OCR
Oxford Cambridge and RSA

Qualification
Accredited

AS LEVEL
Specification

DRAMA AND THEATRE

H059
For first assessment in 2017

Version 1.2 (December 2018)

ocr.org.uk/aleveldramaandtheatre

Disclaimer

Specifications are updated over time. Whilst every effort is made to check all documents, there may be contradictions between published resources and the specification, therefore please use the information on the latest specification at all times. Where changes are made to specifications these will be indicated within the document, there will be a new version number indicated, and a summary of the changes. If you do notice a discrepancy between the specification and a resource please contact us at: resources.feedback@ocr.org.uk

We will inform centres about changes to specifications. We will also publish changes on our website. The latest version of our specifications will always be those on our website (ocr.org.uk) and these may differ from printed versions.

Contents

Support and Guidance

Introducing a new specification brings challenges for implementation and teaching, but it also opens up new opportunities. Our aim is to help you at every stage. We are working hard with teachers and other experts to bring you a package of practical support, resources and training.

Subject Advisors

OCR Subject Advisors provide information and support to centres including specification and non-exam assessment advice, updates on resource developments and a range of training opportunities.

Our Subject Advisors work with subject communities through a range of networks to ensure the sharing of ideas and expertise supporting teachers and students alike. They work with developers to help produce our specifications and the resources needed to support these qualifications during their development.

You can contact our **Drama** Subject Advisor for specialist advice, guidance and support:

01223 553998
drama@ocr.org.uk
@OCR_PerformArts

Teaching and learning resources

Our resources are designed to provide you with a range of teaching activities and suggestions that enable you to select the best activity, approach or context to support your teaching style and your particular students. The resources are a body of knowledge that will grow throughout the lifetime of the specification, they include:

- Delivery Guides
- Transition Guides
- Topic Exploration Packs
- Lesson Elements.

Professional development

Our improved Professional Development Programme fulfils a range of needs through course selection, preparation for teaching, delivery and assessment. Whether you want to look at our new digital training or search for training materials, you can find what you're looking for all in one place at the CPD Hub: cpdhub.ocr.org.uk

An introduction to new specifications

We run training events throughout the academic year that are designed to help prepare you for first teaching and support every stage of your delivery of the new qualifications.

To receive the latest information about the training we offer on GCSE and A Level, please register for email updates at: ocr.org.uk/i-want-to/email-updates

Assessment Preparation and Analysis Service

Along with subject-specific resources and tools, you'll also have access to a selection of generic resources that focus on skills development, professional guidance for teachers and results data analysis.

Subject Advisor Support

Our Subject Advisors provide you with access to specifications, high-quality teaching resources and assessment materials.

Skills Guides

These guides cover topics that could be relevant to a range of qualifications, for example communication, legislation and research. Download the guides at ocr.org.uk/skillsguides

Active Results

Our free online results analysis service helps you review the performance of individual students or your whole cohort. For more details, please refer to ocr.org.uk/activeresults

1 Why choose an OCR AS Level in Drama and Theatre?

1a. Why choose an OCR qualification?

Choose OCR and you've got the reassurance that you're working with one of the UK's leading exam boards. Our new OCR AS Level in Drama and Theatre course has been developed in consultation with teachers, employers and higher education to provide us with a qualification that's relevant to them and meets their needs.

We're part of the Cambridge Assessment Group, Europe's largest assessment agency and a department of the University of Cambridge. Cambridge Assessment plays a leading role in developing and delivering assessments throughout the world, operating in over 150 countries.

We work with a range of education providers, including schools, colleges, workplaces and other institutions in both the public and private sectors. Over 13,000 centres choose our A Levels, GCSEs and vocational qualifications including Cambridge Nationals and Cambridge Technicals.

Our specifications

We believe in developing specifications that help you bring the subject to life and inspire your students to achieve more.

We've created teacher friendly specifications based on extensive research and engagement with the teaching community. They're designed to be straightforward and accessible so that you can tailor the delivery of the course to suit your needs. We aim to encourage students to become responsible for

their own learning, confident in discussing ideas, innovative and engaged.

We provide a range of support services designed to help you at every stage, from preparation through to the delivery of our specifications. This includes:

- A wide range of high quality creative resources including:
  - Delivery Guides
  - Transition Guides
  - Topic Exploration Packs
  - Lesson Elements
  - . . . and much more

- Access to Subject Advisors to support you through the transition and throughout the lifetime of the specification

- CPD/Training for teachers to introduce the qualifications and prepare you for first teaching

- Active Results – our free results analysis service to help you review the performance of individual learners or whole schools.

All AS Level qualifications offered by OCR are accredited by Ofqual, the Regulator for qualifications offered in England. The accreditation number for OCR's AS Level in Drama and Theatre is QN601/8271/4.

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1b. Why choose an OCR AS Level in Drama and Theatre?

OCR's AS Level in Drama and Theatre has been designed to be a practical, engaging and creative specification for learners to study. It provides opportunities to interrogate drama and the work of others, to explore a range of drama as a practical art form, and for learners to work independently to create their own drama performances making informed artistic choices.

The main purpose of this qualification is to allow learners the opportunity to study drama and theatre in an academic setting. Learners will interrogate this art form, applying their knowledge and understanding to their practice. This includes both the process of creating and developing drama and theatre and in their own performance work.

The AS qualification will also prepare learners for our A Level Drama and Theatre qualification as well as for further study of Drama or Performing Arts courses in Higher Education. It will also develop transferable skills desired by all sectors of the industry. This specification will help create independent learners, critical thinkers and effective decision makers – all personal attributes that can make them stand out as they progress through their education and into employment.

OCR's AS Level in Drama and Theatre provides a curriculum to ignite and engage learners' creativity, passion and interests. Having separate performance and design components for the non-exam assessment allows learners to follow their own interests. They can study either performance or design skills in depth. It also provides freedom for learners to experiment and take risks with their work while working on developing their own style.

There are no set texts in the non-exam components as our view is that teachers should have the freedom to choose the texts which are best suited to their learners. This specification provides that freedom.

This specification has been designed in conjunction with a wide range of teachers to ensure an inclusive specification has been created to allow all learners to achieve their potential. By creating assessments which stem from teaching and learning and the study of Drama and Theatre, this specification ensures that the learner is at the heart of the qualification.

Aims and learning outcomes

OCR's AS Level in Drama and Theatre will encourage learners to:

- develop and apply an informed, analytical framework for making, performing, interpreting and understanding drama and theatre

- understand the place of relevant theoretical research in informing the processes and practices involved in creating theatre and the place of practical exploration in informing theoretical knowledge of drama and theatre

- develop an understanding and appreciation of how the social, cultural and historical contexts of performance texts have influenced the development of drama and theatre

- understand the practices used in twenty-first century theatre making

- experience a range of opportunities to create theatre, both published text-based and devised work

- participate as a theatre maker (defined as a person undertaking one or more of the following roles: designer; lighting, sound, set (which can include props), costume (which can include hair, make-up and masks) and puppets; performer; director) and as an audience member in live theatre

- understand and experience the collaborative relationship between various roles within theatre

- develop and demonstrate a range of theatre making skills

- develop the creativity and independence to become effective theatre makers

- adopt safe working practices as a theatre maker

- analyse and evaluate their own work and the work of others (may include their own, their peers, amateur and/or professional works).

1c.   What are the key features of this specification?

