the staging and production process
- the methods by which drama texts can be interpreted and translated from page to stage, including specialist terminology
- the significance of the audience experience of drama and theatre
- the theories and practice of one prescribed practitioner

A Level

In addition, for A Level, candidates are required to show:

- a deeper knowledge and understanding of a further selection of dramatic texts in performance
- an awareness of how dramatic conventions and styles operate, overlap and differ
- understanding of the interconnection of dramatic intent, content and theatrical expression
- understanding and analysis of the interrelationship between performers and audience
- knowledge and understanding of the theories and practice of a further prescribed theatre practitioner

Skills

AS

Candidates are required to develop the skills to:

- record experiences of live theatre in order to analyse, criticise and appreciate the work of others
- generate and develop ideas for practical drama exploration
- develop strategies for practical co-operation and self-discipline throughout a period of preparation for, and performance to an audience
- acquire and develop skills in textual interpretation, performance skills, skills in ensemble work and in practical stagecraft

A Level

In addition, for A Level, candidates are required to:

- use knowledge and understanding of the work of others to develop and refine their own practice
- analyse, appraise and criticise their own work in progress and in performance, drawing on the knowledge and understanding acquired in different elements of the course
- use and develop appropriate dramatic techniques and conventions to extend the range of their achievement in relation to practical presentations
- synthesise and apply their experience of theatre and drama, making connections between their theoretical understanding and observations of theatre and drama

AS Module 1

Devised Drama – Practical

This module assesses Assessment Objective 1 directly, as candidates are assessed on their ability to “demonstrate through their own theatrical practice the results of disciplined and creative co-operation to realise dramatic intentions through a performance for an audience”.

Inspiration for the piece is to be drawn from the AS Subject Content, for example, dramatic themes and conventions of a particular theatre form, tragedy or comedy, or the influence of a theatre practitioner prescribed for AS.

For each part on which assessment is based (parts (a) and (b)), candidates’ levels of achievement are assessed in relation to the following criteria:

Part (a) Preparation, development and analysis

- appropriateness of the selected inspiration/influence to the material chosen for dramatic investigation and development; depth, range and relevance of research undertaken
- clarity of definition of dramatic intentions for an audience
- degree of originality and inventiveness in selecting theatrical style/techniques to communicate dramatic intentions to an audience
- creative co-operation, experiment and discipline within the group, taking account of effective time management, level of commitment to the group’s aims, and response to feedback; awareness of health and safety factors
- knowledge and understanding of the theatrical skills utilised in the developing piece of drama, including the ability to analyse the processes and potential effect objectively

Part (b) Presentation of the finished piece

- originality and dramatic effectiveness in terms of the chosen inspiration/influence
- clarity of dramatic intentions for an audience
- appropriate integration of content, style and applied theatrical techniques to realise dramatic intentions
- purposeful use and synthesis of a range of selected production elements
- technical accomplishment in the theatrical skills employed in the presentation, for example, performance skills, design, technical elements

AS Module 2

Approaches to Text - Written

Candidates should study each of their selected plays in terms of interpretation from a performance perspective. They should be aware of potential effectiveness for an audience, and they should take account of the original social and cultural context of each play as well as its genre and style (Assessment Objective 2). Candidates should give consideration to the themes and issues raised by the play, but avoid a purely literary approach. Through their study of the chosen plays, candidates are expected to gain a practical awareness of theatre as a process, of the relationship between the text and its performance potential, and of the work of the actor, director or designer.

In the examination, candidates are required to discuss their interpretation of the chosen plays from a performance perspective, adopting the viewpoint of an actor, director or designer and giving consideration to the following aspects as necessary:

- character motivation and interaction
- vocal qualities -
volume/pitch/accent/pace/timing/intonation/phrasing/
emotional range
- physical qualities - movement/posture/gesture/facial expression
- visual qualities - costume/make-up/use of properties
- development of pace and pitch/climax
- stage directions and practical demands of the text
- patterns of stage movement
- creation of mood and atmosphere
- actor/audience relationship
- design fundamentals - scale/shape/colour/texture
- use of scenic devices - revolves/trucks/projections
- use of lighting - direction/colour/intensity/speed
- use of sound
- visual elements
- use of space

Set Plays

The choice of set plays for 2009 is the same as for 2008, as follows:

Section A: The Greeks to the Jacobean

Sophocles - *Antigone*

Shakespeare - *A Midsummer Night's Dream*

Jonson - *Volpone*

Middleton - *The Changeling*

Section B: The Twentieth Century and Contemporary Drama
Chekhov - Three Sisters
O’Casey - The Shadow of a Gunman
Lorca - Yerma
De Angelis - Playhouse Creatures

Candidates must choose one play from Section A and one play from Section B.

Although specific editions are not normally prescribed, in the case of ‘Playhouse Creatures’, it is necessary to do so owing to major variations between editions.

The edition of ‘Playhouse Creatures’ **which must be used** is as follows: Published by Samuel French Ltd – ISBN 0-573-13007-8

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AS Module 3

Theatre in Practice – Written

This module assesses Assessment Objectives 3 and 4. Section A requires candidates to “form judgements about live theatre observed, communicating their understanding of style, directorial interpretation, theatrical concepts and dramatic forms”. In Section B candidates are required to “demonstrate knowledge and understanding of the work and significance of one of the prescribed theatre practitioners”.

Section A of this module is based on productions of live theatre (amateur or professional) seen during the course.

The productions seen should include a range of different plays. They may also include other theatre events such as theatre in education or pantomime. Wherever appropriate to the production seen, candidates are expected to have undertaken background research and where there is an extant text, to have studied the text before or after seeing the performance and to be able to demonstrate their knowledge of the text.

In their study of productions seen, candidates are expected to communicate their understanding of theatrical concepts and dramatic forms through detailed consideration of how aspects of the presentation contributed to the total effect of the production seen.

Aspects of presentation to be considered include:

- directorial interpretation
- the choice of staging form
- the stage setting and design

- use of space
- creation of pace
- performance skills
- integration of movement and language in performance
- costume
- technical elements: lighting and sound
- actor/audience relationship

In the examination, candidates are required to discuss the total effect of one production seen, giving a personal assessment of the success or perceived failure of the production chosen. As appropriate to the specific demands of the focus of the question, candidates are expected to demonstrate a knowledge and understanding of the following:

- the creative contribution of the director, the designers, actors and production team
- the perceived aims of the production and success in achieving them
- the conditions of performance and their significance
- the audience experience and response

Section B of this module is based on the study of the theories and practice of one of three theatre practitioners prescribed for the AS:

- Stanislavski
- Craig
- Artaud

In their study of individual theatrical practitioners, candidates are expected to explore both the theories and the practice of their chosen practitioner and to communicate their understanding of the practitioner's aims and intentions, his working methods and achievements and his significance for contemporary theatre practice.

In the examination, candidates are required to demonstrate their knowledge and understanding of the selected practitioner's contribution to the theatre, including such aspects as:

The practitioner's:

- theatrical context
- developing theatrical purpose
- ideas and theories about how to achieve this
- working methods
- attitudes towards the role of the director
- methods of rehearsal
- ideas about the actor's role
- ideas about actor training
- ideas about the actor/audience relationship
- collaboration with others
- ideas about theatre form/stage setting
- political aims
- productions/projects

- successes and failures
- influence upon other practitioners

As appropriate to the specific demands of the focus of the question, candidates are required to offer a personal assessment of the practitioner’s ideas and achievements.

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A2 Module 4

Play in Production – Practical

This module assesses Assessment Objective 5 directly, building upon skills acquired at AS to meet AO1 in relation to an extant text in the A2. At A2 candidates must “apply knowledge and understanding of dramatic forms and theatre practice, acquired in the AS and/or A Level, to present for an audience an effective interpretation of part of a play text demonstrating integration of text, style and theatrical method” (AO5).

AO5, embracing the demands of AO1, has a weighting of 15% within the 20% allocated to this module. The remaining 5% is allocated to Assessment Objective 6: “make connections between a theoretical understanding of theatrical processes and practices, acquired through the study of a range of plays and the work of a further prescribed theatre practitioner, and their realisation in performance”.

The play text selected for Module 4 should be chosen to extend and deepen candidates’ knowledge and understanding of one of the dramatic forms, styles or genres encountered in the AS and/or A Level Subject Content.

For example:

Pre-twentieth century dramatic forms:

- Classical tragedy
- Elizabethan comedy
- Jacobean revenge drama
- Bourgeois comedy
- French “Neo-classical” tragedy
- Ibsen’s Naturalism

Twentieth century theatre:

- Chekhovian tragi-comedy
- Political drama
- Irish drama
- Epic theatre
- Feminist theatre
- Plays of ideas
- Theatre of cruelty

The choice of a play prescribed for Units 2 or 5 is prohibited. However, candidates may choose from other plays written by one of the prescribed playwrights or any play written in one of the aforementioned forms or styles.

Having experienced a range of live theatre during the AS course, studied texts from different periods and appreciated the different working methods of at least two practitioners, candidates will draw upon and develop practical skills acquired at AS to demonstrate their ability to “make connections between a theoretical understanding of theatrical processes and practices and their realisation in performance” (A06).

For each part on which assessment is based (parts (a) and (b)), candidates’ levels of achievement are assessed in relation to the following criteria:

Part (a) Preparation, development and analysis

- appropriateness of the selected play chosen for presentation; depth, range and relevance of research undertaken into its social and cultural context, genre and style
- clarity and appropriateness of justification for the interpretation of the chosen play/extract, in relation to the nominated skill
- knowledge and understanding of appropriate staging and production processes used to interpret the play/extract for an audience in relation to the nominated skill
- creative co-operation, experiment and discipline within the group, taking account of effective time management, level of commitment to the group’s aims and response to feedback; awareness of health and safety factors
- focus upon the dramatic intentions of the group and of the play/extract and the development of appropriate means to communicate these to an audience; analysis of the processes employed and the potential effect for an audience

Part (b) Presentation of the extract

- appropriateness of creative interpretation of the extract in terms of the whole play, its genre and style
- creativity and coherence in the deployment of selected elements of practical stagecraft to achieve integration of text, style and theatrical method
- clarity of dramatic intentions for an audience
- technical accomplishment in relation to the nominated skill (acting or design)
- dramatic effectiveness for an audience

A2 Module 5

Text into Performance – Written

This module assesses Assessment Objective 2, in greater depth than in AS Module 2. In their study of further selected plays from different periods, candidates take a directorial overview which extends the skills required for AS Module 2.

Candidates are expected to draw upon their work for other modules, linking their study of the texts to their own personal experience as part of a theatrical team or member of the audience.

In the examination, questions are focused on the interpretation of the plays from a performance perspective. Candidates are required to demonstrate a creative overview of each of their selected plays and to synthesise a range of performance skills and production elements in their interpretation. Candidates are expected to refer in detail to selected moments from the text where appropriate.

Candidates should be aware of the original social and theatrical context of their selected plays.

The choice of set plays for 2009 is the same as for 2008, as follows:

Section A: The Restoration to the end of the Nineteenth Century

Molière - *Tartuffe*

Racine - *Phèdre*

Sheridan - *The Rivals*

Ibsen - *Hedda Gabler*

Section B: The Twentieth Century and Contemporary Drama

Brecht - *The Resistible Rise of Arturo Ui*

Miller - *A View from the Bridge*

Weiss - *The Marat/Sade*

Wertebaker - *Our Country's Good*

Candidates must choose one play from Section A and one play from Section B.

A2 Module 6

Theory into Practice – Written

This module assesses Assessment Objective 6, which in itself embraces the demands represented by AOs 1-4. Candidates are assessed on their ability to “make connections between a theoretical understanding of theatrical processes and practices, acquired through the study of a range of plays and the work of a further prescribed theatre practitioner, and their realisation in performance”.

Section A of this module is based on the study of one of three theatre practitioners prescribed for A2:

- Brecht
- Brook
- Grotowski

Candidates are required to apply their knowledge and understanding of the work and significance of the selected practitioner either to live productions seen or to their own practical productions.

In the examination, candidates are required to demonstrate their appreciation of the contribution of the selected theatre practitioner to modern theatre practice as exemplified in specific aspects of a production either seen or participated in by the candidate; including:

- the subject matter
- the political purpose or message or dramatic intention
- the actor/audience relationship
- staging form adopted
- directorial interpretation/production style
- design elements
- role of actors and performance style
- technical elements
- audience response

In Section B candidates are required to apply the knowledge and understanding acquired through their study and experience of drama and theatre to interpret an extract or extracts from an unseen play for potential performance.

In the examination, candidates are required to make connections between different aspects of the course. They must refer explicitly to other plays, practical experience and/or theatrical ideas encountered throughout the course to illustrate their answers to questions based on an extract or extracts from an unseen play.

