



GCE

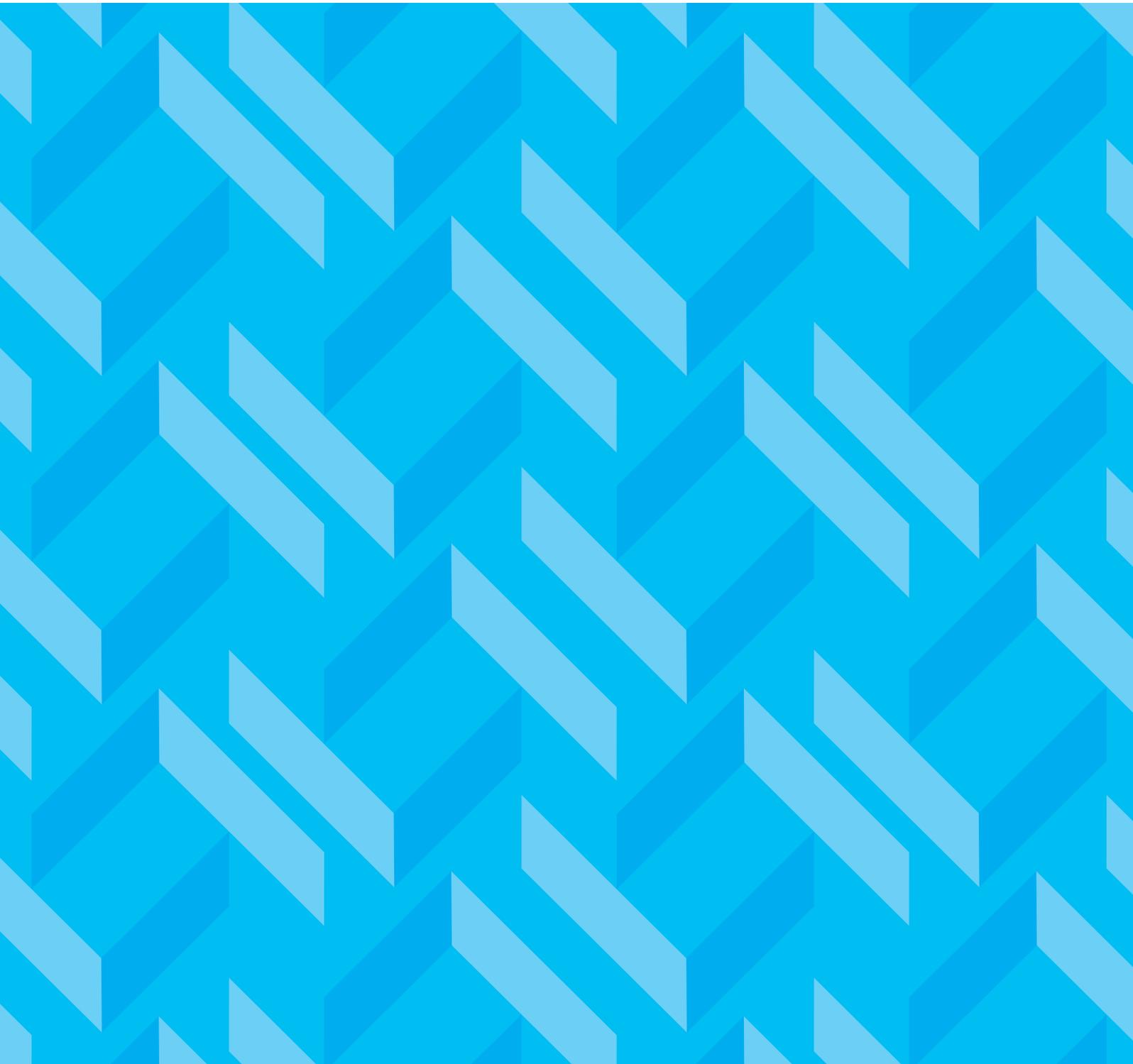
Examinations from 2009

First AS Award: Summer 2009

First A Level Award: Summer 2010

Drama &

Theatre Studies



Contents

WJEC AS GCE in Drama and Theatre Studies WJEC A Level GCE in Drama and Theatre Studies

First AS Award - Summer 2009
First A level Award - Summer 2010



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GCE Drama and Theatre Studies

Subject/Option Entry Codes	
<i>Advanced Subsidiary (AS) "Cash in" entry</i>	2121
<i>A Level (A)"Cash in" entry</i>	3121
DA1 : Performance Workshop	1121
DA2 : Text in Performance	1122
DA3 : Performance on a set theme	1123
DA4 : Text in context	1124

When making entries, the following option codes should be entered after the four digit unit or cash-in code to indicate English medium or Welsh medium entries:

English medium 01
Welsh medium W1

Availability of Assessment Units				
Unit	January 2009	June 2009	January 2010 & each subsequent year	June 2010 & each subsequent year
DA1		✓*		✓*
DA2	✓	✓	✓	✓
DA3				✓+
DA4			✓	✓

*Assessed November - May.

+Assessed in March/April

Qualification Accreditation Numbers

Advanced Subsidiary: 500/3019/X

Advanced: 500/2638/0

SUMMARY OF ASSESSMENT

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

AS (2 units)

DA1 20% Practical performance 100 marks (80 UMS)
Unit title: Performance workshop. For this unit candidates will either act in a group or contribute their chosen technical production skill to a performance from a set text and a devised piece. They will work on the ideas of two practitioners. The unit is internally marked and externally moderated.
DA2 30% Written paper (2 hour paper) 120 marks (120 UMS) Open text exam
Unit Title: Text in Performance Candidates will answer three questions: <ul style="list-style-type: none"> • One pre-1900 text from a prescribed list. • One post-1900 text from a prescribed list. • Live theatre review. The unit is externally marked.

A LEVEL (the above plus a further 2 units)

DA3 30% Practical performance 150 marks (120 UMS)
Unit Title: Performance on a set theme Candidates will be expected to work in response to a theme set by WJEC and prepare two performances. In each case candidates will either act or demonstrate a technical production skill with a group of performers. The performance will include: <ul style="list-style-type: none"> • scenes / extracts from a published text • a piece devised by the group. An evaluation of performance work for both pieces will be required. The unit is externally marked.
DA4 20% Written paper (2½ hour paper) 80 marks (80 UMS)
Unit Title: Text in Context <ol style="list-style-type: none"> 1. Two set texts from a prescribed list: one pre-1900 and one post 1900. This is an 'open text' examination – candidates will be asked to discuss the play as a whole, including the following aspects: <ul style="list-style-type: none"> • theatrical context • performance history • theatrical challenges of text in terms of acting • theatrical challenges in terms of production skills • personal reaction to the text 2. Directorial analysis of an unseen text. There will be four sections to the paper: <ul style="list-style-type: none"> • ground plan • design/costume • lighting/sound • movement The unit is externally marked.