The key features of OCR's AS Level in Drama and Theatre are:

- separate performance and design components for the performer and designer roles offering a substantial and rigorous performing and non-performing option through the AS Level

- centre choice of texts for the non-exam components

- high percentage of practical assessment in the non-exam assessment

- focused character study for the exam allowing learners to explore texts through practical activities in lessons

- all learners gain knowledge and understanding of performing, design and directing

- assessment objectives divided into separate marking criteria to make assessment transparent for teachers and learners

- co-teachable content with OCR's A Level Drama and Theatre specification and a co-teachability guide to support teachers' curriculum planning

- thorough preparation for learners entering higher education, developing creative thinking and independent learning skills alongside practical skills in Drama and Theatre

- teaching and learning resources for all components supporting teachers to teach the specification from day one including:
  - Delivery Guides offering advice and guidance for teachers including how to deliver theory in a practical setting, approaches to assessment and choosing texts including suggestions appropriate for the component
  - Teacher Guides offering information on key aspects of the course to support curriculum planning
  - Qualification Fact Sheets and Transition Guides offering summarised information on a key theme suitable for teachers, learners and parents.

1d.   How do I find out more information?

We have a dedicated team of Subject Advisors working on our qualifications. Our Drama Subject Advisor is part of the creative team: www.ocr.org.uk/drama

Ask our Subject Advisor:

Email: drama@ocr.org.uk

Phone: 01223 553998

Twitter: @OCR_PerformArts

E-bulletins: www.ocr.org.uk/updates

Community: www.ocr.org.uk/community

CPD: www.cpdhub.ocr.org.uk

2   The specification overview

2a.   OCR's AS Level in Drama and Theatre (H059)

2

Learners take two components to be awarded OCR's AS Level in Drama and Theatre:

- components: 01/02 or 03/04
- component: 05.

Content Overview	Assessment Overview	
The study of performance by recording, observing, evaluating, analysing and participating in the performance process. Component 01/02 Performing live theatre. Component 03/04 Designing for live theatre.	Process to performance* (01/02) Performing (03/04) Designing 120 marks Non-exam assessment**	**60%** of total AS level
Learners will explore practically two performance texts on a chosen theme. Learners will analyse and evaluate a live theatre performance.	Exploring performance* (05) 80 marks 2 hours 15 minutes Written paper**	**40%** of total AS level

* Indicates inclusion of synoptic assessment.

** The quality of extended response is assessed in the 'Process to performance' component within the research report and in Section B of the 'Exploring performance'. Please see Section 3e for further details.

2b. Content of AS Level in Drama and Theatre (H059)

OCR's AS level in Drama and Theatre will require learners to participate in one performance component as either performers or designers. This will be a performance from a text informed by the work of others.

Non-exam assessment roles

This AS level course is designed to allow learners to gain a practical understanding of Drama and Theatre, alongside applying this knowledge to their performances while developing their practical skills.

Learners can choose to be a performer or a designer of lighting, sound, set or costume. **Learners must choose one role throughout the qualification.** The role will determine which components the learners complete.

Performing	Design
Process to performance (01/02)	Process to performance (03/04)
Exploring performance (05)	

Texts in AS level Drama and Theatre

Learners will study three different texts in this course, one in full and two in part using extracts from the text. The text for the non-exam component can be chosen by the centre. The exam texts must be chosen from the list of set texts given in the component.

Learners are required to study three different texts, all of which must have been professionally commissioned or professionally produced. These must represent a range of social, cultural and historical contexts.

Performance texts must also be longer than 60 minutes in performance time when performed in full.

Texts cannot be by the same playwright and must contrast with both chosen set texts in at least **three** of the following ways:

- cast size

- culture (texts from different cultures)

- date written (or period of origin)

- genre

- performance length

- performance style

- structure/form.

Use of the 'Drama Text Management Service' before learners begin to study the course is mandatory in order to ensure that the criteria are met. This is a quick and easy way of checking that the chosen texts meet the criteria.

The table below shows where the texts are arranged in the course. A text cannot be studied for more than one component.

Process to performance (01/02) or (03/04)	One full text
Exploring performance (05)	Extracts from two different texts

To study an extract a learner, as a minimum, must:

- read the whole text

- explore practically the opening 10 minutes of the text and at least three additional scenes from across the text (examined components). For further guidance see Appendix 5h.

To check that the text combination you have chosen meets the criteria, you **must** use OCR's 'Drama Text Management Service', available from www.ocr.org.uk. It is essential that you perform this check. This must be completed annually and must be resubmitted if the performance texts are changed during the course.

Centres are reminded that if the combination of texts selected does not meet the criteria, as explained in this section, then learners will not be awarded a grade for the qualification.

For further advice on valid combinations please contact OCR using drama@ocr.org.uk.

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Practitioners in AS Level Drama and Theatre

Learners will study one practitioner in the 'Process to performance' component (01/02, 03/04). The centre-chosen practitioner must meet the criteria set out in Appendix 5f.

To ensure that the practitioner you have chosen meets the criteria, you must use OCR's 'Drama Text Management Service', available from www.ocr.org.uk. It is essential that you perform this check for your practitioner when you submit your text choices.

Use of the 'Drama Text Management Service' tool before learners begin to study the course is mandatory in order to ensure that the criteria are met. This is a quick and easy way of checking that the chosen texts meet the criteria.

This must be completed annually and must be resubmitted if the practitioner is changed during the course.

Centres are reminded that if the chosen practitioner does not meet the criteria, as explained in Appendix 5f, then learners will not be awarded a grade for the qualification.

For further advice on centre-chosen practitioners please contact OCR using drama@ocr.org.uk.

2c.   Content of: Process to performance – performing (01/02)

The aim of this component is to use acting skills to communicate the meaning in a performance text to an audience. Learners are required to study **one** centre-chosen performance text.

The component is designed for learners to research and evaluate the work of a practitioner through written analysis and practical performance. Learners demonstrate their knowledge and understanding of how meaning is communicated to an audience in a performance.

Learners will acquire, develop and apply skills in using methodologies from **one** practitioner. They will use theatrical skills in a live theatre context as a performer.

Learners will realise artistic intention through interpreting published performance texts, applying research, and creating coherence while communicating meaning to an audience.

Learners will demonstrate knowledge and understanding of the production processes and practices in collaborative theatre; artistic intention; research and development of ideas; interpretation of texts; semiotics; rehearsing and realisation.

Learners will prepare a research report and produce a portfolio as they create and develop their performance.

2

Process to performance – performing		
Learners should:	**Learners should know and understand:**	**Learners should be able to:**
• explore practically **one** whole performance text • create a research report and portfolio during the preparation for a performance • demonstrate their acting skills to realise a performance.	• how to create artistic intention • how to research and develop ideas • how to interpret texts • effective direction and rehearsal • the use of performance space • the relationship between performers and audience (proxemics) • interpretation of characterisation and performers' realisation • the use of semiotics • how creative and artistic choices influence the way meaning is communicated	• record learning processes accurately, including rehearsing and research • explore practically their chosen practitioner • analyse how the text conveys meaning exploring artistic intention and explore the social, cultural and historical context of the text • use theatrical techniques and conventions in a live performance • analyse the process of exploring the work of others incorporating their research into their performance

Learners should:	Learners should know and understand:	Learners should be able to:
	• the social, historical and cultural context of their chosen text • how research and independent thought inform decision making in their own work • how to apply acting skills to realise artistic intention and communicate meaning to an audience • how to contribute to a performance as a whole.	• analyse and evaluate the effectiveness of a live theatre performance and consider the performance process • analyse their production process including how collaborative theatre is made, how meaning is conveyed, how ideas are researched and developed, how texts are interpreted, how material is rehearsed and realised • demonstrate connections between theory and practice in their own work • show how themes, dramatic techniques and conventions, semiotics, characterisation and context contribute to the creation of a performance • work collaboratively and safely, sharing ideas to create and develop drama and theatre • perform a rehearsed section from their studied text from memory demonstrating command of performance skills • use accurate subject-specific terminology • contribute to a final performance realised by a group of performers.