The printed extract(s) may be taken from any part(s) of the unseen play and may be accompanied by a brief explanation of context, where necessary, supplementary material relating to specific production requirements, or an outline of the plot and/or themes, if relevant to the questions set.

There will be one compulsory question to be answered from the perspective of a potential director of the play and a choice of one out of a further three questions relating to staging methods, performance aspects, design elements, technical design or audience experience.

Key Skills and Other Issues

16

Key Skills – Teaching, Developing and Providing Opportunities for Generating Evidence

16.1 Introduction

The Key Skills Qualification requires candidates to demonstrate levels of achievement in the Key Skills of *Application of Number*, *Communication* and *Information Technology*.

The units for the ‘wider’ Key Skills of *Improving own Learning*, *Working with Others* and *Problem-Solving* are also available. The acquisition and demonstration of ability in these ‘wider’ Key Skills is deemed highly desirable for all candidates, but they do not form part of the Key Skill Qualification.

Copies of the Key Skills Units may be downloaded from the QCA Website (www.qca.org.uk/keyskills).

The units for each Key Skill comprise three sections:

- A What you need to know.
- B What you must do.
- C Guidance.

Candidates following a course of study based on this specification for Drama and Theatre Studies can be offered opportunities to develop and generate evidence of attainment in aspects of all of the Key Skills. Areas of study and learning that can be used to encourage the acquisition and use of Key Skills, and to provide opportunities to generate evidence for Section B of the units, are signposted below. More specific guidance on integrating the delivery of Key Skills in courses based upon this specification is given in the AQA specification support material.

16.2 Key Skills Opportunities in Drama and Theatre Studies

Drama and Theatre Studies includes a wide range of both written and practical activities which make it an ideal vehicle to assist candidates to develop their knowledge and understanding of the Key Skills and to produce evidence of their application.

This specification provides particular opportunities to teach, develop and generate evidence for the Key Skill of **Communication**, which is integral to Drama and Theatre Studies and is included in all six modules. There are also particular opportunities to teach, develop

and generate evidence for **Working with Others** in the practical modules, for which working in a group is a requirement.

The specification also provides opportunities in the Key Skills of **Improving own Learning** and **Problem-Solving**. Opportunities are provided primarily through the records candidates are required to maintain for the practical modules in which they evaluate their work in progress. For candidates opting for design skills, there are opportunities in some of these skills to teach, develop and generate evidence for the Key Skills of **Application of Number** and **Information Technology**.

The matrices below signpost the opportunities for the acquisition, development and production of evidence for Section B of the Key Skills units at *Level 3*, in the teaching and learning modules of this specification. The degree of opportunity in any one module will depend upon a number of centre-specific factors, including teaching strategies and level of resources.

Communication

What you must do:	Signposting of Opportunities for Generating Evidence in Modules					
	1	2	3	4	5	6
C3.1a Contribute to discussions	✓	✓	✓	✓	✓	✓
C3.1b Make a presentation	✓	✓	✓	✓	✓	✓
C3.2 Read and synthesise information	✓	✓	✓	✓	✓	✓
C3.3 Write different types of documents	✓	✓	✓	✓	✓	✓

Application of Number

What you must do:	Signposting of Opportunities for Generating Evidence in Modules					
	1	2	3	4	5	6
N3.1 Plan and interpret information from different sources	✓			✓		
N3.2 Carry out multi-stage calculations	✓			✓		
N3.3 Present findings, explain results and justify choice of methods	✓			✓		

Information Technology

What you must do:	Signposting of Opportunities for Generating Evidence in Modules					
	1	2	3	4	5	6
IT3.1 Plan and use different sources to search for and select information	✓			✓		
IT3.2 Explore, develop and exchange information, and derive new information	✓			✓		
IT3.3 Present information including text, numbers and images	✓			✓		

Working with Others

What you must do:	Signposting of Opportunities for Generating Evidence in Modules					
	1	2	3	4	5	6
WO3.1 Plan the activity	✓			✓		
WO3.2 Work towards agreed objectives	✓			✓		
WO3.3 Review the activity	✓			✓		

Improving own Learning and Performance

What you must do:	Signposting of Opportunities for Generating Evidence in Modules					
	1	2	3	4	5	6
LP3.1 Agree and plan targets	✓			✓		
LP3.2 Seek feedback and support	✓			✓		
LP3.3 Review progress	✓			✓		

Problem-Solving

What you must do:	Signposting of Opportunities for Generating Evidence in Modules					
	1	2	3	4	5	6
PS3.1 Recognise, explain and describe the problem	✓			✓		
PS3.2 Generate and compare different ways of solving problems	✓			✓		
PS3.3 Plan and implement options	✓			✓		
PS3.4 Agree and review approaches to tackling problems	✓			✓		

NB. The signposting in the six tables above represents opportunities to acquire and produce evidence of the Key Skills which are possible through this specification. There may be other opportunities to achieve these and other aspects of Key Skills via this specification, but such opportunities are dependent on the detailed course of study delivered within centres.

16.3 Key Skills in the Assessment of Drama and Theatre Studies

The 'main' Key Skill of Communication contributes to the assessment of Drama and Theatre Studies. Aspects of Communication are an intrinsic part of all Assessment Objectives and hence will form part of the assessment requirements for all six units.

16.4 Further Guidance

More specific guidance and examples of tasks that can provide evidence of single Key Skills or composite tasks that can provide evidence of more than one Key Skill are given in the AQA specification support material.

Spiritual, Moral, Ethical, Social, Cultural and Other Issues

17.1 Spiritual, Moral, Ethical, Social and Cultural Issues

The Drama and Theatre Studies specification provides opportunities for candidates to explore and increase their understanding of a wide range of issues detailed below.

Through the study of plays, theatre practitioners and live productions seen, candidates are able to explore the human condition and evaluate their own existence and values in relation to society. Drama and theatre address a wide range of psychological and sociological human issues; most plays deal with issues of conflict or concern which face individuals or groups, and as a consequence explore a wide range of human desires, motivation, interaction and behaviour, both for individuals and in relation to society.

The analysis and appreciation of the subject matter of plays and productions similarly encourages understanding of moral and ethical issues. The detailed study of any dramatic text brings insight into a range of moral and ethical issues; choosing how to present these for an audience encourages sympathetic treatment of the dilemmas facing dramatic characters as well as an understanding of the writer's perspective.

In the practical modules, the process of creating a group presentation promotes negotiation skills, and encourages recognition and sympathetic awareness of others' values and beliefs. By assuming roles within group work, candidates are required to accept individual responsibility for contributing to the effectiveness of the group. The process of devising original drama and theatre within a group context ensures that candidates debate many fundamental human questions and/or social issues during their search for suitable content. Subject matter which is frequently explored through the group work and presentation covers a wide breadth of moral and ethical issues addressed by candidates through their work.

The study of drama and theatre both historically and in contemporary practice promotes an awareness of the factors which influence people. The fundamental link between ideas and emotions which drama and theatre often explore enables a rational interpretation of the values and patterns of humanity which form the basis of a society's cultural identity.

17.2 European Dimension

AQA has taken account of the 1988 Resolution of the Council of the European Community in preparing this specification and associated specimen papers. Choice of subject matter for practical work in Module 1 offers opportunities to develop knowledge and understanding of some of the areas covered in the cross-curricular themes of *Careers Education and Guidance*, *Health Education*, and *Education for Citizenship*.

Reference to health and safety considerations is included in the information on the practical modules.

17.3 Environmental Education

AQA has taken account of the 1988 Resolution of the Council of the European Community and the Report *“Environmental Responsibility: An Agenda for Further and Higher Education”* 1993 in preparing this specification and associated specimen papers.

17.4 Avoidance of Bias

AQA has taken great care in the preparation of this specification and associated specimen papers to avoid bias of any kind.

Centre-Assessed Components

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Guidance on the Centre-Assessed Components (Practical)

18.1 Unit 1 (AS)

Each group is to be self-contained and totally responsible for all aspects of the piece. It is assumed that all candidates take an equal and active role in the devising and creative process and, accordingly, share responsibility for the effectiveness of the finished piece in performance.

During the devising and creative process candidates may expect support and constructive feedback from the teacher monitoring their progress, who may be consulted throughout for advice, if required, on choice of suitable material for investigation, working methods and possible sources of relevant information or specific expertise. However, teachers must not direct the group's work and should retain sufficient objectivity to be able to assess the creative and co-operative process accurately. It is suggested that teachers might find it useful to record their impressions of the candidates' progress at regular intervals throughout the preparation period, using rough copies of the printed assessment sheets, to assist them in their final assessments.

While all candidates share corporate responsibility for the ultimate success of the piece, each candidate must nominate for assessment a specific skill, as appropriate to the group aims and objectives, to be demonstrated within the performance of the piece. Candidates must ensure that their nominated skill affords them ample opportunity to demonstrate their abilities at the appropriate level of achievement.

Where all candidates within a group wish to nominate Acting skills for assessment, they must divide between them the collective responsibility for the production elements employed to enhance their finished product.

All examination groups must include a minimum of **four performers, two of whom must be candidates offering Acting as a nominated skill**. Candidates offering a skill other than Acting, for assessment purposes, may choose to perform in the group production, although their contribution as performers would not be assessed. Candidates may enlist the help of student non-examinees, either as co-performers (to meet the requirement for a minimum of four performers) or as technical support, provided that the examination group have complete directorial control over the product and that the contribution of non-examinees does not outweigh or overshadow the work of the examination group. Alternatively, candidates may receive technical support from staff within the centre, with the proviso that candidates retain total control over all artistic decisions.

In Unit 1, the use of non-examinee performers is permitted only in the following circumstances:

- a. The total number of candidates entered at the centre is below 4 candidates.

or

- b. Because there is a design candidate(s) in the group, a non-examinee(s) needs to be brought in as a co-performer in order to meet the requirement for a minimum of four performers in a piece.

For example, where a group of four candidates consists of two actors and two design candidates, two non-examinees may be included as performers (provided that the design candidates take no part in the performance). Alternatively, a candidate offering a non-technical design skill for assessment purposes may choose to perform in the piece, although his/her contribution as a performer would not be assessed.

In the case of entries of either one or two candidates only, the candidate(s) must offer Acting as the nominated skill.

Candidates are expected to draw upon the influence of the AS Subject Content to find inspiration for their piece. This inspiration may take a variety of forms; for example, candidates may choose to work in a specific genre which they have studied in Unit 2, using the themes and conventions of tragedy or comedy; they may choose to adopt a political stance that they have encountered, for example, promoting feminist issues; or they may choose to work in the style of one of the AS prescribed practitioners from Unit 3, such as Artaud.

Candidates must devise and develop their piece in relation to their selected inspiration or influence in a coherent way and with clearly defined dramatic intentions for the audience. It is recommended that for Unit 1 candidates allow themselves at least eight weeks (40 hours) to research, devise and develop their piece.

Candidates should use their portfolios to define and explore their inspiration from the AS Subject Content and offer a rationale for the selection, development and application of theatrical techniques during the creative process in terms of the intended effect for an audience.

The portfolio should document the work in progress. Candidates should outline, in particular, their own contribution to the genesis and development of the piece. Candidates who nominate Acting as a skill should give details of their approach to performance skills, their experiments with techniques and/or work undertaken to build a character. Where design skills are nominated, the portfolio should include relevant sketches and diagrams.

The portfolio should contain personal evaluation of the creative co-operation of the group as well as self-assessment, including consideration and analysis both of the process and of the finished piece in meeting its dramatic intentions in terms of the inspiration or influence.

There is no prescribed format for the portfolio; however, it should be written in an appropriate register, using specialist terminology where appropriate, and should be approximately 2,000 words in length.

Work submitted for this unit must be specifically prepared for examination assessment; it is not acceptable to submit work which has been used, or is being used, for any other production.

18.2 Unit 4 (A Level)

Candidates must ensure that the chosen play offers sufficient scope for the demonstration of AO5: “to present for an audience an effective interpretation of part of a play text demonstrating integration of text, style and theatrical method”. Candidates should select a play text which will extend and deepen their knowledge of one of the dramatic forms, styles or genres encountered in the AS and/or A Level Subject Content.

Each individual candidate’s contribution to the presentation of the extract must serve both the selected play and the overall production aims of the group. Candidates offering a design skill, for assessment purposes, may choose to perform in the group production although their contribution as an actor would not be assessed.

In order to allow for equality of opportunity within the group and/or to meet the suggested timings appropriate to group size, candidates may choose to present, as separate scenes, two or more sequences of continuous action taken from different parts of their chosen play.

These sequences should be presented in chronological order and should take account of developments or changes in character and/or situation that occur in the play. However, candidates must not cut and splice pieces together in ways which run counter to the intentions of the playwright or the sense of the scenes.