DRAMA AND THEATRE STUDIES

1

INTRODUCTION

1.1 Criteria for AS and A Level GCE

This specification has been designed to meet the general criteria for GCE Advanced Subsidiary (AS) and A level (A) and the subject criteria for AS/A *Drama* as issued by the regulators [June 2006]. The qualifications will comply with the grading, awarding and certification requirements of the Code of Practice for 'general' qualifications (including GCE).

The AS qualification will be reported on a five-grade scale of A, B, C, D, E. The A level qualification will be reported on a six-grade scale of A*, A, B, C, D, E. The award of A* at A level will provide recognition of the additional demands presented by the A2 units in term of 'stretch and challenge' and 'synoptic' requirements. Candidates who fail to reach the minimum standard for grade E are recorded as U (unclassified), and do not receive a certificate. The level of demand of the AS examination is that expected of candidates half way through a full A level course.

The AS assessment units will have equal weighting with the second half of the qualification (A2) when these are aggregated to produce the A level award. AS consists of two assessment units, referred to in this specification as DA1 and DA2. A2 also consists of two units and these are referred to as DA3 and DA4.

Assessment units may be retaken prior to certification for the AS or A level qualifications, in which case the better result will be used for the qualification award. Individual assessment unit results, prior to certification for a qualification, have a shelf-life limited only by the shelf-life of the specification.

The specification and assessment materials are available in English and Welsh.

1.2 Prior learning

No prior learning and experience in Drama is required. However, the specification is designed to allow candidates to progress and build on subject knowledge and skills previously experienced in Key Stage 3 Drama/ Drama GCSE/ BTEC Level 1. The course will enable candidates to further develop their ability to reflect on and evaluate their own work and the influence of playwrights/ practitioners. Their knowledge, understanding and skills will be enhanced by practical and theoretical components in research and performance.

1.3 Progression

The four part structure of this specification (2 units for AS, and an additional 2 for the full Advanced) allows for both staged and end-of-course assessment and thus allows candidates to defer decisions about progression from AS to the full A level qualification.

This specification provides a suitable foundation for the study of *Drama* or a related area through a range of higher education courses (e.g. a degree course in university, a practical training in drama/ stage school) or direct entry into employment. In addition, the specification provides a coherent, satisfying and worthwhile course of study for candidates who do not progress to further study in this subject.

1.4 Rationale

This specification seeks to emphasise the unique qualities of the subject of Drama and Theatre Studies. There are close links with English, Music and Welsh at both GCSE and AS GCE/A2 GCE.

The specification provides a balance between the practical and the theoretical aspects of the subject. Candidates will read, analyse and act from recognised texts. They will also have the opportunity to develop their own work through improvisation and other theatrical techniques. Candidates are given the opportunity to develop both acting and technical production skills.

The coursework unit will be internally assessed and externally moderated against grade descriptors. Externally examined written papers will be marked against grade descriptions.

At AS level candidates will act or design for an extract from a set text. Candidates will create a devised piece based on the set text. Candidates will also study the work of two recognised practitioners.

Candidates will study two texts and their theatrical and social context. They will also discuss a production or productions they have seen during the course.

At A2 level, candidates will respond practically to a set theme choosing extracts from a published text and a devised piece and evaluating performance. This unit will be synoptic.

Candidates will study two texts (one pre 20th century). They will study the text from the standpoint of a director, actor and as a member of the audience. Candidates will refer to their own acting and any performances that they have seen. Candidates will also analyse an unseen text preparing a prompt copy containing design, lighting, sound and movement ideas. This unit is synoptic.

Candidates will study five texts over the two years. These should reflect a range of periods, styles and genres, giving candidates the opportunity to extend their knowledge and understanding of theatrical styles.

1.5 The Wider Curriculum

Drama is a subject that by its nature requires candidates to consider individual, moral, ethical, social, cultural and contemporary issues. The specification provides a framework for exploration of such issues and includes specific content through which individual courses may address these issues. For example, the practical performance units (DA1 and DA3) provide opportunities for exploration of moral and social issues, while the set texts studied for the written papers (DA2 and DA4) reflect a range of cultural contexts. In particular, the group devised performance in DA1 should encourage both engagement with and reflection on moral, social and cultural issues.

1.6 Prohibited combinations and overlap

Every specification is assigned a national classification code indicating the subject area to which it belongs. Centres should be aware that candidates who enter for more than one GCE qualification with the same classification code will only have one grade (the highest) counted for the purpose of the School and College Performance Tables. The classification code for this specification is 5210.

This specification does not overlap significantly with any other offered by WJEC.

1.7 Equality and Fair Assessment

AS/A levels often require assessment of a broad range of competences. This is because they are general qualifications and, as such, prepare candidates for a wide range of occupations and higher level courses.

The revised AS/A level qualification and subject criteria were reviewed to identify whether any of the competences required by the subject presented a potential barrier to any disabled candidates. If this was the case, the situation was reviewed again to ensure that such competences were included only where essential to the subject. The findings of this process were discussed with disability groups and with disabled people.

In *GCE Drama & Theatre Studies* any candidates who have difficulty in working as part of a group may have difficulty with the practical units. Candidates who are visually impaired, hearing impaired and have speech difficulties may find this qualification difficult to access fully.

Reasonable adjustments are made for disabled candidates in order to enable them to access the assessments. For this reason, very few candidates will have a complete barrier to any part of the assessment. Information on reasonable adjustments is found in the Joint Council for Qualifications document *Regulations and Guidance Relating to Candidates who are eligible for Adjustments in Examinations*. This document is available on the JCQ website (www.jcq.org.uk).

Candidates who are still unable to access a significant part of the assessment, even after exploring all possibilities through reasonable adjustments, may still be able to receive an award. They would be given a grade on the parts of the assessment they have taken and there would be an indication on their certificate that not all of the competences have been addressed. This will be kept under review and may be amended in future.