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2c. Content of: Process to performance – design (03/04)

The aim of this component is to use design skills to communicate the meaning in a performance text to an audience. Learners are required to study **one** centre-chosen performance text.

The component is designed for learners to research and evaluate the work of a practitioner through written analysis and practical performance. Learners demonstrate their knowledge and understanding of how meaning is communicated to an audience in a performance.

Learners will acquire, develop and apply skills in using methodologies from **one** practitioner. They will use theatrical skills in a live theatre context as a designer.

Learners will realise artistic intention through interpreting published performance texts, applying research, and creating coherence while communicating meaning to an audience.

Learners will demonstrate knowledge and understanding of the production processes and practices in collaborative theatre; artistic intention; research and development of ideas; interpretation of texts; semiotics; rehearsing and realisation.

Learners will prepare a research report and produce a portfolio as they create and develop their designs for performance.

Process to performance – design		
Learners should:	**Learners should know and understand:**	**Learners should be able to:**
• explore practically **one** whole performance text • create a research report and portfolio during the preparation for a performance • demonstrate their design skills to realise designs in a performance.	• how to create artistic intention • how to research and develop ideas • how to interpret texts • effective direction and rehearsal • the use of performance space • the relationship between performers and audience (proxemics) • the design of set, lighting, makeup, sound and props • the use of semiotics • how creative and artistic choices influence the way meaning is communicated	• record learning processes accurately, including rehearsing and research • explore practically their chosen practitioner • analyse how the text conveys meaning exploring artistic intention and explore the social, cultural and historical context of the text • use theatrical techniques and conventions in a live performance • analyse the process of exploring the work of others incorporating their research into their performance

2

Learners should:	Learners should know and understand:	Learners should be able to:
	• the social, historical and cultural context of their chosen text • how research and independent thought inform decision making in their own work • how to apply design skills to realise artistic intention and communicate meaning to an audience • how to contribute to a performance as a whole.	• analyse and evaluate the effectiveness of a live theatre performance and consider the performance process • analyse their production process including how collaborative theatre is made, how meaning is conveyed, how ideas are researched and developed, how texts are interpreted and how designs are created, rehearsed and realised • demonstrate connections between theory and practice in their own work • show how themes, dramatic techniques and conventions, semiotics, characterisation and context contribute to the creation of a performance • work collaboratively and safely, sharing ideas to create and develop drama and theatre • design for a performance demonstrating command of design skills • use accurate subject-specific terminology. • contribute to a final performance realised by a group of performers.

2c.   Content of: Exploring performance (05)

This component consists of two sections. The aim of Section A is to enable learners to demonstrate knowledge and understanding of how extracts from the chosen texts can be rehearsed and interpreted in performance, showing an awareness of characterisation, performance style, genre and context.

The aim of Section B is to allow learners to analyse and evaluate live theatre.

Learners will explore how characters can be interpreted and developed ready for a performance. This component is assessed through a written exam but preparation must include practical study.

Section A will include study of **two** different performance texts which explore **one** of the following themes:

•   conflict

•   family dynamics

•   heroes and villains.

Centres choose **two** texts from **one** theme.

Learners must explore practically the opening 10 minutes of each text and at least three additional scenes from across the text. For further guidance see Appendix 5h.

Learners are not permitted to have access to the text in the examination.

All of the set texts in this component cannot be performed for assessment in 'Process to performance' (Component 01/02 or 03/04).

The set texts will be reviewed after three years and may be subject to change. If a text is to be removed from the list and replaced with another text, centres will be notified a year in advance.

In Section B learners are required to have seen a live theatre performance. Details on the performances which can be analysed and evaluated for this component can be found in Appendix 5e.

The learners must watch this performance during the course of their AS Level study. At the start of their answer they must state the name of the performance, the venue, and the date (month and year) the performance was seen.

Choose TWO texts from ONE theme		
Conflict	**Family dynamics**	**Heroes and villains**
Black Watch – Gregory Burke *Hamlet* – William Shakespeare *Necessary Targets* – Eve Ensler *Oh What a Lovely War* – Joan Littlewood *The Long and the Short and the Tall* – Willis Hall	*A Day In The Death Of Joe Egg* – Peter Nichols *Caucasian Chalk Circle* – Bertolt Brecht *House of Bernarda Alba* – Federico García Lorca *King Lear* – William Shakespeare *Live Like Pigs* – John Arden	*Amadeus* – Peter Shaffer *Caligula* – Albert Camus *Frankenstein* – Nick Dear *Othello* – William Shakespeare *The Love Of The Nightingale* – Timberlake Wertenbaker

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Exploring performance		
Learners should:	**Learners should know and understand:**	**Learners should be able to:**

• in Section A: analyse two different performance texts, on one of the following themes:
  ○ conflict
  ○ family dynamics
  ○ heroes and villains.
	• how an actor's physical and vocal skills could be used to interpret a character
	• how conventions, form and techniques are used to create meaning
	• ways in which semiotics are used to convey meaning in the performance texts they have studied
	• how the use of performance space and relationship between characters on stage can be used to communicate to an audience
	• the relationship between the actors and audience and how creative and artistic choices influence the way that meaning is communicated to an audience
	• the collaborative processes required to create a theatre performance
	• how set design, lighting, sound, props, costume and makeup could be used to support characterisation
	• how to articulate a personal response.
		• articulate an informed, creative, personal and practical vision about different ways in which a character could be communicated to an audience, including the physical, vocal and spatial decisions made by an actor
		• demonstrate practical understanding of the significance and influence of the contexts in which the selected performance texts were written
		• demonstrate a clear practical understanding of how dramatic techniques can support an interpretation of character
		• justify performance decisions by demonstrating clear evidence of exploring and developing character through practical exploration of performance texts.

• in Section B: analyse and evaluate the work of others through watching live drama and theatre.	• the meaning of drama and theatre terminology used by theatre makers • how to analyse a live theatre performance • how to evaluate the work of others drawing considered conclusions.	• select and use appropriate subject-specific terminology • discuss, analyse and evaluate live theatre using their knowledge and understanding of drama • analyse and evaluate the acting, design, direction and the characteristics of the performance text seen.

2d.   Prior knowledge, learning and progression

No prior knowledge of the subject is required.

Learners who are beginning an AS level course may have completed GCSE Drama or a Level 2 Performing Arts course.

It is recommended that learners who have not completed Key Stage 4 study have experienced practical drama, either through school performances or performances with local youth drama groups.

OCR's AS level Drama and Theatre course is also an ideal introduction to the A Level for learners with limited experience of studying Drama and Theatre.

This qualification provides a strong foundation for learners to progress to Higher Education and equips learners for progression into the workplace.

Learners choose either a performing or design role through this qualification. Learners can choose to complete a different role through OCR's A Level in Drama and Theatre for a broader assessment at Level 3 in this subject.

There are a number of Drama specifications at OCR. Find out more at www.ocr.org.uk/drama.

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3   Assessment of AS Level in Drama and Theatre

3a.   Forms of assessment

OCR's AS Level in Drama and Theatre consists of one component that is externally assessed and one component that is assessed by the centre and externally moderated by OCR.

'Process to performance' (Component 01/02 or 03/04) is non-exam assessment. This component is internally assessed and externally moderated. It consists of a research report, a portfolio and a performance from a text.

Learners can take on the role of performer (01/02) or designer (03/04 – lighting, sound, set or costume) in this component. It is worth 60% of the qualification.

Quality of extended response will be assessed in this component.

Components 01/02 and 03/04 are out of 120 marks. 40 marks are for AO1, 60 are for AO2 and 20 are for AO4.