All examination groups must include a minimum of **three performers, two of whom must be candidates offering Acting as a nominated skill**. Candidates offering a skill other than Acting, for assessment purposes, may choose to perform in the group production, although their contribution as performers would not be assessed. Candidates may enlist the help of student non-examinees, either as co-performers or as technical support, provided that the examination group have complete directorial control over the production and that the contribution of non-examinees does not outweigh or overshadow the work of the examination group. Alternatively, candidates may receive technical support from staff within the centre, with the proviso that candidates retain total control over all artistic decisions.

In Unit 4, non-examinees may be included as co-performers in order to give maximum flexibility in the choice of pieces. If non-examinee performers are used, they must be **in addition to** candidate group numbers of 3, 4, 5, 6, 7 or 8, not **in place of** a candidate group member.

An exception to this is where the total number of candidates at the centre is below 3 candidates, in which case a non-examinee(s) need to be used to make up the group size to the minimum of three performers.

In the case of entries of either one or two candidates only, the candidate(s) must offer Acting as the nominated skill.

While cross-sex casting for examination candidates is not acceptable unless justifiable in a full production, the judicious use of non-examinees in such roles is permissible, provided that such casting does not materially alter the sense of the extract.

Though candidates may expect guidance, support and feedback from their teacher, candidates within each group are responsible for all aspects of the production. Teachers must not direct the group's work and should retain sufficient objectivity to be able to assess the creative and co-operative process accurately. It is suggested that teachers might find it useful to record their impressions of the candidates' progress at regular intervals throughout the preparation period, using rough copies of the printed assessment sheets, to assist them in their final assessments.

While each group must produce their extract to an audience in performance conditions and under stage lighting, unless design skills are nominated for assessment by one or more candidate within the group, there is no *requirement* upon candidates to present their extract within a full production context (i.e. with *full* set and costume). Candidates' understanding of features of period and/or style will have been documented in their portfolios and should be evident in the use of appropriate performance techniques. It is the responsibility of the group as a whole to select design elements to enhance their production. However, teachers may act as arbiters to resolve any artistic disagreement which threatens the success of the production.

It is recommended that candidates allow themselves at least ten weeks (50 hours) to research, rehearse and develop the play for production.

Candidates should use the personal portfolio to detail the rationale for the choice of the play text as well as the initial exploration of the chosen play as a whole. The portfolio should show evidence of research which enhances the candidate's knowledge and understanding of the selected dramatic style, form or genre. It should chart the development and application of theatrical techniques during the rehearsal period in terms of the intended dramatic effect of the interpretation for an audience.

Candidates should document their work in progress, their practical experiment and evolving ideas for interpretation of the extract selected for production in terms of their own individual contribution as performer or designer.

Candidates who nominate Acting as a skill should give details of their approach to performance skills, their experiment with technique and/or work undertaken to build a role or character, as appropriate to the needs of the piece. Where design skills are nominated, the portfolio should include relevant sketches and diagrams.

The portfolio should contain personal evaluation of the creative co-operation of the group as well as self-assessment, including consideration and analysis both of the process and of the finished piece of theatre in meeting its dramatic intentions and of their own role within the preparation of the piece.

There is no prescribed format for the portfolio; however, it should be written in an appropriate register, using specialist terminology where

appropriate, and should be approximately 3,000 words in length.

Work submitted for this unit must be specifically prepared for the examination assessment; it is not acceptable to submit work which has been used, or is being used, for any other production.

18.3 Health and Safety Considerations

All candidates need to be aware of health and safety factors in the theatre as they relate to their own chosen theatre skills.

There are standard safety precautions to be taken in terms of handling electrical equipment which are relevant to both Lighting and Sound design candidates. Costume, Setting and Mask design candidates should be familiar with the dangers of toxic fumes from paints and varnishes or the use of inappropriately sharp edges or materials.

All candidates working in the theatre need to be aware of the dangers of inadequately secured scenery, lanterns or audio-equipment, exposed or trailing wiring and fire hazards.

There are further considerations for audience safety, including issuing warnings to the audience in the event of the use of strobe lighting or excessive noise during a performance.

It is the responsibility of each candidate to research and adhere to the health and safety measures that should be taken in relation to their nominated skill and to demonstrate in their portfolio that they have taken full account of these in the preparation and presentation of their work.

Requirements for Specific Skills

The requirements for specific skills, as outlined below, apply to both Units 1 and 4.

However, in Unit 1 all skills are to be developed in relation to the group’s dramatic aims and objectives as outlined in the candidates’ portfolios.

Similarly, in Unit 4 candidates must ensure that their contributions are entirely appropriate to the group’s interpretation of their selected play, as outlined in their portfolios.

In each case candidates will need to reach and document a common understanding of their dramatic aims and objectives. For Unit 4 they will also have to share and record a creative interpretation of their selected play.

Acting

Candidates should develop and interpret a role (or a variety of roles) as appropriate to the group presentation or they may offer performance skills to fulfil a range of functions within the presentation.

The candidates’ performances must be consonant with the dramatic intentions of the group as a whole and with the theatrical style of their work.

The personal portfolio, which accounts for half of the marks awarded for Preparation, development and analysis, should contain evidence of understanding of acting techniques appropriate to each role undertaken within the presentation and evidence of exploration and experiment, in terms of both vocal and physical elements, with regard to its effective execution. Candidates should demonstrate awareness of health and safety factors.

Costume Design and Construction

Candidates should design and construct at least **one** costume for one of the performers in the group presentation and supervise the construction, adaptation or selection of the remainder. These costumes are to be demonstrated within the performance.

The costume(s) should be appropriate both to the characters/roles and to the overall dramatic intentions of the group which act in this context as the “design brief” within which the costume designer operates.

The personal portfolio, which accounts for half of the marks awarded for Preparation, development and analysis, must contain original design ideas accompanied by sketches and details of construction/adaptation methods employed. The portfolio should include evidence of research which might comprise visual material, samples of materials, trial techniques in the simulation of effects with

dyes or textures where appropriate. Candidates should demonstrate their knowledge of the cost of materials and manufacture as well as issues concerning durability and cleaning. In addition, candidates should demonstrate their understanding of the costume designer's role within the production team and an awareness of health and safety factors as they relate to the candidate's work within the presentation as a whole. The portfolio should document the candidate's artistic responses to the developing design needs of the presentation.

Design and Execution of Stage Setting(s)

Candidates should design and execute the stage setting(s) for the presentation. The stage setting(s) must be appropriate to the group's overall intentions for the piece.

Candidates should produce a scale model of the set/settings for the group presentation. They should supervise the selection and assembly of materials and properties required to fulfil their design, oversee the construction of the setting(s) and take responsibility for the finished execution of their original design in production.

The scale model will be assessed as part of the personal portfolio which accounts for half of the marks awarded for Preparation, development and analysis. Additionally, candidates must include sketches and diagrams within the portfolio which should chart the development of the design ideas within the context of the developing design needs of the presentation. It should include ground plans and working drawings with some photographic record of the assembly of the setting in progress and details of costings. Candidates should demonstrate understanding of a set designer's role within the production team as well as awareness of health and safety factors.

Mask Design and Construction

Candidates should design and construct a minimum of **two** masks to be worn by performers within the presentation as appropriate to the needs of the group. If all characters are to be masked, the candidate should design the remaining masks and supervise their construction.

The personal portfolio, which accounts for half of the marks awarded for Preparation, development and analysis, must contain details of the working process, construction methods and evidence of experimentation with materials. Candidates should include details of their research comprising visual material as well as photographic records of the process of construction. There should be evidence of understanding the purpose of masks in performance as well as their practical limitations. Candidates should provide evidence of their understanding of the mask designer's place within the production team and their awareness of health and safety factors.

Technical Elements – Lighting and/or Sound Design

Candidates may offer the skills of Lighting or Sound design separately or may choose to take responsibility for both lighting and sound, as appropriate to the group presentation.

Lighting Design

Candidates should design a lighting plot as appropriate to the requirements of the group presentation. They should take part in the rigging and focusing of their design and operate the design during the performance.

The personal portfolio, which accounts for half of the marks awarded for Preparation, development and analysis, should contain evidence of the candidate's understanding of different types of lanterns and lamps and their various effects; use of gels, filters and special effects lanterns, where appropriate. Candidates should include a list of the equipment and accessories used and provide final cue sheets and plot sheets as appropriate. Candidates should demonstrate their awareness of health and safety factors and their portfolio should reveal an understanding of the lighting designer's place within the production team and details of their response to the developing technical needs of the presentation.

Sound

Candidates should design the sound as appropriate to the requirements of the group presentation. They should create and/or record their intended effects, edit and mix their own sound track, participate in the setting up of equipment and operate the sound plot during the performance.

The personal portfolio, which accounts for half of the marks awarded for Preparation, development and analysis, should contain evidence of knowledge of the various items of sound equipment employed in the theatre including tape or digital amplifiers, microphones, recorders, digital effects, speakers and audio software as appropriate to their needs. Their portfolio should demonstrate the candidate's awareness of methods of sound composition and compilation and its potential to create and change mood. Candidates should include evidence of their awareness of health and safety factors and an understanding of the sound designer's place within the production team.

Facilities Required

The facilities required for the practical examinations, Units 1 and 4, comprise:

- a designated space, studio or hall, which is large enough to accommodate performers and their invited audience
- black-out facilities
- a lighting and sound system, commensurate in its capabilities with the candidates' theatrical aims and intentions

It is recommended that centres should provide, as a minimum, the following technical hardware, or its equivalent, to be used in the practical examinations for Units 1 and 4:

Lighting:

- a 12 channel lighting desk with pre-set and programmable memory facility
- assorted lanterns including profile spots, floods and fresnels

Sound:

- a 6 channel mixer/amplifier
- tape or compact disc desk
- loudspeakers
- microphones

Candidates offering Lighting and/or Sound Design as their

nominated skill for assessment in Units 1 or 4 should research their own minimum requirements during the preparation period and, where necessary, hire additional technical equipment or accessories to fulfil the design needs of the presentation.

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Assessment Criteria

20.1 Introduction

In both Units 1 and 4, assessment of candidates' achievements is based on the process and the outcome of their work, as follows:

- (a) preparation, development and analysis of the work in progress;
- (b) presentation of the finished piece/extract.

Each part is marked out of a total of 50 marks. Part (a) is divided equally between:

- (i) assessment of the personal portfolio, marked out of 25;
- (ii) assessment of other preparatory work, observed and monitored by the teacher, as candidates work together in the research and rehearsal stages, marked out of 25.

For part (b), a single mark out of 50 is awarded.

All skills are to be assessed according to the generic banding schemes which follow. Assessments must also take into account the further marking guidance for part (b) which identifies the distinctive features of specific skills. This information is given in Section 20.2 below, following on from the generic banding schemes.

20.2 Criteria - Unit 1

Preparation, Development
and Analysis

Personal Portfolio - Unit 1

20-25 marks

The dramatic aims and objectives of the group will be precisely defined. The whole process of preparation will be clearly and purposefully documented and analysed in the candidate's personal portfolio, which will contain evidence of the candidate's pursuit of excellence in shaping his/her own contribution, as performer or designer, to the dramatic intentions of the group in the preparation of the piece for performance.

Candidates will define their inspiration for the piece from the AS Subject Content with precision and enthusiasm, demonstrating a clear commitment to the chosen dramatic form, style or practitioner. The portfolio will contain evidence of a judicious approach to research and a successful application of the fruits of that research to the group aims.

All the material within the portfolio will be directly relevant to the candidate's engagement with the developing piece. The portfolio will reveal that the candidate has a clear understanding of his/her own

strengths and weaknesses as well as an appreciation of the relative merits of the piece as a whole. The portfolio will demonstrate

meticulous concern for health and safety factors.

The portfolio will be presented logically and will be well written in an appropriate register using specialist terminology accurately and with confidence.

15–19 marks

The dramatic aims and objectives of the group will be clearly stated. The candidate's portfolio will document and analyse the preparation process in some detail and will contain evidence of the candidate's consistent attempts to shape his/her contribution, as performer or designer, to the dramatic intentions of the group in the preparation of the piece for performance.

Candidates will define their inspiration for the piece from the AS Subject Content with clarity, demonstrating a sense of purpose in the approach to the chosen dramatic form, style or practitioner. The portfolio will contain evidence of a sensible approach to research and demonstrate clear links between research undertaken and its application to the group aims.

All the material within the portfolio will have some relevance to the candidate's engagement with the developing piece. The portfolio will reveal that the candidate is able to recognise his/her own strengths and weaknesses, and has some appreciation of variations of quality as they exist within the piece as a whole. The portfolio will record careful note taken of health and safety factors.

The portfolio will be well organised and written in a style appropriate to the subject matter revealing some accurate use of specialist terminology.