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AIMS

The aims below are relevant to both AS and A level candidates;

The specification aims to:

- Develop candidates' interest and enjoyment in drama and theatre both as a performer and an informed member of an audience
- Foster an enthusiasm for and a critical appreciation of the subject
- Develop an understanding and appreciation of the significance of social, cultural and historical influences on the development of drama and theatre
- Give candidates a range of opportunities to develop a variety of dramatic and theatrical skills
- Integrate theory and practice through their understanding of critical concepts and the discriminating use of terminology skills

Both AS and A level candidates should develop:

- The ability to form judgements about live theatre on their understanding of drama and theatre
- The ability to use subject-specific terminology in a range of contexts
- Performance and / or production skills appropriate to the creation and realisation of drama and theatre
- The ability to work creatively and collaboratively to achieve shared dramatic intentions
- The ability to respond to plays imaginatively conveying ideas clearly and coherently

In addition A2 candidates should develop:

- A more advanced level of performance and /or production skills
- The ability to think independently, make judgements and refine their work in the light of research
- The ability to analyse the ways in which different performance and production elements are brought together to create theatre

Knowledge and Understanding

Both AS and A level candidates will demonstrate a knowledge and understanding of:

- How performers, designers and directors communicate meaning to an audience
- Theatre practice through their own engagement with the medium as both practised and informed audience member
- The appropriate vocabulary and specialist terminology for the subject

AS candidates will demonstrate knowledge and understanding of:

- How style, form, dramatic structure and characterisation can be interpreted and realised in performance and how plays relate to their historical, social and cultural context
- The work of two practitioners and their contribution to theatre practice

A level candidates will demonstrate a knowledge and understanding of:

- The connections between theory and practice demonstrated through a range of forms, genres and performance styles
- The directorial overview required in the interpretation and realisation of a theatrical performance
- How relevant research supports practical work

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ASSESSMENT OBJECTIVES

Candidates must meet the following assessment objectives in the context of the content detailed in Section 4 of the specification:

		A level
AO1	Demonstrate the application of performance and/or production skills through the realisation of drama and theatre	40%
AO2	Demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology	20%
AO3	Interpret plays from different periods and genres	20%
AO4	Make critical and evaluative judgements of live theatre	20%

Weightings

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

Unit Weighting	%	AO1%	AO2%	AO3%	AO4%
DA1	20	(40) 20			
DA2	30		(20) 10	(20) 10	(20) 10
DA3	30	20			10
DA4	20		10	10	
Total	100	40	20	20	20

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SPECIFICATION CONTENT

AS

DA1 20% Practical performance **100 marks** (80 UMS)

Candidates in this unit are required to either:

- act
- or
- use technical production skills.

The unit is internally marked and externally moderated.

All centres are required to record the performances and send a copy of the VHS tape or DVD to the board. Visits will be made to a sample of centres.

For this unit candidates will either act in a group or contribute their chosen technical production skill to a performance from a set text and a devised piece. Where more than one candidate in a group is offering technical skills, each candidate must demonstrate a different skill. They will work on incorporating the ideas of two practitioners.

The acting group should be between 2 and 5 candidates. The **total** performance time for the set text and devised piece **together** should follow the time formula of up to 10 minutes per candidate, 5 minutes per piece.

Practitioners

Candidates will choose two practitioners to study in their workshop. They will then apply that practitioner's ideas and theories to their text and devised pieces. One practitioner should be applied to the chosen text the other to the devised piece.

The practitioners are:

- Stanislavsky
- Brecht
- Craig
- Artaud
- Brook
- Berkoff
- Boal

Acting

Candidates will be assessed on their ability to interpret a character from a text. This will be related to the group's objectives. There will be five assessed skills:

- Identification with character
- Use of voice, speech and sound
- Movement, gesture, use of body in space and physical relationships
- Listening and responding, interacting with others
- Power to engage and hold an audience and understanding of practitioners

The devised piece should be based on the set text in some way. Candidates will create a performance through improvisation and other theatrical techniques. There should not be a reliance on monologues.

Technical Production Skills

Candidates can offer one of the following skills:

- Stage design
- Lighting
- Sound
- Costume /make-up

There can be no more than 2 technical candidates per group each presenting a different skill.

The technical production candidates will be assessed under the following headings:

Stage Design

- Interpretation
- Relevance
- Décor
- Colour
- Model

Lighting

- Interpretation
- Relevance
- Lighting construct
- Lighting during performance
- Knowledge of lighting board.

Costume / make-up design

- Design for each character
- Relevance
- Costume
- Costume in performance
- Understanding of costume sample

Sound design

- Interpretation
- Relevance
- Sound sequence
- Sound during performance
- Knowledge of sound desk

Technical production candidates will also have a viva as part of their assessment.

Set texts

Texts have been selected to offer candidates a broad range of styles and genres. Candidates will choose one text from the list.

Candidates will be assessed either on their acting or technical production skills. They will take part in a performance that is based on the following:

- (i) extract/ extracts from one of the prescribed texts and
- (ii) a devised piece based on the prescribed text chosen

For first teaching from September 2011 and FIRST ASSESSMENT IN JUNE 2012, candidates will choose one text from the list below:

The Bacchae - Euripides
Twelfth Night - Shakespeare
The Hypochondriac - Molière
The Rover - Behn
A Flea in Her Ear - Feydeau
Miss Julie - Strindberg
The House of Bernada Alba - Lorca
Oh What a Lovely War! - Littlewood et al
The Caretaker - Pinter
Translations - Friel
The Shadow of a Boy - Owen
The Permanent Way - Hare
In Camera - Sartre
Woman in Mind - Ayckbourn
The Island - Fugard
The Crucible - Miller
A Night on the Tiles - Vickery
A Streetcar Named Desire - Williams

Welsh language

Caeëdig Ddôr - Sartre
Tair - Povey
Bargen - Bara Caws
Y Cinio - Lewis
Tafliad Carreg - Arad Goch
Blodeuwedd - Lewis

DA2 30% Written paper (2 hour paper) 120 marks (120 UMS)

Sections A and B

Candidates will answer one question on a pre-1900 text and one question on a post-1900 text.