'Exploring performance' (Component 05) is an examined component consisting of extended response essay questions. It is worth 40% of the qualification.

Quality of extended response will be assessed in this component.

Component 05 is out of 80 marks. Section A: 40 marks for AO3. Section B: 10 marks for AO3 and 30 marks for AO4.

Learners must not study the same text for more than one component.

3b.   Assessment objectives (AO)

There are four Assessment Objectives in OCR AS Level in Drama and Theatre. These are detailed in the table below.

Learners are expected to demonstrate their ability to:

Assessment Objective	
AO1	Create and develop ideas to communicate meaning as part of the theatre making process, making connections between dramatic theory and practice.
AO2	Apply theatrical skills to realise artistic intentions in live performance.
AO3	Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
AO4	Analyse and evaluate their own work and the work of others.

Mark Distribution of AO weightings in OCR AS Level in Drama and Theatre

The relationship between the Assessment Objectives and the components in terms of marks are shown in the following table:

Component	AO1	AO2	AO3	AO4
Process to performance (H059/01/02 or H059/03/04)	40	60		20
Exploring performance (H059/05)			50	30
Total	40	60	50	50

3c. Assessment availability

There will be one examination series available each year in May/June to **all** learners.

This specification will be certificated from the June 2017 examination series onwards.

Assessments by examination must all be taken in a single year at the end of the course.

3d. Retaking the qualification

Learners can retake the qualification as many times as they wish. Learners must retake all examined components but they can choose to either retake the non-exam assessment (NEA) components or carry forward (re-use) their most recent result (see Section 4d).

3e. Assessment of extended response

The assessment materials for this qualification provide learners with the opportunity to demonstrate their ability to construct and develop a sustained and coherent line of reasoning and marks for extended responses are integrated into the marking criteria. This is assessed in the 'Process to performance' component within the research report and in Section B of the 'Exploring performance' component.

3f.   Non-exam assessment: Guidance

Planning of the task

It is expected that the teacher will provide detailed guidance to learners in relation to the purpose and requirement of the task. The teacher should ensure that learners are clear about the assessment criteria which they are expected to meet and the skills which they need to demonstrate in the task. Any explanation or interpretation given by teachers must be general and not specific to learners' work.

Drafting

What teachers can do:

Teachers may review work before it is handed in for final assessment. Advice must remain general, enabling learners to take the initiative in making amendments. One review should be sufficient to enable learners to understand the demands of the assessment criteria.

What teachers cannot do:

Teachers should not give detailed advice and suggestions as to how the work may be improved in order to meet the assessment criteria. This includes indicating errors or omissions and intervening to improve the presentation or content of the work. This includes corrections to spelling, punctuation and grammar.

Further guidance about the nature of advice that teachers can give to learners can be found in the JCQ *Instructions for conducting non-examination assessment.*

Feedback on rehearsals and performances

In addition to advice in the component guidance section, teachers may offer general advice to learners during rehearsals on the following:

- suitability of the acting space

- technical facilities available

- the need for a professional working relationship between actors, designers and directors

- appropriateness of rehearsal schedules

- health and safety issues that may arise.

Teachers may also offer general feedback on one rehearsed performance during the rehearsal period. Advice must remain general, enabling learners to take the initiative in making amendments. Teachers may not give detailed advice and suggestions as to how the performance may be improved in order to meet the assessment criteria.

Authentication of learners' work

The assessed tasks for both non-exam components must be completed so that teachers can confirm the work submitted is the learners' own, unaided work.

Marking

Marking should be positive, rewarding achievement rather than penalising failure or omissions. The awarding of marks must be directly related to the marking criteria in the relevant tables. Teachers should use their professional judgement in selecting band descriptors that best describe the work of the learner to place them in the appropriate band. Where a learner completes more than one performance as part of their assessment the best fit approach should be used. Performances should be marked as a whole with sections considered as a break in performance as if in an interval.

To select the most appropriate mark within the band descriptor, teachers should use the following guidance:

- where the learner's work convincingly meets the criteria, the highest mark should be awarded

- where the learner's work adequately meets the criteria, the most appropriate mark in the middle range should be awarded

- where the learner's work just meets the criteria, the lowest mark should be awarded.

Teachers should use the full range of marks available to them and award full marks in any band for work which fully meets that descriptor.

For wider mark bands the marks on either side of the middle mark(s) for 'adequately met' should be used where the standard is lower or higher than 'adequate' but not the highest or lowest mark in the band.

Teachers must clearly show how the marks have been awarded in relation to the marking criteria. A combination of the following approaches should be adopted:

- summary comments either on the work (usually at the end) or on a cover sheet

- key pieces of evidence flagged throughout the work by annotation in the margin.

Indications as to how marks have been awarded should:

- be clear and unambiguous

- be appropriate to the nature and form of the work

- facilitate the standardisation of marking within the centre to enable the moderator to check the application of the assessment criteria to the marking.

Final submission

Centres must carry out internal standardisation to ensure that marks awarded by different teachers are accurate and consistent across all learners entered for 'Process to performance' (Component 01/02 or 03/04). In order to ensure teachers are marking to the correct standard, centres should ensure they use the AS level marking criteria and reference exemplar material, or, where available, work in the centre from the previous year. OCR exemplar material will be available on the OCR website: www.ocr.org.uk.

Prior to marking the whole cohort, teachers should mark the same small sample of work to allow for the comparison of marking standards.

Where work for 'Process to performance' (Component 01/02 or 03/04) has been marked by more than one teacher in a centre, standardisation of marking should normally be carried out according to one of the following procedures:

- **either** a sample of work which has been marked by each teacher is remarked by the teacher who is in charge of internal standardisation

- **or** all the teachers responsible for marking 'Process to performance' exchange some marked work, (preferably at a meeting led by the teacher in charge of internal standardisation) and compare their marking standards

- **or** teachers collaborate when marking the work and award a mark agreed through discussions during marking.

Where standards are found to be inconsistent, the relevant teacher(s) should make adjustments to their marks or reconsider the marks of all learners for whom they were responsible.

If centres are working together in a consortium, they must carry out internal standardisation of marking across the consortium.

Centres should retain evidence that internal standardisation has been carried out.

A clear distinction must be drawn between any interim review of non-exam assessment and final assessment for the intended examination series. Once work is submitted for final assessment it must not be revised. Under no circumstances are 'fair copies' of marked work allowed. Adding or removing any material to or from non-exam assessment after it has been presented by a learner for final assessment will constitute malpractice.

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3f. Non-exam assessment: Process to performance (01/02 and 03/04)

There are three parts to the non-exam assessment for 'Process to performance':

Research into practitioners and the work of others – research report

The research report will have a recommended maximum of 2000 words and will include a detailed breakdown of the practical exercises completed and the stages of exploration using the performance text.

Quality of extended response is assessed in this task.

Creating and developing their performance – portfolio

Learners will produce a portfolio of their process including how they developed their performance and analysis and evaluation of the process.

The recommended maximum length of a portfolio should be:

- 24 sides A4 which may include:
  - notes, sketches, diagrams, scripts, storyboards, photographs and annotations

OR

- 15 minutes of recorded presentation which may include:
  - video diary/video blogs, recording of performance activities created through the text-based performance and slides/ titles with audio commentary

OR

- 2400 words of continuous prose.

A portfolio can also contain a combination of the above. The length of each format should be in proportion of the assessed work it represents. The following combinations are shown as examples of combined portfolio formats:

- 12 sides A4 with 1200 words prose

- 12 sides A4 with 8 minutes recorded presentation

- 8 minutes recorded presentation with 1200 words

- 8 sides A4 with 1600 words prose

- 16 sides A4 with 800 words prose

- 8 sides A4 with 10 minutes recorded presentation

- 16 sides A4 with 5 minutes recorded presentation

- 5 minutes recorded presentation with 1600 words prose

- 10 minutes recorded presentation with 800 words prose

- 8 pages A4 with 5 minutes recorded presentation and 800 words prose.