10–14 marks

The dramatic aims and objectives of the group may be expressed in general terms. The candidate's portfolio is likely to be a largely descriptive document; analysis of the preparation process will lack detail. The portfolio will reveal evidence of the candidate's fairly perfunctory attempt at shaping his/her contribution, as performer or designer, to the dramatic intentions of the group in the preparation of the piece for performance.

Candidates will make some attempt to define their inspiration for the piece from the AS Subject Content but will demonstrate a fairly pedestrian approach to the chosen dramatic form, style or practitioner. The portfolio will contain some evidence of research but there will be insufficient linking of research to the group aims and some irrelevant material will be included.

The portfolio will reveal that the candidate has some awareness of his/her strengths and weaknesses but is only vaguely aware of the unevenness of the quality of work within the piece as a whole. The portfolio will record an awareness of health and safety factors.

The portfolio will lack a coherent structure although some of the ideas will be presented clearly and the register adopted will generally be appropriate to form and content. The candidate may only occasionally employ specialist terminology accurately.

5-9 marks

The dramatic aims and objectives of the group may not be clearly determined. The candidate's portfolio may be a skimpy document, almost completely lacking in analysis of the preparation process and showing little evidence of an attempt to shape his/her contributions, as performer or designer, to the dramatic intentions of the group in the preparation of the piece for performance.

Candidates will appear unable to define their inspiration for the piece from the AS Subject Content satisfactorily and may demonstrate a lack of commitment to, or understanding of, the chosen dramatic form, style or practitioner. The portfolio will contain evidence of very limited research which has little apparent relationship to the group aims. There may be some description of preparations made or rehearsals attended but much of the material will be superficial.

The portfolio will contain evidence that the candidate has difficulty in identifying his/her strengths and weaknesses and will show little or no discrimination about the qualities of the piece as a whole. The portfolio may not consider relevant health and safety factors.

The portfolio will be disorganised and will seldom be expressed in a register appropriate to the subject matter. The candidate will be unable to apply specialist terminology accurately.

0-4 marks

The dramatic aims and objectives of the group will not be recorded. The candidate's portfolio is likely to be incomplete and entirely lacking in analysis of the preparation process. There will be no evidence of the candidate having attempted to shape his/her individual contribution, as performer or designer, to the dramatic intentions of the group in the preparation of the piece for performance.

Candidates will not attempt to define their inspiration for the piece from the AS Subject Content and may be unaware of the group aims in this regard. There will be minimal evidence of research and what does exist will appear to be completely irrelevant to the group aims. The portfolio may contain almost no reference to the preparatory process.

The portfolio will contain no evidence that the candidate has attempted to identify his/her strengths and weaknesses and may indicate that he/she is oblivious to the qualities of the piece as a whole. The portfolio will ignore relevant health and safety factors.

The portfolio may be incoherent, poorly expressed in a register completely inappropriate to the set task. The candidate will make no attempt to apply specialist terminology.

Other Preparatory Work –
Unit 1

20–25 marks

Candidates will show an outstanding attention to detail in all aspects of preparing their work for an audience. They will approach the selection of inspiration for their piece from the AS Subject Content with great care and will undertake and utilise meticulous research into their chosen dramatic form, style or practitioner as relevant to their purposes.

The development of appropriate performance or design skills will be very impressive and will be focused precisely on the production needs of the group devised piece to fulfil clearly defined dramatic intentions.

Candidates will develop very successful strategies for practical co-operation and ensemble work resulting in highly productive working relationships within the group. They will exhibit excellent self-discipline in terms of time management and will demonstrate complete commitment to the dramatic aims of the group. In their preparation candidates will demonstrate meticulous concern for health and safety factors.

Candidates at this level will respond positively to feedback and will retain a high degree of objectivity in evaluating the realisation of their dramatic intentions.

15–19 marks

Candidates will show good attention to detail in a range of aspects of preparing their work for an audience. They will approach the selection of inspiration for their piece from the AS Subject Content with care and will undertake a creditable amount of research into their chosen dramatic form, style or practitioner, making good use of it during the preparation process to suit their purposes.

The development of appropriate performance or design skills will be good and will be focused consistently on the production needs of the group devised piece to fulfil well outlined dramatic intentions.

Candidates will develop appropriate strategies for practical co-operation and ensemble work resulting in useful working relationships within the group. They will be self-disciplined, manage their time sensibly and show a good degree of commitment to the dramatic aims of the group. In their preparation candidates will take careful note of health and safety factors.

Candidates at this level will acknowledge and act upon feedback and will exhibit some objectivity in evaluating the realisation of their dramatic intentions.

10–14 marks

Candidates will show adequate attention to detail in various aspects of preparing their work for an audience. They will give some thought to the selection of inspiration for their piece from the AS Subject Content and undertake some research into the chosen dramatic form, style or practitioner, although this research may not be used purposefully during the preparation process.

The development of performance or design skills will be adequate, but may not be entirely appropriate to the production needs of the group devised piece to fulfil dramatic intentions, which may in themselves lack definition.

Candidates may face difficulties in developing suitable strategies for practical co-operation and ensemble work, but will establish a reasonable working relationship within the group. Self-discipline, in terms of time management and commitment to the group aims, will be adequate to enable preparation of the piece to performance standard. In their preparation candidates will demonstrate awareness of health and safety factors.

Candidates at this level will respond to feedback, but may not be able to act upon it productively. Candidates may exhibit a superficial level of objectivity in evaluating the realisation of their dramatic intentions.

5-9 marks

Candidates will show scant attention to detail in many aspects of preparing their work for an audience. They may adopt a fairly casual approach to the selection of inspiration for their piece from the AS Subject Content and may make little or no practical use of any research undertaken into the chosen dramatic form, style or practitioner during the preparation process.

The development of performance or design skills will be rudimentary, ill-judged or inappropriate to the production needs of the group devised piece. Dramatic intentions may be vague or unconsidered.

Candidates may be unable to sustain practical co-operation, resulting in unproductive working relationships. Candidates may lack self-discipline in terms of time management; commitment to group aims may be inconsistent resulting in inadequate preparation of the production for performance standard to be reached. In their preparation candidates may disregard relevant health and safety factors.

Candidates at this level may ignore or reject feedback and will exhibit negligible objectivity in evaluating the realisation of dramatic intentions.

0-4 marks

Candidates will show no attention to detail in any aspect of preparing their work for an audience. They will be negligent in their approach to the selection of inspiration for their piece from the AS Subject Content, or may find difficulty in achieving a consensus about their dramatic inspiration. Research, if undertaken at all, into the chosen dramatic form, style or practitioner will be insignificant and will probably be disregarded during the preparation process.

The development of performance or design skills will be superficial and may take no account of the production needs of the group devised piece. Dramatic intentions will not be defined, or will be inconsistent with the chosen dramatic form, style or practitioner.

Candidates will be unable to co-operate in a practical situation, making working relationships impossible to sustain. They will exhibit no self-discipline in terms of time management. Commitment to the aims of the group may be erratic or not apparent. Relevant health and safety factors will be ignored.

Candidates at this level will be indifferent to feedback and will lack objectivity.

Presentation of the Finished Piece – Unit 1

40–50 marks

Work in this range will demonstrate an eminently appropriate treatment of material in terms of the group's chosen dramatic form, style or practitioner's influence as inspiration for the piece.

The devised piece will be highly original and candidates will demonstrate a good degree of creativity in presenting their material, deploying the selected elements of stagecraft skilfully and in a coherent and fully integrated way to create an impressive piece which fulfils their stated aims.

Candidates offering either performance or design skills for assessment will display excellent technical accomplishment, at this level, precisely attuned to the production needs of the group piece.

Dramatic intentions will be clearly defined and communicated in a piece which is highly effective for an audience.

30–39 marks

Work in this range will demonstrate an appropriate treatment of material in terms of the group's chosen dramatic form, style or practitioner's influence as inspiration for the piece.

The devised piece will show some originality and candidates will demonstrate considerable creativity in presenting the material, deploying the selected elements of stagecraft effectively to create a creditable piece which largely fulfils their stated aims.

Candidates offering either performance or design skills will display good technical accomplishment, at this level, which will be evidently consistent with the production needs of the group piece.

Dramatic intentions will be apparent and will be communicated in a piece which is quite effective for an audience.

20–29 marks

Work in this range will demonstrate an acceptable, if not entirely appropriate, treatment of material in terms of the group's chosen dramatic form, style or practitioner's influence as inspiration for the piece.

The devised piece will lack originality and candidates will demonstrate only limited creativity in presenting their material. The deployment of selected elements of practical stagecraft may lack both invention and integration but will result in a piece which partially fulfils the stated aims of the group.

Candidates offering either performance or design skills will display some technical competence, at this level, but this is likely not to be entirely focused on the production needs of the group piece.

Dramatic intentions will not be adequately clear and although the work will be evidently secure, it will lack effectiveness for an audience.

10-19 marks

Work in this range is likely to demonstrate an inappropriate treatment of material in terms of the group's chosen dramatic form, style or practitioner's influence as inspiration for the piece.

The devised piece may be overtly derivative or superficial and candidates' presentation of their material may appear to be unconsidered, showing little or no creativity. The deployment of selected elements of stagecraft may appear haphazard or clumsy, creating a piece which fails to fulfil the group's stated aims and which may appear to be under-rehearsed.

Candidates offering either performance or design skills will display limitations within their technical competence, at this level, and their contribution to the production needs of the group piece may appear incongruous.

Dramatic intentions will be unclear and the work may be uneven or lack security which will be communicated to the audience.

0-9 marks

Work in this range will either demonstrate an entirely inappropriate treatment of material in terms of the group's chosen dramatic form, style or practitioner's influence as inspiration for the piece, or if appropriate, it will be very badly executed.

The devised piece may be insubstantial in terms of either content or length and candidates will not present their material creatively. Candidates will fail to deploy any of the selected elements of stagecraft adequately and will not fulfil the stated aims of the group.

Candidates offering either performance or design skills will display scant technical competence, at this level, and their contribution to the production needs of the group piece will appear to be unconsidered and unready for presentation.

Dramatic intentions will be impossible to discern and the work will appear unsuitable for an audience.

Criteria – Unit 4

Preparation, Development
and Analysis

Personal Portfolio – Unit 4

20–25 marks

Candidates will use their portfolio to offer an intelligent rationale for the selection of their chosen play for production, in terms of extending and deepening their knowledge and understanding of one of the dramatic forms, styles or genres encountered in the AS and/or A Level Subject Content. The creative interpretation of the play and of the extract selected for production will be entirely appropriate and confidently justified.

The personal portfolio will offer a very thorough investigation and analysis of the working processes involved in preparing the extract from the play for presentation. It will contain evidence of the candidate's sustained pursuit of excellence in shaping his/her contribution, as performer or designer, to the demands of the group presentation.

The portfolio will include impressively detailed research into the selected dramatic style, form or genre as represented by the chosen play which will be directly relevant to the candidate's involvement with the production. It will convey evidence of a comprehensive knowledge and understanding of the theatrical techniques and skills employed in the production of the extract from the chosen play, expressed in a lucid and objective way using specialist terminology precisely and purposefully.

Candidates will give comprehensive attention to the areas outlined in the Requirements for Specific Skills section, as appropriate to their chosen skill, and will demonstrate meticulous concern for health and safety factors. They will exhibit a maturity of awareness of their own strengths and weaknesses and will use the portfolio to appraise both their own contribution to the production and to the development of the evolving presentation in rehearsal.

15–19 marks

Candidates will use their portfolio to outline a sensible rationale for the selection of their chosen play for production, in terms of extending and deepening their knowledge and understanding of one of the dramatic forms, styles or genres encountered in the AS and/or A Level Subject Content. The creative interpretation of the play and of the extract selected for production will be appropriate and clearly explained.

The personal portfolio will offer a useful account and analysis of the working processes involved in preparing the extract from the play for presentation. It will contain evidence of the candidate's consistent attempts to shape his/her contribution, as performer or designer, to the demands of the group presentation.

The portfolio will include well focused research into the selected dramatic style, form or genre as represented by the chosen play which will be relevant to the candidate's involvement with the production. It will convey evidence of a good knowledge and understanding of the theatrical techniques and skills employed in the production of the extract from the chosen play, expressed in a clear and reasonably objective way using specialist terminology accurately.

Candidates will give extensive attention to the areas outlined in the Requirements for Specific Skills section, as appropriate in their chosen skill, and will record careful note taken of health and safety factors. They will exhibit a well-developed sense of their own strengths and weaknesses and will use the portfolio to analyse their own contribution to the production as well as commenting on the development of the presentation in rehearsal.

10-14 marks

Candidates will use their portfolio to record some reasons for the selection of their chosen play for production, in terms of extending and deepening their knowledge and understanding of one of the dramatic forms, styles or genres encountered in the AS and/or A Level Subject Content. The creative interpretation of the play and of the extract selected for production will be expressed in general terms.