Set Texts for LAST ASSESSMENT IN JANUARY 2012

Pre-1900

Kyd: *The Spanish Tragedy* (NHB: ISBN 1-85459-377-3)
Wycherley: *The Country Wife* (NHB: ISBN 1-85459-225-4)
Ibsen: *The Wild Duck* (NHB: ISBN 1-85459-654-3)

Post-1900

Ionesco: *The Chairs* (Penguin: ISBN 9780 141184 296)
Hellman: *The Children's Hour* (Dramatis Play Service: ISBN 0-8222-0205-0)
Potter: *Blue Remembered Hills* (Samuel French: ISBN 0-573-01699-2)
Parry: *Y Ffin* (Gomer: ISBN 071542161)

Set Texts for FIRST ASSESSMENT IN JUNE 2012

Pre-1900

Shakespeare: *A Midsummer Night's Dream* (Penguin Shakespeare: 978-0141012605)
Wycherley: *The Country Wife* (NHB: 978-1854592255)
Gogol: *The Government Inspector* (NHB: 978-1854591746)

Post-1900

Ionesco: *The Chairs* (Penguin: 978-0141184296)
Hellman: *The Children's Hour* (Joseph Weinberger Plays: 978-0822202059)
Potter: *Blue Remembered Hills* (Samuel French: 978-0573016998)
Parry: *Y Ffin* (Gomer: ISBN 071542161)

Questions will be based on the candidates' ability to:

- Interpret roles on stage
- Discuss atmosphere and staging potential
- Reflect on the way the play was originally performed

Candidates will be expected to cover:

- Characters' roles in the scene
- Context of the scene
- Important elements and episodes in the scenes
- Character relationships / movement / use of voice
- Design concept
- Costumes
- Lighting / sound
- Acting area
- Staging style of original production

Section C

This section will ask candidates to discuss a production they have seen as a member of the audience. Questions will focus on:

- Acting / role interpretation
- Stage design / concept
- Technical aspects including lighting and sound
- Their critical opinion of the production

It is important that candidates are given the opportunity to see as much live theatre as possible. These can be professional or amateur productions. Candidates, if possible, should be introduced to a wide range of theatrical styles and genres.

A Level

DA3 30% Practical performance 150 marks (120UMS)

Candidates will be expected to work in response to a theme set by WJEC to prepare two performances and make an evaluation of the performance. Each of the three sections of this unit will be marked out of 50. In each performance candidates will either act or demonstrate a technical production skill with a group of performers. The performance will include:

- scenes / extracts from a published text
- piece devised by the group

All the pieces should be linked to the chosen theme.

Pieces chosen should be from a whole play not studied in other units (DA1, DA2 or DA4). Centres will have to inform WJEC of plays studied on the appropriate form for the unit.

The performance will be examined by an external examiner and take place in front of an audience.

Candidates will also write an evaluation of both of their performances. The evaluation will be written under teacher supervision. Centres must arrange this supervised assessment within 24 hours of the performances. Centres will then send the reports to the examiner to be marked. The report should be at least 500 words.

The sequence will be as follows:

1. The themes will be sent to centres in the July before the exam.
2. Details of the performances should be sent to WJEC by January.
3. The script for the devised should be submitted to the examiner two weeks before the performance to enable them to prepare for the visit. All centres will be required to provide written confirmation that the material chosen for performance is deemed acceptable by the centre.
4. The examiner will assess the performances in March/April.
5. Evaluation within 24 hours of final performance.

Acting

Acting will involve developing and extending the skill developed for AS unit DA1. The acting group should be between 2 and 4 candidates. The total time for the two scenes should follow the formula of 10 minutes per candidate. Candidates should note that the examiner will base assessment on evidence of achievement within the allotted time and will disregard evidence that goes beyond this allowance.

Candidates will need to demonstrate the following performance skills:

- Identification of character
- Voice, speech and sound
- Movement, gesture, use of body in space and physical relationships
- Listening and responding, interaction with others
- Power to engage an audience.

Candidates should be encouraged to apply different performance styles to various texts so that they have the opportunity to explore different styles and techniques.

The devised piece will be based on the same chosen theme. The group members should contribute to the devising of the piece. There should be an effective balance between dialogue and other performance techniques. There should not be a reliance on monologues.

Technical Production skills

Candidates can be assessed in one of the following skills:

- Stage design
- Lighting
- Sound
- Costume/make-up

No more than two candidates can offer technical skills in a group; where two candidates within a group are being assessed on technical skills, each must offer a different skill. Technical Production candidates will also have a viva with the external examiner.

Technical Production candidates will be assessed on the following skills.

Stage Design

- Interpretation
- Relevance
- Décor
- Colour
- Model

Lighting

- Interpretation
- Relevance
- Lighting construct
- Lighting during performance
- Knowledge of lighting board.

Costume / make-up design

- Design for each character
- Relevance
- Costume
- Costume in performance
- Understanding of costume sample

Sound design

- Interpretation
- Relevance
- Sound sequence
- Sound during performance
- Knowledge of sound desk

Evaluation

Acting

Candidates will discuss their performance as an individual and as a member of the group. Candidates will refer to their specific play and devised piece. They should refer to the challenges and the extent to which they were successful in their final performance. They will refer to the group work, theatrical styles and audience reaction. There will be some reference to production skills – set, lighting, sound and costume.

Production skills

Candidates will discuss their individual design and how they worked as part of the group. Candidates will refer to their specific play and devised piece. They should refer to the challenges and the extent to which they were successful in their final design.

They will refer to theatrical styles and success in performance. There will be some reference to the acting and to the other production skills.

In this written evaluation all candidates should appreciate the synoptic elements. They should be able to assess synoptic links and their contribution to the success of the final performance/production skill.

DA4 20% Written paper (2½ hour paper) 80 marks (80 UMS)
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Candidates will study two texts and analyse an unseen text.

(i) Textual Study

Candidates will choose two texts from the following list, one from each group.

Group A

Sophocles: *Electra* (NHB (ISBN 1-85459-756-6))

Shakespeare: *All's Well That Ends Well* (Penguin (ISBN 9780141016603))

Chekov: *Uncle Vanya* (Methuen (ISBN 0-413-77471-6))

Group B

Brecht: *The Threepenny Opera* (Methuen (ISBN 978-0-413-77452-1))

Williams: *The Rose Tattoo* (Penguin (ISBN 0-14-018382-5))

Churchill: *A Number* (NHB (ISBN 1-85459-743-4)) and

Far Away (NHB (ISBN 1-85459-744-2))

Williams: *Lysh* (Theatr Bara Caws (ISBN 0-9540398-4-X))

This is an 'open text' exam – candidates will be asked to discuss the play as a whole.

Candidates will explore the following in each text:

- theatrical context
- theatrical challenges of text in terms of acting
- theatrical challenges in terms of production skills
- personal reaction to the text

(ii) **Directorial analysis of an unseen text**

Candidates will be required to read an unseen piece of text. They will present and justify their ideas for preparing the scene for staging. They will be required to interpret the text visually showing understanding of set, lights, sound and basic movement ideas. They will present their ideas as a 'prompt' or 'production copy'. Candidates will be expected to analyse the text and justify their ideas. Texts for the unit could be from any theatrical period.

Candidates will be required to prepare a ground plan for their set and explain their ideas for costume, properties and atmosphere. Candidates should show details of stage movement for each character and technical details of sound and lighting for the effective interpretation of the scene in a stage production.