Learners should analyse and evaluate their work throughout the process. Appendices are not permitted.

Text-based performance

Component 01/02 – performing

Learners perform an extract or extracts from one centre-chosen text. Learners perform for a recommended total of between 8 and 20 minutes. The minimum and maximum recommended performance time can contain performances of any of the following:

- monologue: 2 minutes to 3 minutes

- duologue: 4 minutes to 6 minutes

- group of three – five: 6 minutes to 12 minutes

- group of six – eight: 12 minutes to 18 minutes.

The maximum group size for a performance is eight performers plus one designer per role. The final assessed performance must be video recorded.

Learners cannot perform more than one monologue. Learners must complete an absolute minimum performance time of **5 minutes** in this component as a requirement of the course. **Learners who do not meet this requirement will be awarded 0 marks for AO2 in this component.**

Learners working with designers are expected to work collaboratively in rehearsals. Learners working without designers are expected to realise a minimal amount of lighting, sound, set and/or costume as is necessary for the performance. This is not assessed for performance learners.

Component 03/04 – design

Designers must work with a performance group whose performance meets the minimum times set out above.

Learners can choose from the following design roles:

• lighting

• sound

• lighting and sound (combined)*

• set (including props and multimedia staging)

• costume (including hair, makeup and masks).

* Lighting and sound (combined) cannot be chosen where a lighting and/or sound designer is part of the performance group.

The minimum requirements for designers are as follows:

• lighting – a full lighting design for the performance with a cue sheet detailing lanterns used and the differing lighting states. A minimum of 10 lighting changes evident in the performance. Lights up and lights down are **not** included in this number. Discuss with appropriate staff the selection, rigging and plotting of the lights. During the performance learners must operate the lighting desk.

• sound – a full sound sheet with original and copied cues leading to a finalised sound CD for use in the final performance. A minimum of 10 sound cues evident in the performance. During the performance learners must operate the sound desk.

• lighting and sound (combined) – a combination of the requirements for sound and lighting which are approximately equal in weighting which total 10 cues in performance.

• set – a scale model and a detailed ground plan of the set which includes two set changes during the performance. Sourcing the set (and props) for the performance and supervision of the construction of the set where appropriate. Learners must dress the set ready for performance and must realise the set in the final performance including the two changes.

• costume – a final design of:
  ○ **either** two full costumes including hair and makeup detail which are sourced and realised in performance
  ○ **or** two full costumes including mask(s) which are sourced and realised in performance
  ○ **or** four costumes for characters (excluding hair, makeup or masks) which are sourced and realised in performance
  ○ these costumes can be for different characters or different costumes for one or more characters.

For 'Process to performance' (Component 01/02 or 03/04) teachers must assess learners' work using the marking grids on pages 22–31. Learners will be awarded five separate marks which are added together to give the total mark for this component out of 120.

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3f.   Marking criteria

The following table shows where Assessment Objectives are targeted in this component and which evidence it is related to.

Assessment Objective	Evidence submitted	Marking grids
AO1 – Create and develop ideas to communicate meaning as part of the theatre-making process, making connections between dramatic theory and practice	Research report	Pages 21–22
AO1 – Create and develop ideas to communicate meaning as part of the theatre-making process, making connections between dramatic theory and practice	Portfolio	Pages 23–24
AO4 – Analyse and evaluate their own work and the work of others	Research report and portfolio	Pages 25–26
AO2 – Apply theatrical skills to realise artistic intentions in live performance	Performance	Pages 27–28
AO2 – Apply theatrical skills to realise artistic intentions in live performance	Performance	Performers: pages 29–30 Designers: pages 31–32

Internal assessment marking grid – research report

Learners are expected to demonstrate their ability to show:

AO1 Research report	Band 5: 17–20 marks	Highly developed research on the chosen practitioners, demonstrating a highly developed understanding of the social, cultural and historical context of the time they were/are working.
		Accomplished practical exploration of the exercises on their chosen practitioner.
		Accomplished practical use of the working methodologies of the chosen practitioner in creating, developing and rehearsing a performance text.
		Highly developed research into the social, cultural and historical context of the text, performance conditions and the playwright to inform the theatre-making process.
		There is a highly developed and sustained line of reasoning which is coherent and logically structured. The information presented is entirely relevant and substantiated.
AO1 Research report	Band 4: 13–16 marks	Well-developed research on the chosen practitioners, demonstrating a confident understanding of the social, cultural and historical context of the time they were/are working.
		Confident practical exploration of the exercises on their chosen practitioner.
		Well-developed practical use of the working methodologies of the chosen practitioner in creating, developing and rehearsing a performance text.
		Well-developed research into the social, cultural and historical context of the text, performance conditions and the playwright to inform the theatre-making process.
		There is a well-developed line of reasoning which is clear and logically structured. The information presented is relevant and in the most part substantiated.
AO1 Research report	Band 3: 9–12 marks	Competent research on the chosen practitioners, demonstrating a clear understanding of the social, cultural and historical context of the time they were/are working.
		Competent practical exploration of the exercises on their chosen practitioner.
		Clear practical use of the working methodologies of the chosen practitioner in creating, developing and rehearsing a performance text.
		Clear research into the social, cultural and historical context of the text, performance conditions and the playwright to inform the theatre-making process.
		There is a clear line of reasoning presented with some structure. The information presented is in the most-part relevant and supported by some evidence.

AO1 Research report	Band 2: 5–8 marks	Basic research on the chosen practitioners, demonstrating a basic understanding of the social, cultural and historical context of the time they were/are working. Basic practical exploration of the exercises on their chosen practitioner. Basic practical use of the working methodologies of the chosen practitioner in creating, developing and rehearsing a performance text. Basic research into the social, cultural and historical context of the text, performance conditions and the playwright to inform the theatre-making process. *The information has some relevance and is presented with a basic structure. The information is supported by basic evidence.*
AO1 Research report	Band 1: 1–4 marks	Limited research on the chosen practitioners, demonstrating a limited understanding of the social, cultural and historical context of the time they were/are working. Limited practical exploration of the exercises on their chosen practitioner. Limited practical use of the working methodologies of the chosen practitioner in creating, developing and rehearsing a performance text. Limited research into the social, cultural and historical context of the text, performance conditions and the playwright to inform the theatre-making process. *The information has some relevance, but is communicated in an unstructured way. The information is supported by limited evidence and the relationship to the evidence may not be clear.*
AO1	0 marks	No response or no response worthy of credit.

Internal assessment marking grid – portfolio

Learners are expected to demonstrate their ability to show:

AO1 Portfolio	Band 5: 17–20 marks	Highly developed connections between the work of others and the development of the performance. Highly developed narrative of the learner's journey through the creating and developing for a performance from a text to an audience. Accomplished development of an experimental and collaborative approach to creating and developing a performance. Highly developed connections between theory and practice when creating and developing the text performance.
AO1 Portfolio	Band 4: 13–16 marks	Well-developed connections between the work of others and the development of the performance. Confident narrative of the learner's journey through the creating and developing for a performance from a text to an audience. Confident development of an experimental and collaborative approach to creating and developing a performance. Confident connections between theory and practice when creating and developing the text performance.
AO1 Portfolio	Band 3: 9–12 marks	Clear connections between the work of others and the development of the performance. Competent narrative of the learner's journey through the creating and developing for a performance from a text to an audience. Clear development of an experimental and collaborative approach to creating and developing a performance. Clear connections between theory and practice when creating and developing the text performance.
AO1 Portfolio	Band 2: 5–8 marks	Basic connections between the work of others and the development of the performance. Basic narrative of the learner's journey through the creating and developing for a performance from a text to an audience. Basic development of an experimental and collaborative approach to creating and developing a performance. Basic connections between theory and practice when creating and developing the text performance.