The personal portfolio will be a largely descriptive document with under-developed analysis of the working processes involved in preparing the extract from the play for presentation. It will contain evidence of the candidate's fairly perfunctory attempt to shape his/her contribution, as performer or designer, to the demands of the group presentation.

The portfolio will include some appropriate research into the selected dramatic style, form or genre as represented by the chosen play, most of which will be relevant to the candidate's involvement with the production. It will convey evidence of a fairly superficial knowledge and understanding of the theatrical techniques and skills employed in the production of the extract from the chosen play, expressed in a narrative or subjective way but with some use of apt specialist terminology.

Candidates will pay attention to some of the areas outlined in the Requirements for Specific Skills section, as appropriate to their chosen skill, and will record an awareness of health and safety factors. They will exhibit some self-awareness in terms of their own strengths and weaknesses and will use the portfolio to reflect upon their own contribution to the development of the presentation in rehearsal.

5-9 marks

Candidates may refer loosely to the process of the selection of their chosen play for production, but will demonstrate only limited awareness of how the play might extend and deepen their knowledge and understanding of one of the dramatic forms, styles or genres encountered in the AS and/or A Level Subject Content. The creative interpretation of the play and of the extract selected for production may not be readily determined.

The personal portfolio may be incomplete and will be a descriptive account rather than an analysis of the working processes involved in preparing the extract from the play for presentation. It will contain little evidence of the candidate's attempt to shape his/her contribution, as performer or designer, to the demands of the group presentation.

The portfolio will contain inadequate research into the selected dramatic style, form or genre as represented by the chosen play, most of which will be irrelevant to the candidate's involvement with the production. It will convey scant evidence of knowledge or understanding of the theatrical techniques and skills employed in the production of the extract from the chosen play and will be lacking in both objectivity and the appropriate use of specialist terminology.

Candidates will pay very limited attention to the areas outlined in the Requirements for Specific Skills section, as appropriate to their chosen skill, and may not consider relevant health and safety factors. They will exhibit little self-awareness in terms of their own strengths and weaknesses but may offer occasional comments about their own contribution to the development of the presentation in rehearsal.

0–4 marks

Candidates may mention the process of the selection of their chosen play for production, but discussion of how the play might extend and deepen their knowledge and understanding of one of the dramatic forms, styles or genres encountered in the AS and/or A Level Subject Content will be entirely lacking. The creative interpretation of the play and of the extract selected for production may not be recorded.

The personal portfolio is likely to be an incomplete and possibly incoherent document. The candidate will not attempt an analysis of the working processes involved in preparing the extract from the play for presentation. The portfolio will contain no evidence of the candidate's attempt to shape his/her contribution, as performer or designer, to the demands of the group presentation.

The portfolio will not contain evidence of any purposeful research into the selected dramatic style, form or genre as represented by the chosen play. Nor will it reveal evidence of knowledge or understanding of the theatrical techniques and skills employed in the production of the extract from the chosen play.

Candidates will disregard the areas outlined in the Requirements for Specific Skills section, as appropriate to their chosen skill, and will ignore relevant health and safety factors. Candidates will not attempt to identify their strengths and weaknesses or to assess the rehearsal process of the production. The candidate is unlikely to employ specialist terminology within a portfolio which is likely to be extremely skimpy.

Other Preparatory Work –
Unit 4

20-25 marks

Candidates will make a judicious selection of a play text to fulfil precisely the requirement to extend and deepen their knowledge and understanding of one of the dramatic forms, styles or genres encountered in the AS and/or A Level Subject Content.

Candidates will demonstrate an outstanding attention to detail in all aspects of preparing their work for an audience. They will undertake meticulous and purposeful research into the selected play in terms of its social and cultural context, genre and style. Interpretation of the extract will be fully and clearly justified in terms of the play as a whole.

The development of appropriate performance or design skills will be very impressive and will be focused precisely on the production needs of the group and the extract to fulfil clearly defined dramatic intentions.

Candidates will show outstanding commitment to the group ethic and will organise their time extremely efficiently to meet self-imposed deadlines leading to the presentation. Co-operation within the group will be productive and conducive to a high level of artistic achievement. In their preparation they will demonstrate meticulous concern for health and safety factors.

Candidates will be receptive to feedback from a variety of sources and will reflect and act upon it in a quest to refine and polish their work.

15-19 marks

Candidates will make a thoughtful selection of a play text to fulfil clearly the requirement to extend and deepen their knowledge and understanding of one of the dramatic forms, styles or genres encountered in the AS and/or A Level Subject Content.

Candidates will demonstrate good attention to detail in a range of aspects of preparing their work for an audience. They will undertake a creditable amount of research into the selected play in terms of its social and cultural context, genre and style. Interpretation of the extract will be well justified in terms of the play as a whole.

The development of appropriate performance or design skills will be good and will be focused consistently on the production needs of the group and the extract to fulfil well outlined dramatic intentions.

Candidates will show creditable commitment to the group ethic and will organise their time sensibly to meet deadlines leading up to the presentation. They will adopt successful strategies for co-operation within the group which will facilitate a good level of artistic achievement. In their preparation they will take careful note of health and safety factors.

Candidates will respond positively to feedback and make some attempt to adapt their work in response to it.

10–14 marks

Candidates will give some consideration to the selection of a play text which will meet the requirement to extend and deepen their knowledge and understanding of one of the dramatic forms, styles or genres encountered in the AS and/or A Level Subject Content.

Candidates will demonstrate adequate attention to detail in various aspects of preparing their work for an audience. They will undertake research into the selected play in terms of its social and cultural context, genre and style, although this research may not be used purposefully during the preparation process. Interpretation of the extract will be loosely justified in terms of the play as a whole.

The development of performance or design skills will be adequate but may not be entirely appropriate to the production needs of the group or the extract to fulfil dramatic intentions which may in themselves lack definition.

Candidates will show some commitment to the group ethic and will organise their time sufficiently well to meet the final presentation deadline. Candidates' strategies for co-operation within the group will enable them to attain a modest artistic achievement. In their preparation they will demonstrate awareness of health and safety factors.

Candidates will accept feedback but may not be able to act upon it constructively.

5–9 marks

Candidates will give perfunctory consideration to the selection of a play text which may not fulfil the requirement to extend and deepen their knowledge and understanding of one of the dramatic forms, styles or genres encountered in the AS and/or A Level Subject Content.

Candidates will show scant attention to detail in many aspects of preparing their work for an audience. They may undertake some research into the selected play in terms of its social and cultural context, genre and style, but little or no use will be made of this material during the preparation process. Interpretation of the extract will be superficial or unjustifiable in terms of the play as a whole.

The development of performance or design skills will be rudimentary, ill-judged or inappropriate to the production needs of the group and/or the extract. Dramatic intentions may be vague or unconsidered.

Candidates will show only erratic commitment to the group ethic, time management will be weak and may result in a failure to meet the final presentation deadline with a finished piece of work. Candidates' inability to implement satisfactory strategies for co-operation within the group will limit their artistic achievement. In their preparation candidates may disregard relevant health and safety factors.

Candidates may be dismissive of feedback or unable to act upon it.

0-4 marks

Candidates will not give appropriate consideration to the selection of a play text which will not fulfil the requirement to extend and deepen their knowledge and understanding of one of the dramatic forms, styles or genres encountered in the AS and/or A Level Subject Content.

Candidates will show no attention to detail in any aspect of preparing their work for an audience. If undertaken at all, research into the social and cultural context, genre and style of the play will be negligible and, most likely, disregarded during the preparation process. Interpretation of the extract will be spurious or untenable in terms of the play as a whole.

The development of performance or design skills will be superficial and may take no account of the production needs of the group or the extract. Dramatic intentions will not be defined or will be unsuitable for the chosen play.

Candidates will exhibit little commitment to the group ethic; time management will be correspondingly weak and is likely to result in a failure to meet the final presentation deadline. Candidates will be unable to work co-operatively within a group, resulting in conditions detrimental to artistic achievement. Relevant health and safety factors will be ignored.

Candidates will be indifferent or hostile to feedback.

Presentation of the Extract -
Unit 4

40-50 marks

Work in this range will demonstrate an eminently appropriate treatment of the extract from the chosen play in terms of its form, genre and style as well as in terms of the development of the play as a whole.

Candidates will demonstrate a high level of creativity in presenting a sensitive interpretation of the material, deploying the selected elements of stagecraft skilfully and in a completely coherent way to achieve full integration of text, style and theatrical method resulting in a very impressive production.

Candidates offering either performance or design skills for assessment will display excellent technical accomplishment, precisely attuned to the production needs of the extract and the group.

Dramatic intentions will be clearly defined and communicated in a piece which is highly effective for an audience.

30-39 marks

Work in this range will demonstrate an appropriate treatment of the extract from the chosen play in terms of its form, genre and style as well as in terms of the development of the play as a whole.

Candidates will demonstrate considerable creativity in presenting a valid interpretation of the material, deploying the selected elements of stagecraft effectively and in a unified way to achieve integration of text, style and theatrical method resulting in a creditable production.

Candidates offering either performance or design skills will display good technical accomplishment which will be evidently consistent with the production needs of the extract and the group.

Dramatic intentions will be apparent and will be communicated in a piece which is reasonably effective for an audience.

20–29 marks

Work in this range will demonstrate an acceptable, if not entirely appropriate, treatment of the extract from the chosen play either in terms of its form, genre and style or in terms of the development of the play as a whole.

Candidates will demonstrate only limited creativity in presenting an acceptable interpretation of their material and the deployment of selected elements of stagecraft may lack full integration of text, style and theatrical method resulting in an uneven production which lacks invention.

Candidates offering either performance or design skills will display some technical competence but this is likely not to be entirely focused on the production needs of the extract or the group.

Dramatic intentions will not be adequately clear and although the work will be evidently secure, it will lack effectiveness for an audience.

10–19 marks

Work in this range is likely to demonstrate an inappropriate treatment of the extract from the chosen play either in terms of its form, genre and style or in terms of the development of the play as a whole.

Candidates' interpretation and presentation of their material may appear to be unconsidered, showing little or no creativity. The deployment of selected elements of stagecraft may appear haphazard or clumsy, creating a production which may seem lacklustre or appear to be under-rehearsed.

Candidates offering either performance or design skills will display limitations within their technical competence and their contribution to the production needs of the extract and the group may appear incongruous.

Dramatic intentions will be unclear and the work may be uneven or lack security which will be communicated to the audience.

0–9 marks

Work in this range will either demonstrate an entirely inappropriate treatment of the extract from the chosen play in terms of its form, genre and style or in terms of the development of the play as a whole, or, if it is appropriate, it will be very badly executed.

Candidates will not demonstrate any creativity in presenting their material, which may be interpreted obtusely, and will fail to deploy any of the selected elements of stagecraft adequately.

Candidates offering either performance or design skills will display scant technical competence and their contribution to the production needs of the extract and the group will appear to be unconsidered and probably unready for presentation.

Dramatic intentions will be impossible to discern and the work will appear unsuitable for an audience.

Further Marking Guidance for Specific Skills - Units 1 and 4

Acting

40-50 marks

Candidates perform an eminently appropriate interpretation of their role within the piece in terms of the group's dramatic aims and objectives and for Unit 4, the group understanding of the play, its genre and style, as well as the development of the play as a whole.

They will demonstrate a high level of creativity in presenting a sensitive and consistent interpretation of the role, deploying their vocal and physical skills in a completely coherent way.

They will exhibit complete command of vocal skills in their appropriate use of regional or national accent, pace, pitch, pause, projection, intonation, inflexion and rhythm. This will be matched by complete command of physical skills as they use body, facial expression, gesture and space to present a convincing embodiment of the chosen role, precisely attuned to the needs of the piece.

30-39 marks

Candidates perform an appropriate interpretation of their role within the piece in terms of the group's dramatic aims and objectives and for Unit 4, the group understanding of the play, its genre and style, as well as the development of the play as a whole.

They will demonstrate considerable creativity in presenting a valid interpretation of the role, deploying their vocal and physical skills in a unified way.

They will exhibit a secure command of vocal skills in their appropriate use of regional or national accent, pace, pitch, pause, projection, intonation, inflexion and rhythm. This will be matched by secure command of physical skills as they use body, facial expression, gesture and space to present a plausible rendering of the chosen role, evidently consistent with the needs of the piece.

20-29 marks

Candidates perform an acceptable, if not entirely appropriate, interpretation of their role within the piece in terms of the group's dramatic aims and objectives and for Unit 4, the group understanding of the play, its genre and style, and the development of the play as a whole.

They will demonstrate only limited creativity in presenting a rather uninventive interpretation of the role and application of vocal and physical skills may be uneven.