There will be four sections to the paper:

- ground plan
- design / costume
- lighting /sound
- movement

5 SCHEME OF ASSESSMENT

AS and A level qualifications are available to candidates following this specification.

AS

The AS is the first half of an Advanced course. It will contribute 50% of the total A level marks. Candidates must complete the following **two units** in order to gain an AS qualification.

		Weighting Within AS	Weighting Within A Level
DA 1	Performance workshop	40%	20%
DA 2	Text in Performance	60%	30%

DA1: 20% Performance Workshop **60 marks** (80 UMS)

Candidates will be assessed either on their acting or technical /performance skills. Assessment will be based on an extract and associated work from one of the set performance texts in groups of up to 5 for up to 50 min. Internally assessed from November to May. All work to be recorded on VHS tape/ DVD and sent to WJEC. Visits will be made to a sample of centres.

DA2: 30% Text in Performance (2 hour paper) **120 marks** (120 UMS)

Section A and B

Candidates will be assessed on their ability to analyse scenes from two set texts with regard to character motivation and action, atmosphere and staging potential.

Candidates may take texts into the examination, but annotation must be in line with WJEC requirements. Externally assessed January and June. (2 x 40 marks)

Section C

Candidates will be assessed on their ability to discuss and analyse a live performance/ performances with regard to interpretation, performance and staging. (40 marks)

A Level

The A level specification consists of two parts: Part 1 (AS) and Part 2 (A2).

Part 1 (AS) may be taken separately and added to A2 at a further examination sitting to achieve an Advanced qualification, or alternatively, both the AS and A2 may be taken at the same sitting.

Candidates must complete the AS units outlined above plus a further two units to complete A level Drama. The A2 units will contribute 50% of the total Advanced marks.

		Weighting within A2	Weighting within A Level
DA 3*	Performance on a set theme	60%	30%
DA 4*	Text in Context	40%	20%

*Includes synoptic assessment

DA3:30% Performance on a Set Theme 150 marks (120 UMS)

Candidates will be assessed on either their acting or technical production skills and on their evaluative skills. Performances will respond to a theme set by WJEC by performing scenes/extracts from **one** published text and **one** devised piece in groups of up to 4 for up to 50 min. The script for the devised scene should be submitted to the examiner two weeks before the examination in order to allow them to prepare for the visit. (2 x 50 marks)

Externally assessed by visiting examiner March /April.

Evaluation – Candidates will discuss their performance as an individual and as a member of the group. (50 marks).

The examiner will question candidates undertaking the technical production skills during a short viva voce.

DA4: 20% Text in Context (2½ hour paper) 80 marks (80 UMS)

Sections A and B

Candidates will be assessed on their ability to analyse two texts from the point of view of an actor, director and production designer. Candidates will be set questions on each text. Candidates may take texts into the examination. (2 x 20 marks)

Section C

Candidates will be assessed on their ability as a director, to analyse an unseen section from a play, preparing elements of design, stage movement, lighting and sound for a production. (40 marks)

Externally assessed June

Synoptic Assessment

- In the context of Drama, synoptic assessment will test candidates' understanding of the connection between the various plays studied and bringing together their knowledge and understanding from different areas of the subject and applying them. This can manifest itself in many forms. Practical performance and/or design experiences during Unit 1 should be used to inform performance and/or design decisions during the remaining units. The nature of theatre requires an understanding of how the study of set texts, acting/design styles and the appreciation of live theatre interlinks and complements each area of study. Candidates must be able to demonstrate how they have applied developing knowledge and experiences throughout their study. Candidates will be required to use knowledge acquired through practical work, set text study and appreciation of live theatre to respond effectively during DA3 and DA4. For example, an analysis of a live performance seen during the first year of study can influence and inform design, acting, staging decisions and text analysis, not only during the remaining AS course but, throughout the A2 year also.

Quality of Written Communication

Candidates will be required to demonstrate their competence in written communication in DA2 **Text in Performance** and DA4 **Text in Context**.

Mark schemes for these units include the following specific criteria for the assessment of written communication.

- legibility of text; accuracy of spelling, punctuation and grammar; clarity of meaning;
- selection of a form and style of writing appropriate to purpose and to complexity of subject matter;
- organisation of information clearly and coherently; use of specialist vocabulary where appropriate.

Availability of Units

Unit	January 2009	June 2009	January 2010 & each subsequent year	June 2010 & each subsequent year
DA 1	✓*		✓*	
DA 2	✓	✓	✓	✓
DA 3			✓+	✓+
DA 4			✓	✓

*November – March
+ March/April

Awarding, Reporting and Re-sitting

The overall grades for the GCE AS qualification will be recorded as a grade on a scale from A to E. The overall grades for the GCE A level qualification will be recorded on a grade scale from A* to E. Results not attaining the minimum standard for the award of a grade will be reported as U (Unclassified). Individual unit results and the overall subject award will be expressed as a uniform mark on a scale common to all GCE qualifications (see table below). The grade equivalence will be reported as a lower case letter ((a) to (e)) on results slips, but not on certificates:

	Max. UMS	A	B	C	D	E
Units 2 and 3 (weighting 30%)	120	96	84	72	60	48
Units 1 and 4 (weighting 20 %)	80	64	56	48	40	32
AS Qualification	200	160	140	120	100	80
A Qualification	400	320	280	240	200	160

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

Candidates may re-sit units prior to certification for the qualification, with the best of the results achieved contributing to the qualification. Individual unit results, prior to certification of the qualification have a shelf-life limited only by the shelf-life of the specification.

6

KEY SKILLS

Key Skills are integral to the study of AS/A level Drama and may be assessed through the course content and the related scheme of assessment as defined in the specification. The following key skills can be developed through this specification at level 3:

- Communication
- Problem Solving
- Information and Communication Technology
- Working with Others
- Improving Own Learning and Performance

Mapping of opportunities for the development of these skills against Key Skills evidence requirement is provided in 'Exemplification of Key Skills for Drama', available on WJEC website.

7 PERFORMANCE DESCRIPTIONS

INTRODUCTION

Performance descriptions have been created for all GCE subjects. They describe the learning outcomes and levels of attainment likely to be demonstrated by a representative candidate performing at the A/B and E/U boundaries for AS and A2.

In practice most candidates will show uneven profiles across the attainments listed, with strengths in some areas compensating in the award process for weaknesses or omissions elsewhere. Performance descriptions illustrate expectations at the A/B and E/U boundaries of the AS and A2 as a whole; they have not been written at unit level.