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AO1 Portfolio	Band 1: 1–4 marks	Limited connections between the work of others and the development of the performance.
		Limited narrative of the learner's journey through the creating and developing for a performance from a text to an audience.
		Limited development of an experimental and collaborative approach to creating and developing a performance.
		Limited connections between theory and practice when creating and developing the text performance.
AO1	0 marks	No response or no response worthy of credit.

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Internal assessment marking grid – research report and portfolio: analysis and evaluation

Learners are expected to demonstrate their ability to show:

AO4 Analysis and evaluation	Band 5: 17–20 marks	Accomplished analytical and evaluative record of exploration of the practitioners' working methods and text exploration. Highly developed evaluation of the learner's own work. Highly developed reflection on the process of creating and rehearsing live theatre. Highly developed analysis of the text and accomplished justification for decisions made during the creating and developing process. Accomplished perceptive analysis of how creative and artistic choices convey meaning to an audience.
AO4 Analysis and evaluation	Band 4: 13–16 marks	Confident analytical and evaluative record of exploration of the practitioners' working methods and text exploration. Well-developed evaluation of the learner's own work. Confident reflection on the process of creating and rehearsing live theatre. Confident analysis of the text and confident justification for decisions made during the creating and developing process. Confident analysis of how creative and artistic choices convey meaning to an audience.
AO4 Analysis and evaluation	Band 3: 9–12 marks	Competent analytical and evaluative record of exploration of the practitioners' working methods and text exploration. Clear evaluation of the learner's own work. Clear reflection on the process of creating and rehearsing live theatre. Clear analysis of the text and clear justification for decisions made during the creating and developing process. Clear analysis of how creative and artistic choices convey meaning to an audience.
AO4 Analysis and evaluation	Band 2: 5–8 marks	Basic analytical and evaluative record of exploration of the practitioners' working methods and text exploration. Basic evaluation of the learner's own work. Basic reflection on the process of creating and rehearsing live theatre. Basic analysis of the text and basic justification for decisions made during the creating and developing process. Basic analysis of how creative and artistic choices convey meaning to an audience.

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AO4 Analysis and evaluation	Band 1: 1–4 marks	Limited analytical and evaluative record of exploration of the practitioners' working methods and text exploration.
		Limited evaluation of the learner's own work.
		Limited reflection on the process of creating and rehearsing live theatre.
		Limited analysis of the text and limited justification for decisions made during the creating and developing process.
		Limited analysis of how creative and artistic choices convey meaning to an audience.
AO4	0 marks	No response or no response worthy of credit.

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Internal assessment marking grid – all roles: text performance

Learners are expected to demonstrate their ability to show:

AO2 Intention and communication	Band 5: 25–30 marks	Accomplished realisation of the piece, demonstrating a highly developed understanding of the demands of the text. Highly developed ability to communicate meaning to an audience with commitment and purpose. Accomplished and highly developed interpretation showing an appreciation of the artistic intention of the playwright or practitioner. Highly developed performance with an accomplished demonstration of the chosen practitioners' style.
AO2 Intention and communication	Band 4: 19–24 marks	Confident realisation of the piece, demonstrating a confident understanding of the demands of the text. Confident ability to communicate meaning to an audience with commitment and purpose. A confident and well-developed interpretation showing an appreciation of the artistic intention of the playwright or practitioner. Well-developed performance with a confident demonstration of the chosen practitioners' style.
AO2 Intention and communication	Band 3: 13–18 marks	A competent realisation of the piece, demonstrating a clear understanding of the demands of the text. Competent ability to communicate meaning to an audience with commitment and purpose. A competent and clear interpretation showing an appreciation of the artistic intention of the playwright or practitioner. Competent performance with a clear demonstration of the chosen practitioners' style.
AO2 Intention and communication	Band 2: 7–12 marks	A basic realisation of the piece, demonstrating an under-developed understanding of the demands of the text. Under-developed ability to communicate meaning to an audience with commitment and purpose. A basic and under-developed interpretation showing an appreciation of the artistic intention of the playwright or practitioner. Under-developed performance with a basic demonstration of the chosen practitioners' style.

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AO2 Intention and communication	Band 1: 1–6 marks	An ineffective realisation of the piece, demonstrating a limited understanding of the demands of the text.
		Limited ability to communicate meaning to an audience with commitment and purpose.
		An ineffective and limited interpretation showing limited appreciation of the artistic intention of the playwright or practitioner.
		Ineffective performance with a limited demonstration of the chosen practitioners' style.
AO2	0 marks	No response or no response worthy of credit.
		The performance time is less than 5 minutes.

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3f.   Internal assessment marking grid – performer role: text performance

Learners are expected to demonstrate their ability to show:

AO2 Performance skills	Band 5: 25–30 marks	Highly developed characterisations; roles that are highly developed, refined, rigorously rehearsed and demonstrate outstanding rapport with other members of the cast sustained during the performance. Accomplished control of the use of vocal and physical aspects of performance; pitch, tone, inflection and projection consistently excellent throughout the performance. Accomplished ability to create mood and atmosphere, developing tension and relaxation, controlling pacing and stillness with sensitivity. Highly developed contribution to the performance as a whole, sustained during all the extract(s) performed.
AO2 Performance skills	Band 4: 19–24 marks	Well-developed characterisations; roles that are generally well crafted, have been refined, well rehearsed and demonstrate confident rapport with other members of the cast, mostly sustained during the performance. Confident control in the use of vocal and physical aspects of performance; use of pitch, tone, inflection and projection assured throughout much of the performance, but with occasional weaknesses. Well-developed ability to create mood and atmosphere, developing tension and relaxation, contributing to pacing and stillness. Confident contribution to the performance as a whole, sustained during most of the extract(s) performed.
AO2 Performance skills	Band 3: 13–18 marks	Clear characterisations; roles that are generally believable, have some shape, are appropriately rehearsed and demonstrate clear rapport with other members of the cast, sustained during a number of sections of the performance. Competent and mainly clear use of voice; variable use of pitch, tone, inflection and projection throughout much of the performance. Competent ability to help establish the atmosphere of the performance, sometimes developing tension and relaxation, and responding to the leadership of others. Clear contribution to the performance as a whole, sustained during a number of sections in the extract(s) performed.
AO2 Performance skills	Band 2: 7–12 marks	Basic characterisations; roles that are under-developed, have little refinement, may be under-rehearsed and demonstrate basic rapport with other members of the cast, evident during part of the performance. Under-developed use of voice, some clarity and the limited use of pitch, tone, inflection and projection evidenced by obvious weaknesses. Basic ability to support the atmosphere of the performance, but reliant on the leadership of others. Basic contribution to the performance as a whole, evident during part of the extract(s) performed.

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AO2 Performance skills	Band 1: 1–6 marks	Limited characterisations; roles that are ineffective, have minimal refinement, are under-rehearsed and demonstrate an ineffective performing relationship with other members of the cast. Ineffective use of voice and projection in performance, little clarity and flawed use of pitch, tone, inflection. Limited ability to engage with the atmosphere of the performance; heavily reliant on the leadership of others. Limited contribution to the performance as a whole, evident during limited parts of the extract(s) performed.
AO2	0 marks	No response or no response worthy of credit. The performance time is less than 5 minutes.