They may exhibit only partial command of either vocal skills or physical skills in their use of regional or national accent, pace, pitch, pause, projection, intonation, inflexion and rhythm or their use of body, facial expression, gesture and space to present a rendering of the chosen role, not entirely consistent with the needs of the piece.

10–19 marks

Candidates perform an inappropriate interpretation of their role within the piece in terms of the group's dramatic aims and objectives and for Unit 4, the group understanding of the play, its genre and style, and the development of the play as a whole.

They will demonstrate little or no creativity in presenting an, apparently, unconsidered interpretation of the role and application of vocal and physical skills will be generalised and ineffective. The role may appear to be under-rehearsed.

Inconsistencies in the use of regional or national accent, or ineffective use of pace, pitch, pause, projection, intonation, inflexion or rhythm coupled with some lack of competence in their use of body, facial expression, gesture and space will result in an unsatisfactory rendering of the chosen role, generally incongruous with the needs of the piece.

0–9 marks

Candidates perform either an entirely inappropriate interpretation of their role within the piece in terms of the group's dramatic aims and objectives and for Unit 4, the group understanding of the play, its genre and style, and the development of the play as a whole, or, if it is appropriate, it will be very badly executed.

They will demonstrate no creativity in presenting their interpretation of the role and application of vocal and physical skills will be inadequate.

Candidates' use of regional or national accent, pace, pitch, pause, projection, intonation, inflexion or rhythm will be weak. Candidates will also display a lack of competence in their use of body, facial expression, gesture and space which will result in a totally unsatisfactory rendering of the chosen role, which may be incoherent and appear unready for presentation.

Costume Design and
Construction

40–50 marks

Candidates present, through the constructed costume, an eminently appropriate interpretation of the character or role for whom the costume is designed. The design will demonstrate complete consonance with the group's dramatic aims and objectives and for Unit 4, the group understanding of the play as a whole, its genre and style and historical period.

Candidates will demonstrate a high level of creativity in presenting a highly effective costume which displays an inventive deployment of fabrics, colour, shape and texture, completely consistent with the production style of the piece.

Candidates will exhibit outstanding attention to detail in the construction/adaptation and selection of the costumes worn by all the performers in the piece, revealing a completely integrated approach to design.

They will exhibit complete command of a range of techniques in their construction of evidently durable and wearable costume, allowing for freedom of movement of the actors as demanded by the piece. The design will be precisely attuned to the needs of the piece in both practical and aesthetic terms.

30-39 marks

Candidates present, through the constructed costume, an appropriate interpretation of the character or role for whom the costume is designed. The design will demonstrate clear compatibility with the group's dramatic aims and objectives and for Unit 4, the group understanding of the play as a whole, its genre and style and historical period.

Candidates will demonstrate considerable creativity in presenting an effective costume which displays a thoughtful deployment of fabrics, colour, shape and texture, consistent with the production style of the piece.

Candidates will exhibit careful attention to detail in the construction/adaptation and selection of the costumes worn by all the performers in the piece, revealing a unified approach to design.

They will exhibit a secure command of several techniques in their construction of quite durable and wearable costume, allowing for freedom of movement of the actors as demanded by the piece. The design will be evidently consistent with the needs of the piece in both practical and aesthetic terms.

20-29 marks

Candidates present, through the constructed costume, an acceptable interpretation of the character or role for whom the costume is designed. The design will demonstrate some compatibility with the group's dramatic aims and objectives and for Unit 4, the group understanding of the play as a whole, its genre and style and historical period.

Candidates will demonstrate only limited creativity in presenting a rather uninventive costume which displays fairly unimaginative deployment of fabrics, colour, shape and texture, only generally consistent with the production style of the piece.

Candidates will exhibit some attention to detail in the construction/adaptation and selection of the costumes worn by all the performers in the piece, but the approach to design may lack coherence.

They will exhibit partial command of some techniques in their construction of costume which may appear to lack durability or may restrict the freedom of movement of the actors within the piece. The design may not be entirely consistent with the needs of the piece either in practical or aesthetic terms.

10-19 marks

Candidates present, through the constructed costume, an inappropriate interpretation of the character or role for whom the costume is designed. The design will appear incompatible with the group's dramatic aims and objectives and for Unit 4, the group understanding of the play as a whole, its genre or style or historical period.

Candidates will demonstrate little or no creativity in presenting an apparently unconsidered costume which displays fairly haphazard deployment of fabrics, colour, shape and texture, not generally consistent with the production style of the piece.

Candidates will exhibit scant attention to detail in the construction/adaptation and selection of the costumes worn by all the performers in the piece and the approach to design may appear chaotic.

They will reveal limitations of technique in their construction of costume which may appear to be carelessly made, or restrictive for the actors within the piece. The design may appear incongruous with the needs of the piece either in practical or aesthetic terms.

0–9 marks

Candidates present, through the constructed costume, an entirely inappropriate interpretation of the character or role for whom the costume is designed. The design will appear completely incompatible with the group’s dramatic aims and objectives and for Unit 4, the group understanding of the play as a whole, its genre or style or historical period.

Candidates will demonstrate no creativity, presenting an inadequate costume which displays an apparently random selection of fabrics, colour, shape and texture, resulting in a costume design at complete odds with the production style of the piece.

Candidates will exhibit negligible attention to detail in the construction/adaptation and selection of the costumes worn by all the performers in the piece, and the approach to design will be seriously flawed.

They will reveal a lack of competence in their construction of costume which will appear to be slipshod, insecure or totally inadequate for the actors within the piece. The design will fail to address the needs of the piece either in practical or aesthetic terms.

Design and Execution of
Stage Setting(s)

40–50 marks

Candidates present, through the stage setting(s), an eminently appropriate interpretation of the practical and artistic demands of the piece, demonstrating complete consonance with the group’s dramatic aims and objectives and for Unit 4, the group understanding of the play as a whole, its genre and style and historical period.

They will demonstrate a high level of creativity in presenting highly effective setting(s) which display an inventive deployment of space, scale, furnishings, texture, materials and colour, completely consistent with the production style of the piece and precisely focused upon the necessary traffic and atmosphere of the piece.

Candidates will exhibit outstanding attention to detail in the selection and construction of the setting(s), and choice of furnishings and properties which create the setting, revealing a completely integrated approach to design.

Candidates will exhibit complete command of a range of techniques in the construction and execution of an eminently practical setting, affording excellent opportunities for the actors. They will have given careful attention to the positioning of entrances and exits and the ease and effectiveness of scene change, where appropriate. The design will be precisely attuned to the needs of the piece in both practical and aesthetic terms.

30-39 marks

Candidates present, through the stage setting(s), an appropriate interpretation of the practical and artistic demands of the piece, demonstrating clear compatibility with the group's dramatic aims and objectives and for Unit 4, the group understanding of the play as a whole, its genre and style and historical period.

They will demonstrate considerable creativity in presenting effective setting(s) which display a thoughtful deployment of space, scale, furnishings, texture, materials and colour, in keeping with the production style of the piece and well focused upon the necessary traffic and atmosphere of the piece.

Candidates will exhibit careful attention to detail in the selection and construction of the setting(s), and choice of furnishings and properties which create the setting, revealing a unified approach to design.

Candidates will exhibit a secure command of several techniques in the construction and execution of a practical setting, affording good opportunities for the actors. They will have given careful attention to the positioning of entrances and exits and the ease and effectiveness of scene change, where appropriate. The design will be evidently consistent with the needs of the piece in both practical and aesthetic terms.

20-29 marks

Candidates present, through the stage setting(s), an acceptable interpretation of the practical and artistic demands of the piece. The design will demonstrate some compatibility with the group's dramatic aims and objectives and for Unit 4, the group understanding of the play as a whole, its genre and style and historical period.

Candidates will demonstrate limited creativity in presenting fairly unimaginative setting(s) which display a lack of inventiveness in the deployment of space, scale, furnishings, texture, materials and colour, only generally consistent with the production style of the piece yet reasonably focused upon the necessary traffic and atmosphere of the piece.

Candidates will exhibit some attention to detail in the selection and construction of the setting(s), and choice of furnishings and properties which create the setting, but the approach to design may lack coherence.

Candidates will exhibit partial command of some techniques in the construction and execution of a fairly practical setting, affording some opportunities for the actors. They will have given some attention to the positioning of entrances and exits and the ease and effectiveness of scene change, where appropriate. The design may not be entirely consistent with the needs of the piece either in practical or aesthetic terms.

10–19 marks

Candidates present, through the stage setting(s), an inappropriate interpretation of the practical and artistic demands of the piece. The design will appear incompatible with the group's dramatic aims and objectives and for Unit 4, the group understanding of the play as a whole, its genre and style or historical period.

Candidates will demonstrate little or no creativity in presenting setting(s) which display fairly haphazard deployment of space, scale, furnishings, texture, materials and colour, not generally consistent with the production style of the piece and not sufficiently focused upon the necessary traffic and atmosphere of the piece.

Candidates will exhibit scant attention to detail in the selection and construction of the setting(s), and choice of furnishings and properties which create the setting, and the approach to design may appear chaotic.

Candidates will reveal limitations of technique in the construction and execution of a fairly impractical setting, affording few opportunities for the actors. They will have given little attention to the positioning of entrances and exits or to the practicalities of scene changes. The design may appear incongruous with the needs of the piece in both practical and aesthetic terms.

0–9 marks

Candidates present, through the stage setting(s), an entirely inappropriate interpretation of the practical and artistic demands of the piece. The design will appear completely incompatible with the group's dramatic aims and objectives and for Unit 4, the group understanding of the play as a whole, its genre and style or historical period.

Candidates will demonstrate no creativity in presenting setting(s) which display a lack of understanding in the deployment of space, scale, furnishings, texture, materials and colour, resulting in a design at complete odds with the production style of the piece and totally inadequate for the necessary traffic and atmosphere of the piece.

Candidates will exhibit negligible attention to detail in the selection and construction of the setting(s), and choice of furnishings and properties which create the setting, and the approach to design will be seriously flawed.

Candidates will reveal a lack of competence in their construction and execution of a completely impractical setting, where the needs of the actor will be disregarded. They will demonstrate lack of care in the positioning of entrances and exits and the practicalities of scene change will be neglected. The design will fail to address the needs of the piece in both practical and aesthetic terms.

Mask Design and
Construction

40-50 marks

Candidates present, through the constructed masks, an eminently appropriate interpretation of the character or role for whom the masks are designed. The designs will demonstrate complete consonance with the group's dramatic aims and objectives and for Unit 4, the group understanding of the play as a whole, its genre and style and historical period.

Candidates will demonstrate a high level of creativity in presenting highly effective masks which display an inventive deployment of materials, colour, shaping and texture, completely consistent with the production style of the piece.

Candidates will exhibit outstanding attention to detail in the construction/supervision of the masks worn by all performers in the piece, revealing a completely integrated approach to design.

They will exhibit complete command of a range of techniques in their construction of evidently durable and wearable masks, allowing for freedom of movement of the actors, unimpeded vision, and clarity of speech as demanded by the piece. The design will be precisely attuned to the needs of the piece in both practical and aesthetic terms.

30-39 marks

Candidates present, through the constructed masks, an appropriate interpretation of the character or role for whom the masks are designed. The designs will demonstrate clear compatibility with the group's dramatic aims and objectives and for Unit 4, the group understanding of the play as a whole, its genre and style and historical period.

Candidates will demonstrate considerable creativity in presenting effective masks which display a thoughtful deployment of materials, colour, shaping and texture, consistent with the production style of the piece.

Candidates will exhibit careful attention to detail in the construction/supervision of the masks worn by all the performers in the piece, revealing a unified approach to design.

They will exhibit a secure command of several techniques in their construction of quite durable and wearable masks, allowing for freedom of movement of the actors, barely impeded vision, and allowing for reasonable clarity of speech as demanded by the piece. The design will be evidently consistent with the needs of the piece in both practical and aesthetic terms.

20-29 marks

Candidates present, through the constructed masks, an acceptable interpretation of the character or role for whom the masks are designed. The designs will demonstrate some compatibility with the group's dramatic aims and objectives and for Unit 4, the group understanding of the play as a whole, its genre and style and historical period.

Candidates will demonstrate only limited creativity in presenting masks which display fairly unimaginative deployment of materials, colour, shaping and texture, only generally consistent with the production style of the piece.

Candidates will exhibit some attention to detail in the construction/supervision of the masks worn by all the performers in the piece, but the approach to design may lack coherence.

They will exhibit partial command of some techniques in their construction of masks which may appear lacking in durability and which may not allow for complete freedom of movement of the actors; vision may be impaired by the masks which may also distort the actor's clarity of speech as demanded by the piece. The design may not be entirely consistent with the needs of the piece either in practical or aesthetic terms.