Grade A/B and E/U boundaries should be set using professional judgement. The judgement should reflect the quality of candidates' work, informed by the available technical and statistical evidence. Performance descriptions are designed to assist examiners in exercising their professional judgement. They should be interpreted and applied in the context of individual specifications and their associated units. However, performance descriptions are not designed to define the content of specifications and units.

The requirements for all AS and A level specifications to assess candidates' quality of written communication will be met through one or more of the assessment objectives.

The performance descriptions have been produced by the regulatory authorities in collaboration with the awarding bodies.

AS performance descriptions for drama and theatre studies

	Assessment objective 1	Assessment objective 2	Assessment objective 3	Assessment objective 4
Assessment objectives	Demonstrate the application of performance and/or production skills through the realisation of drama and theatre.	Demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology.	Interpret plays from different periods and genres.	Make critical and evaluative judgements of live theatre.
A/B boundary performance descriptions	Candidates characteristically: a) produce work that is creative and results from a well-developed understanding of the content, form, style and/or genre b) present work that is technically accomplished, disciplined and communicates effectively with an audience.	Candidates characteristically: a) demonstrate detailed knowledge and understanding of relevant aspects of drama and theatre using appropriate terminology b) present work that is well organised, clear and fluent.	Candidates characteristically: a) analyse and comment on the key characteristics of the play in terms of its performance potential and provide practical ideas for a dramatically effective interpretation in performance b) interpret comprehensively the meaning of a play through application of ideas and concepts appropriate to the context.	Candidates characteristically: demonstrate the ability to make sound critical and evaluative judgements of live theatre.
E/U boundary performance descriptions	Candidates characteristically: a) produce work that is based on a partial understanding of the context of the work b) produce work that sometimes communicates with an audience but has a restricted level of technical accomplishment.	Candidates characteristically: a) demonstrate some degree of knowledge and understanding of some aspects of drama and theatre, using some appropriate terminology b) present work that communicates in a straightforward way although is not always entirely accurate.	Candidates characteristically: a) identify some of the play's theatrical characteristics in terms of its performance potential b) provide an obvious and straightforward interpretation of a play.	Candidates characteristically: a) demonstrate some ability to make evaluative judgements of live theatre.

A2 performance descriptions for drama and theatre studies

	Assessment objective 1	Assessment objective 2	Assessment objective 3	Assessment objective 4
Assessment objectives	Demonstrate the application of performance and/or production skills through the realisation of drama and theatre.	Demonstrate knowledge and understanding of practical and theoretical aspects of drama and theatre using appropriate terminology.	Interpret plays from different periods and genres.	Make critical and evaluative judgements of live theatre.
A/B boundary performance descriptions	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> a) produce work that is imaginative and highly creative b) demonstrate a high level of understanding of the content, form, style and/or genre c) present work that demonstrates sustained technical accomplishment, communicates effectively to an audience, and has a real sense of purpose. 	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> a) demonstrate a depth of knowledge and understanding of relevant aspects of drama and theatre, articulating their awareness of the relationship between theory and practice b) write accurately, use terminology appropriately, and organise, sustain and develop an argument based on well-chosen examples. 	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> a) reflect analytically and perceptively on the key characteristics of the play in terms of its performance potential and provide inventive practical ideas for a dramatically effective interpretation. 	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> a) demonstrate the ability to consistently make accurate critical and evaluative judgements of live theatre.
E/U boundary performance descriptions	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> a) produce work that shows a straightforward understanding of the content, form, style and/or genre b) present work where technical achievement is often insufficient to enable an effective performance. 	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> a) demonstrate generalised knowledge and understanding of drama and theatre, making some connections between theory and practice b) write in a way that communicates ideas and understanding but where the meaning is sometimes obscured by incorrect information. 	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> a) respond to a play with some ideas that provide a workable interpretation of the performance of the play. 	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> a) demonstrate some ability to make critical and evaluative judgements of live theatre.

8**INTERNAL ASSESSMENT GUIDELINES****DA1 Internal Assessment Guidelines**

Candidates will choose either acting or one production skill.

Group sizes will be between 2 and 5 for candidates who are acting and up to 2 candidates offering production skills. Where more than one candidate in a group is offering technical skills, each candidate must demonstrate a different skill.

Groups will choose one text from the list and devise a piece based on the text.

Total performance time for both pieces will be worked out at 10 minutes per candidate (a group of 4 would be 40 min).

Groups will choose an extract/extracts from the set text to perform.

During this period teachers should introduce the candidates to the two practitioners and their ideas for performance.

The work on the practitioners should be based on practical work in the classroom and not on note giving about their theories.

Candidates should then apply one practitioner to one of the texts and apply the second practitioner to the devised piece.

It is recommended that teachers choose two contrasting practitioners to expand the candidates' experience.

Candidates should be encouraged to perform different types of roles in both pieces. This applies to production skills too – they should use contrasting styles in their work.

Teachers are required to assess the performances between November and March. The marks will be sent to WJEC in May.

Teachers are required to fill in and return DA1 forms noting the text they have chosen for DA1 and the ones they have chosen for DA2.

All centres will be required to provide written confirmation that the material chosen for all performances is deemed acceptable by the centre.

Teachers will be given guidance on assessment at INSET and instruction about how to record the work for the board. Exemplars will be available on DVD.

The pieces have to be performed at the same time i.e. the text piece cannot be performed one week and the devised the next.

The assessment should be conducted formally with an audience. Candidates should have a sense of occasion.

The work has to be recorded and sent to the board for moderation. Some centres will be moderated every year. All centres will be moderated at some time.

Throughout the whole period of rehearsal the teacher should guide the candidates, offering advice and constructive criticism. The teacher should not be a director to any group.

The make up of the group is left to the discretion of the teacher but issues of inclusion have to be considered. Candidates should have the chance to achieve their potential.

Marking

A mark out of 10 will be given for each of the criteria to be judged. This will be based on four levels of achievement identified in the following grid. The overall mark out of 50 must be reviewed to ensure that (i) it is a fair reflection of skills shown and (ii) a reliable rank order has been established in the centre.