Internal assessment marking grid – designer role: text performance

Learners are expected to demonstrate their ability to show:

AO2 Design skills	Band 5: 25–30 marks	Highly developed design that has been rigorously honed and refined with accomplished attention to detail. Accomplished technical ability in all aspects of the design, demonstrating well-developed technical control in performance. Highly developed design suitable for the mood and atmosphere of the performance text it supports and is instrumental in achieving the intended effect. Highly developed contribution to the performance as a whole, sustained during the extract(s) performed.
AO2 Design skills	Band 4: 19–24 marks	Well-developed design that has been effectively refined with close attention to detail. Confident technical ability in most aspects of the design, demonstrating well-developed technical control in performance. Well-developed design suitable for the mood and atmosphere of the performance text it supports and is effective in achieving the intended effect. Confident contribution to the performance as a whole, mostly sustained during the extract(s) performed.
AO2 Design skills	Band 3: 13–18 marks	Competent design that has been prepared with clear attention to detail. Competent technical ability in some aspects of the design, demonstrating clear technical control in performance. Clear design broadly suitable for the mood and atmosphere of the performance text it supports and contributes to achieving the intended effect. Clear contribution to the performance as a whole, sustained during a number of sections of the extract(s) performed.
AO2 Design skills	Band 2: 7–12 marks	Basic design that has been under developed with some attention to detail. Basic technical ability in the design, demonstrating basic technical control in performance. Under-developed design with basic suitability for the mood and atmosphere of the performance text. Basic contribution to the performance as a whole, evident during part of the extract(s) performed.

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AO2 **Design skills**	**Band 1:** **1–6 marks**	Limited design that is ineffectively developed with limited attention to detail.
		Limited technical ability in the design, demonstrating ineffective technical control in performance.
		Ineffective design with limited suitability for the mood and atmosphere of the performance text.
		Limited contribution to the performance as a whole, evident during limited parts of the extract(s) performed.
AO2	**0 marks**	No response or no response worthy of credit.
		The performance time is less than 5 minutes.

3g.   Synoptic assessment

Synoptic assessment is the learner's understanding of the connections between different elements of the subject. It involves the explicit drawing together of knowledge, skills and understanding within different parts of the AS Level course.

Both components of AS Level Drama and Theatre require learners to apply their theoretical knowledge and understanding to practical performance work. Where learners are assessed by examination they are required to draw on their practical exploration throughout the course.

The emphasis of synoptic assessment is to encourage the understanding of Drama and Theatre as a discipline.

Work submitted for the AS level components should reflect the standard expected for a learner after an AS level course of study.

The work presented for assessment in an A level qualification shows greater depth of study than that presented for an AS qualification.

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3h.   Calculating qualification results

A learner's overall qualification grade for OCR AS Level in Drama and Theatre will be calculated by adding together their marks from the two components taken to give their total weighted mark.

This mark will then be compared to the qualification level grade boundaries for the entry option taken by the learner and for the relevant exam series to determine the learner's overall qualification grade.

4   Admin: what you need to know

The information in this section is designed to give an overview of the processes involved in administering this qualification so that you can speak to your exams officer. All of the following processes require you to submit something to OCR by a specific deadline.

More information about the processes and deadlines involved at each stage of the assessment cycle can be found in the Administration area of the OCR website.

OCR's *Admin overview* is available on the OCR website at www.ocr.org.uk/administration.

4a.   Pre-assessment

Estimated entries

Estimated entries are your best projection of the number of learners who will be entered for a qualification in a particular series. Estimated entries should be submitted to OCR by the specified deadline. They are free and do not commit your centre in any way.

Final entries

Final entries provide OCR with detailed data for each learner, showing each assessment to be taken. It is essential that you use the correct entry code, considering the relevant entry rules.

Final entries must be submitted to OCR by the published deadlines or late entry fees will apply.

All learners taking an AS Level in Drama and Theatre must be entered for one of the following entry options:

Entry options		Components		
Entry Code	Title	Code	Component title	Assessment type
H059 AA	Drama and Theatre performer role (Repository)	01	Process to performance (Performing) (Repository)	Non-exam assessment (Internal assessment, external moderation) (repository)
		05	Exploring performance	External assessment
H059 AB	Drama and Theatre performer role (Postal)	02	Process to performance (Performing) (Postal)	Non-exam assessment (Internal assessment, external moderation) (postal)
		05	Exploring performance	External assessment
H059 BA	Drama and Theatre design role (Repository)	03	Process to performance (Design) (Repository)	Non-exam assessment (Internal assessment, external moderation) (repository)
		05	Exploring performance	External assessment

Entry options		Components		
Entry Code	Title	Code	Component title	Assessment type
H059 BB	Drama and Theatre designer role (Postal)	04	Process to performance (Design) (Postal)	Non-exam assessment (Internal assessment, external moderation) (postal)
		05	Exploring performance	External assessment
H059 CA	Drama and Theatre performer role (Carried forward)	80	Process to performance (Performing) (Carried forward)	Non-exam assessment (Carried forward)
		05	Exploring performance	External assessment
H059 CB	Drama and Theatre design role (Carried forward)	81	Process to performance (Design) (Carried forward)	Non-exam assessment (Carried forward)
		05	Exploring performance	External assessment

4b.   Special consideration

Special consideration is a post-assessment adjustment to marks or grades to reflect temporary injury, illness or other indisposition at the time the assessment was taken.

Detailed information about eligibility for special consideration can be found in the JCQ publication *A guide to the special consideration process*.

4c.   External assessment arrangements

Regulations governing examination arrangements are contained in the JCQ publication *Instructions for conducting examinations*.

Head of Centre Annual Declaration

The Head of Centre is required to provide a declaration to the JCQ as part of the annual NCN update, conducted in the autumn term, to confirm that the centre is meeting all the requirements detailed in the specification.

Please see the JCQ publication Instructions for conducting non-examination assessments for further information. Any failure by a centre to provide the Head of Centre Annual Declaration will result in your centre status being suspended and could lead to the withdrawal of our approval for you to operate as a centre.

Drama and Theatre Live Theatre Statement

OCR requires all centres to complete and submit a Drama and Theatre Live Theatre Statement for every year in which learners are entered for an assessment. The form requires centres to confirm that they have taken reasonable steps to ensure that learners have experienced a live theatre performance where they are a member of the audience in the same performance space as the performers. This can be found on the OCR website www.ocr.org.uk.

Private candidates

Private candidates may enter for OCR assessments.

A private candidate is someone who pursues a course of study independently but takes an examination or assessment at an approved examination centre. A private candidate may be a part-time student, someone taking a distance learning course, or someone being tutored privately. They must be based in the UK.

OCR's AS Level in Drama and Theatre requires learners to complete non-examined assessment. This is an essential part of the course and will allow learners to develop skills for further study or employment.

Private candidates need to contact OCR approved centres to establish whether they are prepared to host them as a private candidate. The centre may charge for this facility and OCR recommends that the arrangement is made early in the course.

Further guidance for private candidates may be found on the OCR website: http://www.ocr.org.uk

4d. Admin of non-exam assessment

Regulations governing arrangements for internal assessments are contained in the JCQ *Instructions for conducting coursework*.

Assessed performances for non-exam assessment

All performances submitted for assessment must be video recorded. For 'Process to performance', centres must submit the recording of the performance which is assessed.

At the start of the performance learners who are being assessed in that performance must introduce themselves to the camera as follows:

Performers – candidate name, candidate number, role(s) performed in the scene.

Designers – candidate name, candidate number, design role(s) realised in the performance.

Centres must record the performance from the audience perspective. Centres may also record a second view if necessary due to the staging or space requirements. Where two cameras are used both recordings must be submitted. **All recordings of the performances must be unedited.**

Performance times

It is a requirement of the course that learners complete a minimum performance time of **5 minutes**. **Learners who do not meet this requirement will be awarded 0 marks for AO2 in that component.**

The maximum times in the specification are guidance for centres on what is expected for assessment. No penalties will be applied for exceeding the performance time. However, it is unlikely that learners will demonstrate further skills in this time to merit additional marks.