10-19 marks

Candidates present, through the constructed masks, an inappropriate interpretation of the character or role for whom the masks are designed. The designs will appear incompatible with the group's dramatic aims and objectives and for Unit 4, the group understanding of the play as a whole, its genre and style or historical period.

Candidates will demonstrate little or no creativity in presenting masks which display an apparently haphazard approach to the selection and deployment of materials, colour, shaping and texture, not generally consistent with the production style of the piece.

Candidates will exhibit scant attention to detail in the construction/supervision of the masks worn by all the performers in the piece, and the approach to design may appear chaotic.

They will reveal limitations of techniques in their construction of masks which may appear flimsy or which may restrict or hamper the movement of the actors whose vision may be impaired by the masks and whose speech may be unclear. The design may appear incongruous with the needs of the piece either in practical or aesthetic terms.

0-9 marks

Candidates present, through the constructed masks, an entirely inappropriate interpretation of the character or role for whom the masks are designed. The designs will appear completely incompatible with the group's dramatic aims and objectives and for Unit 4, the group understanding of the play as a whole, its genre and style or historical period.

Candidates will demonstrate no creativity in presenting masks which display an apparently random selection and deployment of materials, colour, shaping and texture, resulting in masks which appear at complete odds with the production style of the piece.

Candidates will exhibit negligible attention to detail in the construction/supervision of the masks worn by all the performers in the piece, and the approach to design will be seriously flawed.

They will reveal a lack of competence in their construction of masks which may appear crudely made or very fragile and which inhibit the movement of the actors whose vision and clarity of diction will be significantly impaired by the masks. The design will fail to address the needs of the piece both in practical or aesthetic terms.

Technical Elements: Lighting and/or Sound Design

40-50 marks

Candidates present, through the lighting and/or sound design, an eminently appropriate interpretation of the practical and artistic demands of the piece, demonstrating complete consonance with the group's dramatic aims and objectives and for Unit 4, the group understanding of the play as a whole, its form, genre, style, and atmosphere.

They will demonstrate a high level of creativity in presenting highly effective lighting states and/or sound effects/music which display an inventive deployment of lighting and/or sound design in terms of appropriate focuses, use of colour, gels, filters, and special effects, and/or appropriate sound qualities, levels, intensities and fade rhythms, and effective mood enhancement through sound or music, completely consistent with the production style of the piece and precisely focused upon the action and atmosphere of the piece.

Candidates will exhibit outstanding attention to detail in the selection and operation of lighting and/or sound equipment and accessories and will reveal a completely integrated approach to design.

Candidates will exhibit complete command of a range of techniques in the design and operation of the selected technical elements which will be precisely attuned to the needs of the piece in both practical and aesthetic terms.

30-39 marks

Candidates present, through the lighting and/or sound design, an appropriate interpretation of the practical and artistic demands of the piece, demonstrating clear compatibility with the group's dramatic aims and objectives and for Unit 4, the group understanding of the play as a whole, its form, genre, style, and atmosphere.

They will demonstrate considerable creativity in presenting effective lighting states and/or sound effects/music which display a thoughtful deployment of lighting and/or sound design in terms of appropriate focuses, use of colour, gels, filters and special effects, and/or appropriate sound qualities, levels, intensities and fade rhythms, and effective mood enhancement through sound or music, in keeping with the production style of the piece and well focused upon the action and atmosphere of the piece.

Candidates will exhibit careful attention to detail in the selection and operation of lighting and/or sound equipment and accessories and will reveal a unified approach to design.

Candidates will exhibit a secure command of a number of techniques in the design and operation of the selected technical elements which will be evidently consistent with the needs of the piece in both practical and aesthetic terms.

20–29 marks

Candidates present, through the lighting and/or sound design, an acceptable interpretation of the practical and artistic demands of the piece which demonstrates some compatibility with the group's dramatic aims and objectives and for Unit 4, the group understanding of the play as a whole, its form, genre, style, and atmosphere.

They will demonstrate limited creativity in presenting lighting states and/or sound effects/music which display a lack of inventiveness in the deployment of lighting and/or sound design in terms of appropriate focuses, use of colour, gels, filters, and special effects, and/or appropriate sound qualities, levels, intensities and fade rhythms, and effective mood enhancement through sound or music, only loosely in keeping with the production style of the piece yet reasonably focused upon the action and atmosphere of the piece.

Candidates will exhibit some attention to detail in the selection and operation of lighting and/or sound equipment and accessories, but the approach to design may lack coherence.

Candidates will exhibit partial command of some techniques in the design and operation of the selected technical elements, although the design may not be entirely consistent with the needs of the piece either in practical and aesthetic terms.

10–19 marks

Candidates present, through the lighting and/or sound design, an inappropriate interpretation of the practical and artistic demands of the piece. The design will appear ineffective or incompatible with the group's dramatic aims and objectives and for Unit 4, the group understanding of the play as a whole, its form, genre, style or atmosphere.

Candidates will demonstrate little or no creativity in presenting lighting states and/or sound effects/music which display a fairly haphazard approach to the deployment of lighting and/or sound design in terms of appropriate focuses, use of colour, gels, filters, and special effects, or appropriate sound qualities, levels, intensities and fade rhythms, and effective mood enhancement through sound or music, not generally in keeping with the production style of the piece nor sufficiently focused upon the action and atmosphere of the piece.

Candidates will exhibit scant attention to detail in the selection and operation of lighting and/or sound equipment and accessories, and the approach to design may appear chaotic.

Candidates will reveal limitations of technique in the design and operation of the selected technical elements, and the design may appear incongruous with the needs of the piece either in practical and aesthetic terms.

0–9 marks

Candidates present, through the lighting and/or sound design, an entirely inappropriate interpretation of the practical and artistic demands of the piece. The design will appear completely ineffective or totally incompatible with the group's dramatic aims and objectives and for Unit 4, the group understanding of the play as a whole, its form, genre, style, or atmosphere.

Candidates will demonstrate no creativity in presenting lighting states and/or sound effects/music which display a lack of understanding in the deployment of lighting and/or sound design in terms of appropriate focuses, use of colour, gels, filters, and special effects, or appropriate sound qualities, levels, intensities and fade rhythms, and effective mood enhancement through sound or music, resulting in a design at complete odds with the production style of the piece nor adequate in terms of the action and atmosphere of the piece.

Candidates will exhibit negligible attention to detail in the selection and operation of lighting and/or sound equipment and accessories, and the approach to design will be seriously flawed.

Candidates will reveal a lack of competence in the design and operation of the selected technical elements, and the design will fail to address the needs of the piece either in practical or aesthetic terms.

20.3 Evidence to Support the Award of Marks

Teachers should keep records of their assessments during the course, in a form which facilitates the complete and accurate submission of the final assessments at the end of the course.

When the assessments are complete, the marks awarded must be entered on the Candidate Record Forms, with supporting information given in the spaces provided. There are three different forms at each level, as follows:

1. Group Assessment Form for recording the mark band for each group's presentation;
2. Individual Candidate Assessment Form for recording each candidate's marks for the portfolio, other preparatory work and the presentation;
3. Summary Assessment Form for recording the total marks for each unit for all candidates entered.

21

Supervision and Authentication

21.1 Supervision of Candidates' Work

Candidates' work for assessment must be undertaken under conditions which allow the teacher to supervise the work and enable the work to be authenticated. If it is necessary for some assessed work to be done outside the centre, sufficient work must take place under direct supervision to allow the teacher to authenticate each candidate's whole work with confidence.

21.2 Guidance by the Teacher

The work assessed must be solely that of the candidate concerned. Any assistance given to an individual candidate which is beyond that given to the class as a whole must be recorded on the Candidate Record Form.

The extent of permissible guidance by the teacher is specified for the practical units in Section 18.

21.3 Unfair Practice

At the start of the course, the supervising teacher is responsible for

informing candidates of the AQA Regulations concerning malpractice. Candidates must not take part in any unfair practice in the preparation of work to be submitted for assessment, and must understand that to present material copied directly from books or other sources without acknowledgement will be regarded as deliberate deception. Centres must report suspected malpractice to AQA. The penalties for malpractice are set out in the AQA Regulations.

21.4 Authentication of Candidates' Work

Both the candidate and the teacher are required to sign declarations confirming that the work submitted for assessment is the candidate's own. The teacher declares that the work was conducted under the specified conditions, and records details of any additional assistance.

22

Standardisation

22.1 Standardising Meetings

There is prior standardising of teachers' marking, by means of a combination of area meetings and video exemplar material.

Annual standardising meetings will usually be held in the autumn term. Centres entering candidates for the first time must send a representative to the meetings. Attendance is also mandatory in the following cases:

- where there has been a serious misinterpretation of the specification requirements;
- where the practical work presented by a centre has been inappropriate;
- where a significant adjustment has been made to a centre's marks in the previous year's examination

Otherwise attendance is at the discretion of centres. At these meetings support will be provided for centres in the presentation of appropriate practical work and in assessment procedures.

22.2 Internal Standardisation of Marking

The centre is required to standardise the assessments across different teachers and teaching groups to ensure that all candidates at the centre have been judged against the same standards. If two or more teachers are involved in marking a unit, one teacher must be designated as responsible for internal standardisation. Common pieces of work must be marked on a trial basis and differences between assessments discussed at a training session in which all teachers involved must participate. The teacher responsible for standardising the marking must ensure that the training includes the use of reference and archive materials such as work from a previous year or examples provided by AQA. The centre is required to send to the moderator the Centre Declaration Sheet, duly signed, to confirm that the marking of centre-assessed work at the centre has been standardised.

23

Administrative Procedures

23.1 Recording Assessments

The candidates' work must be marked according to the assessment criteria set out in Section 20.2. The marks and supporting information must be recorded in accordance with the instructions in Section 20.3.

23.2 Submitting Marks and Sample Work for Moderation

The total component mark for each candidate must be submitted to AQA on the mark sheets provided or by Electronic Data Interchange (EDI) by 31st May.

The Candidate Record Forms for **all** candidates must be submitted to the moderator. These sheets are not returned to centres. The Summary Assessment Sheets, which list the total component marks for all candidates, are printed three-part self-carbonising. The top two copies of the completed Summary Assessment Sheets, together with the Candidate Record Forms for all candidates, are either to be handed to the moderator, or sent to the moderator no later than **three weeks** after the date of the examination at which the moderator was present. The third copy of the Summary Assessment Sheet is to be retained by the centre.

23.3 Factors Affecting Individual Candidates

Teachers should be able to accommodate the occasional absence of candidates by ensuring that the opportunity is given for them to make up missed work.

Special consideration should be requested for candidates whose work has been affected by illness or other exceptional circumstances. Information about the procedure is issued separately.

If work is lost, AQA should be notified immediately of the date of the loss, how it occurred, and who was responsible for the loss. AQA will advise on the procedures to be followed in such cases.

Where special help which goes beyond normal learning support is given, AQA must be informed so that such help can be taken into account when assessment and moderation take place.

Candidates who move from one centre to another during the course sometimes present a problem for a scheme of internal assessment. Possible courses of action depend on the stage at which the move takes place. If the move occurs early in the course the new centre should take responsibility for assessment. If it occurs late in the course it may be possible to accept the assessments made at the previous centre. Centres should contact AQA at the earliest possible stage for advice about appropriate arrangements in individual cases.

23.4 Retaining Evidence

Centres are advised to make video/DVD recordings of all practical examinations. This is of assistance to AQA in collecting material for grade awarding/archive purposes, but is essential for centres if they should wish to make an enquiry about results on a practical unit.

The standard Enquiry about Results service (re-moderation) is available for the practical units provided that the centre has a video or DVD recording of the candidates' examination performances. The video or DVD recording must be of the actual examination performances and must include all candidates in the moderation sample. The performances must be recorded using a fixed camera which enables the whole presentation to be seen. Video cassettes must be of standard VHS format.

23.5 Allocation of Moderators

Moderators are allocated during the first half of the autumn term in the year preceding the date of the practical examinations. Allocations are based on centres' estimated numbers notified in June/July, or on any separate notification of intended entry sent to AQA subsequently.

Assessments of the practical units must be completed during the period of 1st February – 31st May. The moderator contacts the centre during the autumn and makes arrangements for a mutually convenient date for the moderation visit.

Up until 31st December, changes of date are permissible by agreement between centre and moderator, but thereafter, the date is to be regarded as a set examination date and changes, in particular postponements, will not be accepted unless there are very exceptional circumstances.

24.1 Moderation Procedures

Moderation visits will be arranged for Unit 4 and the new AS practical unit (DRAM2). There will, normally, be a separate moderation visit for DRA4 and DRAM2. A single moderation visit for DRA4 and DRAM2 will be arranged if the total entries across the two units combined is 10 candidates or fewer, or, for centres with larger entries, if the centre prefers to timetable the presentations for the two units during the same session.