DA1: Acting (AO1)					
Marks	Identification with character	Use of Voice	Use Of Body/ Space	Listening and responding	Power to engage the audience and understanding of the chosen practitioner.
1 - 3	Little understanding of role/s with very limited acting skills.	A very limited use of vocal skills, showing little or no characterisation.	A very limited use of movement and space, displaying no understanding of role.	Listening and responding is very limited, with little interaction.	A very limited performance with little engagement with the audience. Little understanding of chosen practitioners.
4-5	An adequate understanding of role/s using some acting skills.	An adequate use of basic vocal skills, showing simple characterisation.	An adequate use of body movement/ space displaying basic understanding of role requirements.	Listening and responding is adequate with basic interaction.	An adequate performance with basic engagement with the audience and showing some understanding of chosen practitioners.
6-7	A good understanding of role/s showing a good range of acting skills.	A good use of vocal skills showing understanding of the link between voice and character.	A good use of body movement/ space in communicating role/s.	Listening and responding is good, with clear evidence of interaction.	A good performance with clear engagement with the audience, and understanding of chosen practitioners.
8 - 10	An excellent understanding of role/s showing a detailed range of acting skills.	Excellent use of vocal skills showing detailed understanding of the link between voice and character.	Excellent use of movement/ space in communicating a sensitive and disciplined role/s.	Listening and responding is excellent, with mature interaction.	An excellent performance sustaining engagement with the audience, showing insightful knowledge of the chosen practitioners.

DA1 Technical & Design: Stage Design (AO1)					
Marks	Interpretation	Relevance	Decor	Colour	Model
0-3	A poor interpretation of the scene. The design concept will acknowledge hardly any requirements of the text and will reflect a lack of understanding of staging techniques & conventions.	The design will show little relevance to the choice of scene. The design concept will be weak and there will be no application of these ideas to the selected scene.	The décor will be unsatisfactory and show very little relevance to the design. Selection of décor will reflect no creativity in relation to the theatrical style(s) chosen.	The choice of colour for set and décor will be weak. There will be no relevance to the selected scene or any theatrical style(s) chosen.	A weak model (or no model) will be presented. The model will not reflect the candidate's design concepts. It will also ignore all of the relevant elements of model making. No understanding of practitioners.
4-5	An adequate interpretation of the scene. The design concept will acknowledge some requirements of the text and will reflect an adequate understanding of staging techniques & conventions.	The design will show a limited relevance to the choice of scene. The design concept will be adequate and there will be some application of these ideas to the selected scene.	The décor will be adequate and show some relevance to the design. Selection of décor will reflect a limited creativity in relation to the theatrical style(s) chosen.	The choice of colour for set and décor will be adequate and will show slight relevance to the selected scene and the theatrical style(s) chosen.	An adequate model will be presented. The model will not always reflect the candidate's design concepts. It will also ignore some of the relevant elements of model making. Adequate understanding of practitioners.
6-7	A good interpretation of the scene. The design concept will acknowledge most of the requirements of the text and will reflect a good understanding of staging techniques and conventions.	The design will show a strong relevance to the choice of scene. There will be originality in the design concepts used and a good application of ideas to the selected scene.	The décor will be effective and show a good relevance to the design. Selection of décor will reflect a clear degree of creativity in relation to the theatrical style(s) chosen.	The choice of colour for set and décor will be good and will be mostly relevant to the selected scene and the theatrical style(s) chosen.	A well made and effective model will be presented. The model will reflect most of the candidate's design concepts. It will also embrace the relevant elements of model making e.g. scale and relation to text and performer. Good understanding of different practitioners.
8-10	A detailed and effective interpretation of the scene. The design concept marries well with the requirements of the text reflecting an accomplished understanding of staging techniques and conventions.	The design will show an excellent relevance to the choice of scene. There will be strong originality in the design concepts used and an effective application of ideas to the selected scene.	The décor will be effective and show an excellent relevance to the design. Selection of décor will reflect a high degree of creativity in relation to the theatrical style(s) chosen.	The choice of colour for set and décor will be effective and will be completely relevant to the selected scene and the theatrical style(s) chosen.	A well made and effective model will be presented. The model will fully reflect all of the candidate's design concepts. It will also embrace the relevant elements of model making e.g. scale and relation to text and performer. Excellent understanding of practitioners.

DA1 Technical & Design: Lighting Design (AO1)					
Marks	Interpretation	Relevance	Lighting construct	Lighting during performance	Knowledge of lighting board
0-3	A poor interpretation of the scene. The design concept will acknowledge hardly any requirements of the text and will reflect a lack of understanding of lighting techniques & conventions.	The lighting design will show little relevance to the choice of scene. The design concept will be weak and there will be no application of these ideas to the selected scene.	A poor lighting construct, if any, will be offered on paper. This will demonstrate a lack of understanding of lantern choice, position, colour and intensity. There will also be no level of creativity in the design.	A poor manipulation of the lighting during performance, if any, will be demonstrated. The running of the lighting design will be awkward and will not show sensitivity to the performance.	A poor knowledge of the lighting board and any relevant equipment will be presented. The candidate will demonstrate very unsatisfactory skills in operating lighting equipment.
4-5	An adequate interpretation of the scene. The design concept will acknowledge some requirements of the text and will reflect a limited understanding of lighting techniques & conventions.	The lighting design will show an adequate relevance to the choice of scene. The design concept will be adequate and there will be some application of these ideas to the selected scene.	An adequate lighting construct will be offered on paper. This will demonstrate an adequate understanding of lantern choice, position, colour and intensity. There will also be a limited level of creativity in the design.	An adequate manipulation of the lighting during performance will be demonstrated. The running of the lighting design will not always be smooth and will not always be sensitive to the performance.	Adequate knowledge of the lighting board and any relevant equipment will be presented. The candidate will demonstrate adequate skills in operating lighting equipment.
6-7	A good interpretation of the scene. The design concept will acknowledge most of the requirements of the text and will reflect a good understanding of lighting techniques and conventions.	The lighting design will show a strong relevance to the choice of scene. There will be originality in the design concepts used and a good application of ideas to the selected scene.	A good lighting construct will be offered on paper. This will demonstrate a good understanding of lantern choice, position, colour and intensity. There will also be a good level of creativity in the design.	A good manipulation of the lighting during performance will be demonstrated. The running of the lighting design will be mostly smooth and demonstrate a good sensitivity to the performance.	A good knowledge of the lighting board and any relevant equipment will be presented. The candidate will be able to demonstrate clear skills in operating lighting equipment, illustrating how original concepts have led to the final execution of the lighting design.
8-10	A detailed and effective interpretation of the scene. The design concept marries well with the requirements of the text reflecting an accomplished understanding of lighting techniques and conventions.	The lighting design will show an excellent relevance to the choice of scene. There will be strong originality in the design concepts used and an effective application of lighting techniques e.g. colour and gobos.	An excellent lighting construct will be offered on paper. This will demonstrate an impressive understanding of lantern choice, position, colour and intensity. There will also be a high level of creativity in the design.	An excellent manipulation of the lighting during performance will be demonstrated. The running of the lighting design will be smooth and demonstrate a full sensitivity to the performance.	An effective knowledge of the lighting board and any relevant equipment will be presented. The candidate will be able to demonstrate an impressive set of skills in operating lighting equipment, illustrating how original concepts have led to the final execution of the lighting design.

DA1 Technical & Design: Sound Design (AO1)					
Marks	Interpretation	Relevance	Sound sequence	Sound during performance	Knowledge of sound desk
0-3	A poor interpretation of the scene. The design concept will acknowledge hardly any requirements of the text and will reflect a lack of understanding of sound techniques & conventions.	The sound design will show little relevance to the choice of scene or action on stage. The design concept will be weak and there will no application of these ideas to the selected scene.	A poor sound sequence, if any, will be shown. This will not demonstrate understanding of location, mood, atmosphere or practical sound. There will be no creativity in the design.	A poor manipulation of the sound during performance, if any, will be demonstrated. The execution of the sound design will be awkward and will not show sensitivity to the performance.	A poor knowledge of the sound desk and any relevant equipment will be presented. The candidate will demonstrate very unsatisfactory skills in operating sound equipment.
4-5	An adequate interpretation of the scene. The design concept will acknowledge some requirements of the text and will reflect an adequate understanding of sound techniques & conventions.	The sound design will show an adequate relevance to the choice of scene and action on stage. The design concept will be adequate and there will be some application of these ideas to the selected scene.	An adequate sound sequence both on <i>*tape</i> and on paper will be shown. This will demonstrate an adequate understanding of location, mood, atmosphere and practical sound. There will be a limited level of creativity in the design.	An adequate manipulation of the sound during performance will be demonstrated. The running of the sound design will not always be smooth and will not always be sensitive to the performance.	An adequate knowledge of the sound desk and any relevant equipment will be presented. The candidate will demonstrate adequate skills in operating sound equipment.
6-7	A good interpretation of the scene. The design concept will acknowledge most of the requirements of the text and will reflect a good understanding of sound techniques and conventions.	The sound design will show a strong relevance to the choice of scene and the action on stage. There will be originality in the design concepts used and a good application of ideas to the selected scene.	A good sound sequence both on <i>*tape</i> and on paper will be shown. This will demonstrate a good understanding of location, mood, atmosphere and practical sound. There will be a good level of creativity in the design.	A good manipulation of the sound during performance will be demonstrated. The running of the sound design will be mostly smooth and demonstrate a good sensitivity to the performance.	A good knowledge of the sound desk and any relevant equipment will be presented. The candidate will be able to demonstrate clear skills in operating sound equipment, illustrating how original concepts have led to the final execution of the sound design.
8-10	A detailed and effective interpretation of the scene. The design concept marries well with the requirements of the text reflecting an accomplished understanding of sound techniques and conventions.	The sound design will show an excellent relevance to the choice of scene and the action on stage. There will be strong originality in the design concepts used and an effective application of sound techniques.	An excellent sound sequence both on <i>*tape</i> and on paper will be shown. This will demonstrate an impressive understanding of location, mood, atmosphere and practical sound. There will be a high level of creativity in the design. NB* <i>tape</i> denotes any storage device including: cassette, CD, MD, PC, Computer sound packages etc.	An excellent manipulation of the sound during performance will be demonstrated. The running of the sound design will be smooth and demonstrate a full sensitivity to the performance.	An effective knowledge of the sound desk and any relevant equipment will be presented. The candidate will be able to demonstrate an impressive set of skills in operating sound equipment, illustrating how original concepts have led to the final execution of the sound design.

DA1 Technical & Design: Costume / Make-up Design (AO1)					
Marks	Design for each character	Relevance	Costume	Costume in performance	Understanding of costume sample
0-3	A poor interpretation of the scene. The design concept will acknowledge hardly any requirements of the text and will reflect a lack of understanding of costume styles & conventions.	The costume design will show little relevance to the choice of character, scene or action on stage. The design concept will be weak and there will no application of these ideas to the selected scene.	A poor costume, if any, will be presented. This will demonstrate a very weak understanding of style, colour and fabric in relation to the selected character and scene. There will be no level of creativity in the design.	A poor demonstration of the costume during performance. The costume will not be appropriate to the character or scene.	A poor presentation of costume/ make-up samples. A lack of understanding of the concepts of costume design will be evident. Samples will not relate to selected characters and scene and will not compliment the text.
4-5	An adequate interpretation of the scene. The design concept will acknowledge some requirements of the text and will reflect an adequate understanding of costume styles & conventions.	The costume design will show an adequate relevance to the choice of character, scene and action on stage. The design concept will be adequate and there will be some application of these ideas to the selected scene.	An adequate costume will be presented. This will demonstrate a limited understanding of style, colour and fabric in relation to the selected character and scene. There will be an adequate level of creativity in the design.	An adequate demonstration of the costume during performance. The appropriateness of the costume to the character and scene will be limited. Sensitivity to the needs of performer will not be evident.	An adequate presentation of costume/ make-up samples. This will demonstrate a lack of understanding of the concepts of costume design. Samples may not relate to selected characters and scene and may not compliment the text.
6-7	A good interpretation of the scene. The design concept will acknowledge most of the requirements of the text and will reflect a good understanding of costume styles & conventions.	The costume design will show a strong relevance to the choice of character, scene and the action on stage. There will be originality in the design concepts used and a good application of ideas to the selected scene.	A good costume will be presented. This will demonstrate a good understanding of style, colour and fabric in relation to the selected character and scene. There will be a good level of creativity in the design.	A good demonstration of the costume during performance. The appropriateness of the costume to the character and scene will be mostly evident. A good sensitivity to the needs of performer will be clear.	A good presentation of costume/ make-up samples. This will demonstrate a good understanding of the concepts of costume design. Samples will relate to selected characters and scene and will mostly compliment the text.
8-10	A detailed and effective interpretation of the scene. The design concept marries well with the requirements of the text reflecting an accomplished understanding of costume styles & conventions.	The costume design will show an excellent relevance to the choice of character, scene and the action on stage. There will be strong originality in the design concepts used and an effective application of costume techniques.	A detailed and effective costume will be presented. This will demonstrate an impressive understanding of style, colour and fabric in relation to the selected character and scene. There will be a high level of creativity in the design.	An excellent demonstration of the costume during performance. The appropriateness of the costume to the character and scene will be evident. An excellent sensitivity to the needs of performer will be clear.	An effective presentation of costume/ make-up samples. This will demonstrate a high level understanding of the concepts of costume design. Samples will relate fully to selected characters and scene and will compliment the text.