Moderation for Unit 1 will be postal moderation of DVD/video recordings of the practical examinations.

The moderator assesses a sample of candidates from each centre with the teacher, with minimum samples as stated below. During these assessments the moderator discusses with the teacher the standards set by AQA for the practical unit. The moderation discussion is approximately 10-15 minutes for each presentation sampled. The moderator assesses further sample candidates with the teacher as necessary until he/she is satisfied that the teacher's assessments are in line with the national standards for this examination. If necessary, all candidates from the centre are also assessed by the moderator.

After the moderation visit, the teacher assesses the presentations of any candidates not included in the moderation sample. These assessments must be completed within three weeks of the date of the moderation visit.

For each unit, the minimum sample of presentations is **two** groups; if there is only one group, all candidates are also assessed by the moderator. The two groups are selected by the teacher according to the following criteria:

- a. the piece expected to gain, on average, the highest total marks;
- b. the piece expected to gain, on average, the lowest total marks.

This selection should also cover the complete range of skills being offered within the centre. The sample should be increased as necessary in order to cover the complete range.

Since the moderator will have seen the groups expected to gain the highest and the lowest marks, he/she will expect assessments of candidates undertaken after the visit to fall within that mark range.

If a centre has any candidates who are awarded marks outside that mark range, further details of these assessments, giving full explanation of the reasons, must be sent in writing to the moderator when the Candidate Record Forms are forwarded.

The moderator also assesses a sample of selected portfolios at the beginning of the visit. The minimum sample of portfolios is **three**, for **each** group of candidates whose presentations are to be assessed by the moderator. The sample of three portfolios must include the

highest mark, lowest mark other than zero, and a mark in the middle of the intervening range. This sample should be added to as necessary in order to cover the complete range of skills within the centre.

Approximately 20 minutes per portfolio should be allocated in the programme for the moderation of sample portfolios.

Portfolios for candidates not included in the minimum sample should also be available for the visit, should any further samples be required by the moderator.

Moderators are accompanied by a Team Leader on one of their visits to a centre. If a Team Leader is to be present, adjustments will need to be made to the programme to allow a further 10-15 minutes for private discussion between moderator and Team Leader **after** each presentation and **before** the discussion with the teacher.

24.2 Post-Moderation Procedures

On publication of the GCE results, the centre is supplied with details of the final marks for the practical units.

Some candidates' portfolios may be retained by AQA for archive purposes.

Awarding and Reporting

25

Grading, Shelf-Life and Re-Sits

25.1 Qualification Titles	<p>The qualifications based on these specifications have the following titles:</p> <p>AQA Advanced Subsidiary GCE in Drama and Theatre Studies AQA Advanced Level GCE in Drama and Theatre Studies</p>
25.2 Grading System	<p>Both the AS and the full A Level qualifications will be graded on a five-grade scale: A, B, C, D and E. Candidates who fail to reach the minimum standard for grade E will be recorded as U (unclassified) and will not receive a qualification certificate.</p> <p>Individual assessment unit results will be certificated.</p>
25.3 Shelf-Life of Unit Results	<p>The shelf-life of individual unit results, prior to the award of the qualification, is limited only by the shelf-life of the specification.</p>
25.4 Assessment Unit Re-Sits	<p>Each assessment unit may be re-taken an unlimited number of times within the shelf-life of the specification. The best result will count towards the final award.</p> <p>Candidates who wish to repeat an award must enter for at least one of the contributing units and also enter for certification (cash-in). There is no facility to decline an award once it has been issued.</p> <p>Candidates may carry forward the mark(s) for the practical unit(s).</p>
25.5 Minimum Requirements	<p>Candidates will be graded on the basis of work submitted for the award of the qualification.</p>
25.6 Awarding and Reporting	<p>This specification complies with the grading, awarding and certification requirements of the current <i>GCSE, GCE, GNVQ and AEA Code of Practice April 2007</i>, and will be revised in the light of any subsequent changes for future years.</p>

Appendices

A

Grade Descriptions

The following grade descriptions indicate the level of attainment characteristic of the given grade at A Level. They give a general indication of the required learning outcomes at each specific grade. The descriptions should be interpreted in relation to the content outlined in the specification; they are not designed to define that content.

The grade awarded will depend in practice upon the extent to which the candidate has met the Assessment Objectives (as in Section 6) overall. Shortcomings in some aspects of the examination may be balanced by better performances in others.

Grade A Candidates demonstrate a high level of disciplined and creative co-operation to devise and perform drama and to present an effective interpretation of a play text, which, drawing inspiration from their experience of drama and theatre studies, fulfils clear dramatic intentions for an audience. In both their own practice and in relation to a wide range of texts studied and of productions seen, they demonstrate a comprehensive and detailed knowledge and understanding of the staging and production processes which result in effective interpretation of drama for an audience and of theatrical concepts and dramatic forms.

Where appropriate, in their discussion of plays, they reflect analytically upon the significance for performance of social and cultural contexts, genres and styles. In discussing texts and productions seen, they demonstrate thorough and perceptive analysis and evaluation, depth of understanding, independence of approach and a high level of practical insight.

Through the study and application of the theories and practice of selected theatre practitioners, they demonstrate their ability to synthesise and to understand the synthesis of dramatic material with theatrical method and to evaluate a variety of approaches to theatre. This ability will also be clearly manifested in their objective assessment of their own theatrical practice and in their appreciation of productions seen.

Through the interpretation of an extract from an unseen play, they demonstrate highly inventive strategies for its theatrical realisation making frequent apposite references to their wider experience of drama and theatre to make explicit connections between a theoretical understanding of theatrical processes and their realisation in performance.

Their material is well-organised and presented, making effective use of textual evidence and practical examples in support of arguments. Written expression is fluent, well-structured, accurate and precise, and shows confident grasp of appropriate terminology.

Grade C Candidates demonstrate a competent level of disciplined and creative co-operation to devise and perform drama and to present an interpretation of a play text, which, drawing inspiration from their experience of drama and theatre studies, fulfils fairly clear dramatic intentions for an audience. In both their own practice and in response to a wide range of texts studied and of productions seen, they demonstrate a sound knowledge and understanding of the staging and production processes which result in effective interpretation of drama for an audience. They demonstrate familiarity with some theatrical concepts and dramatic forms.

Where appropriate, in their discussion of plays, they reflect upon the significance for performance of social and cultural contexts, genres and styles. In discussing texts and productions seen, they demonstrate sound analysis and evaluation, some depth of understanding and a competent level of practical insight.

Through the study and application of the theories and practice of selected theatre practitioners, they demonstrate their ability to make connections and to understand the process of connecting dramatic material with theatrical method and to evaluate a variety of approaches to theatre. This ability will also be manifested in their assessment of their own theatrical practice and in their appreciation of productions seen.

Through the interpretation of an extract from an unseen play, they demonstrate quite imaginative strategies for its theatrical realisation making pertinent references to their wider experience of drama and theatre to make purposeful connections between a theoretical understanding of theatrical processes and their realisation in performance.

Their material is clearly organised and presented, and it incorporates some relevant textual evidence and practical examples. Written expression is accurate and clear and shows a secure use of appropriate terminology.

Grade E Candidates demonstrate some disciplined and creative co-operation to devise and perform drama and to present an interpretation of a play text, which, while drawing inspiration from their experience of drama and theatre studies, lacks clarity of intention, and effectiveness for an audience. In both their own practice and in response to a wide range of texts studied and of productions seen, they demonstrate some knowledge and understanding of the staging and production processes which result in effective interpretation of drama for an audience. They occasionally refer appropriately to some theatrical concepts and dramatic forms.

Where appropriate, in their discussion of plays, they mention the social and cultural contexts, genres and styles but may not engage with the significance for performance. In discussing texts and productions seen, they demonstrate some knowledge and understanding but only limited analysis and evaluation, and a lack of practical insight.

Through the study and application of the theories and practice of selected theatre practitioners, they demonstrate some ability to recognise connections, but understanding of the process of connecting dramatic material with theatrical method is limited and evaluation of different approaches to theatre is weak. Their assessment of their own theatrical practice and in their appreciation of productions seen will be correspondingly limited.

Through the interpretation of an extract from an unseen play, they demonstrate fairly predictable strategies for its theatrical realisation including loosely related examples from their wider experience of drama and theatre which make occasional connections between a theoretical understanding of theatrical processes and their realisation in performance.

Their written work is generally accurate in conveying statements and opinions, sometimes supported by references to text and to practical examples, and shows the use of some terminology appropriate to the subject.

B

Candidate Record Forms

Candidate Record Forms are available on the AQA website in the Administration area. They can be accessed via the following link http://www.aqa.org.uk/admin/p_course.php

C

Overlaps with other Qualifications

GCE Performance Studies

The Drama content included within the multi-disciplinary approach overlaps with that in the Drama and Theatre Studies specification.

GCE AS/A2 Applied Applied Performing Arts

There are some skills and/or subject content in Applied Performing Arts which overlap with that of the practical units of the Drama and Theatre Studies specification.

Other Level 3 Qualifications

There are no other Level 3 qualifications for which there is any significant overlap with the Drama and Theatre Studies specification.

D

Rationale for Access to Annotated Texts and to Personal Notes on Theatre Productions Seen

Requirements

Annotated Texts (Units 2 and 5)

- Texts must contain only underlining or highlighting of particular aspects of the text, with brief marginal notes: two or three words for the purpose of location or identification of information.
- Any further notes, either through more extensive annotation or through additional notes on the flyleaf, on introductions to the copy or in any other part of the text, are prohibited.
- Specific editions for use in the examination room are not normally prescribed (See c. below).

Rationale for Access to Annotated Texts

- a. It is a natural part of the practical process of preparing a role for performance to highlight key points of the text, indicating intended emphases in delivery. Similarly, for design ideas, it is essential to highlight, as part of the working process, indicators in the text which are a prerequisite to developing personal design ideas.
- b. Access to all lines of text and stage directions is essential to allow candidates to give the precise detail needed to realise a role in performance or justify design ideas. Precision in practical analysis is required, for example, in discussing delivery, movement, facial expression; memorised quotations will not provide sufficient textual evidence and would encourage generalisation and digression into literary accounts of theme or character.

In both Units 2 and 5, candidates are required to demonstrate knowledge and understanding of the play as a whole. All discussion of performance realisation must be supported by detailed reference to particular moments in the text. Candidates cannot meet the requirement for detailed practical analysis without reference to the text.

- c. Specific editions are not normally prescribed because the material included in introductory commentaries is not relevant to the questions asked which require a practical address on the play. The material included in introductions is only a basic prerequisite to the knowledge, understanding and skills actually being assessed, and in itself would gain little credit. The focus of questions is on interpretation and realisation for performance, requiring detailed reference to the text itself (as opposed to derivative material), candidates' own ideas, and their justification for their ideas.

The exception to the norm of not prescribing specific editions is for 'Playhouse Creatures' set for Unit 2. There are major variations between different editions and it is essential to use only the edition published by Samuel French Ltd – ISBN 0-573-13007-8.

Requirements

Personal Notes on Theatre Productions seen (Unit 3, Section A)

- The personal notes on theatre productions seen are intended to cover details of the areas of presentation listed in the specification content, in order to avoid the need for memorisation and regurgitation of factual details. The notes on each production must not exceed two sides of A4, and must be in note form, not continuous prose, nor must they be in essay or theatre review form.
- The notes must be the candidate's *personal* notes. Any printed material (e.g. programmes), teacher's notes, or notes marked or annotated by teachers are prohibited.
- The notes may be hand-written or word-processed.
- Unit 3 is split into two separate papers (DRA3/A and DRA3/B). The personal notes used for DRA3/A must be collected in before the papers for DRA3/B are issued.
- Candidate declaration sheets will be provided in which candidates sign a statement that the personal notes taken into the examination room conform with all the above requirements. The candidate declaration sheets will be packed in the same envelope as the question papers for issue to candidates at the start of the examination.
- At the end of the examination, candidates are required to attach their personal notes and the candidate declaration sheet to the back of their answer books, in order to be sent to the examiner with the scripts.
- The personal notes will not be returned to centres and therefore need to be photocopied if required in the future.

Rationale for Access to Personal Notes on Theatre Productions Seen

- a. Reliance entirely on memory is artificial to the normal process of preparing a review of a theatre production seen.
- b. As preparation for the examination, candidates are required to see a wide range of theatre productions during their course, which may span a period of one or two years. It is not feasible to memorise details of all productions seen over this span of time, and to do so would be to give emphasis to factual recall at the expense of the skills actually being assessed.
- c. Credit is not given for accounts of descriptive detail, but for *how* the detail is used in support of points made to address the focus of the specific question asked.