Word counts

In the research report and the portfolio the word count maximums are guidance for centres on the maximum amount of evidence that is expected for the marks available. There will be no penalties for exceeding the word count. However, excessively long work is unlikely to demonstrate the skills required to reach the upper bands.

Health and safety

Learners being assessed as designers are required to realise their design work in performance. This means they will operate the lighting and sound equipment and dress sets for the performances.

Learners are not required to rig equipment or construct sets. However, they must be aware of the process involved. It is advised that learners are present when this is being completed and assist where it is safe and appropriate to do so.

In this qualification it is the design that is assessed rather than the learner's operation of the equipment or construction of set or costumes.

Submission of work

Where 'Process to performance' (Component 01/02 or 03/04) work is submitted via the repository, centres must upload their performance recordings and the portfolio documents to the OCR Repository. For details on submitting electronic coursework see Appendix 5c.

Where 'Process to performance' (Component 01/02 or 03/04) work is submitted for postal moderation, centres should provide **either** a chaptered DVD **or** a USB memory stick with their learners' performances and any video commentaries assessed for their portfolio. Video recording submitted on DVD must be in a format that can be easily viewed on a DVD player. Video recordings submitted on USB memory stick must contain each performance or commentary as a separate file. If you have issues with the recordings of your learners' performances please contact OCR: drama@ocr.org.uk

Approval of tasks

Texts in AS Level Drama and Theatre

Learners will study three different texts in this course, one in full and two in part using extracts from the text. The text for the non-exam component can be chosen by the centre. All texts specified in the examined components are not allowed to be chosen as performance texts in the non-exam assessment.

Learners are required to study three different texts, all of which must have been professionally commissioned or professionally produced. These must represent a range of social, cultural and historical contexts.

Performance texts must also be longer than 60 minutes in performance time when performed in full.

Texts cannot be by the same playwright and must contrast with both the chosen set texts for 'Exploring

Performance' (Component 05) in at least **three** of the following ways:

• cast size

• culture (texts from different cultures)

• date written (or period of origin)

• genre

• performance length

• performance style

• structure/form.

Use of the 'Drama Text Management Service' before learners begin to study the course is mandatory in order to ensure that the rules of combination are met. This is a quick and easy way of checking that the chosen texts meet the criteria.

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The centre is responsible for ensuring that the chosen texts meet the criteria above. It is essential that this check is performed.

Centres will receive confirmation that the texts they have selected meet the criteria. Where centres change texts during the year they must check their new choices using the 'Drama Text Management Service'. **This check must be completed annually even if a centre chooses the same texts as a previous year.**

Centres are reminded that if the combination of texts selected does not meet criteria then learners will not be awarded a grade for the qualification. For further advice on valid combinations please contact OCR using drama@ocr.org.uk.

Practitioners in AS Level Drama and Theatre

Learners will study two different practitioners in the 'Practitioners in practice' component (11/12, 13/14). The centre-chosen practitioners must meet the criteria set out in Appendix 5f.

To ensure that the practitioners you have chosen meet the criteria, you must use OCR's 'Drama Text Management Service', available from www.ocr.org.uk. It is essential that you perform this check. This must be completed annually and must be resubmitted if the practitioners are changed during the course.

Centres are reminded that if the chosen practitioners do not meet the criteria, as explained in Appendix 5f, then learners will not be awarded a grade for the qualification.

For further advice on centre-chosen practitioners please contact OCR using drama@ocr.org.uk.

Authentication of learner's work

Centres must declare that the work submitted for assessment is the learner's own by completing a centre authentication form (CCS160). This information must be retained at the centre and be available on request to either OCR or the JCQ centre inspection service.

It must be kept until the deadline has passed for centres to submit an Enquiry About Results (EAR). Once this deadline has passed and centres have not requested an EAR, this evidence can be destroyed.

Internal standardisation

Centres must carry out internal standardisation to ensure that marks awarded by different teachers are accurate and consistent across all learners entered for the component from that centre.

For more detailed guidance see Section 3f: Non-exam assessment guidance.

Moderation

The purpose of moderation is to bring the marking of internally assessed components in all participating centres to an agreed standard. This is achieved by checking a sample of each centre's marking of learners' work.

Following internal standardisation, centres submit marks to OCR and the moderator. If there are fewer than 10 learners, all the work should be submitted for moderation at the same time as marks are submitted.

Once marks have been submitted to OCR and your moderator, centres will receive a moderation sample request. Samples will include work from across the range of attainment of the learners' work.

There are two ways to submit a sample:

Moderation via the OCR Repository – Where you upload electronic copies of the work included in the sample to the OCR Repository and your moderator accesses the work from there.

Postal moderation – Where you post the sample of work to the moderator.

The method that will be used to submit the moderation sample must be specified when making entries. The relevant entry codes are given in Section 4a.

All learners' work must be submitted using the same entry option. It is not possible for centres to offer both options within the same series.

Centres will receive the outcome of moderation when the provisional results are issued. This will include:

Moderation Adjustments Report – Listing any scaling that has been applied to internally assessed components.

Moderator Report to Centres – A brief report by the moderator on the internal assessment of learners' work.

Carrying forward non-exam assessment (NEA)

Learners who are retaking the qualification can choose to either retake the non-exam assessment (NEA) or carry forward their most recent result for that component.

To carry forward the NEA component result, you must use the correct carry forward entry option (see table in Section 4a).

Learners must decide at the point of entry whether they are going to carry forward the NEA result or not.

The result for the NEA component may be carried forward for the lifetime of the specification and there is no restriction on the number of times the result may be carried forward. However, only the most recent non-absent result may be carried forward.

When the result is carried forward, the grade boundaries from the previous year of entry will be used to calculate a new weighted mark for the carried forward component, so the value of the original mark is preserved.

4e.   Results and certificates

Grade Scale

AS level qualifications are graded on the scale: A, B, C, D, E, where A is the highest. Learners who fail to reach the minimum standard for E will be

Unclassified (U). Only subjects in which grades A to E are attained will be recorded on certificates.

Results

Results are released to centres and learners for information and to allow any queries to be resolved before certificates are issued.

Centres will have access to the following results information for each learner:

•   the grade for the qualification

•   the raw mark for each component

•   the total weighted mark for the qualification.

The following supporting information will be available:

•   raw mark grade boundaries for each component.

Until certificates are issued, results are deemed to be provisional and may be subject to amendment.

A learner's final results will be recorded on an OCR certificate. The qualification title will be shown on the certificate as 'OCR Level 3 Advanced Subsidiary GCE in Drama and Theatre'.

4f.   Post-results services

A number of post-results services are available:

Enquiries about results – If you are not happy with the outcome of a learner's results, centres may submit an enquiry about results

Missing and incomplete results – This service should be used if an individual subject result for a learner is missing, or the learner has been omitted entirely from the results supplied

Access to scripts – Centres can request access to marked scripts.

4g.   Malpractice

Any breach of the regulations for the conduct of examinations and non-exam assessment may constitute malpractice (which includes maladministration) and must be reported to

OCR as soon as it is detected. Detailed information on malpractice can be found in the JCQ publication *Suspected Malpractice in Examinations and Assessments: Policies and Procedures*.

5   Appendices

5a.   Overlap with other qualifications

There is potential for a small degree of overlap between the content of this specification and those for other AS and A level qualifications in English Literature.

It is advised that centres consider carefully their choice of performance text to minimise the overlap with those studied by their learners for their English Literature qualifications.

5b.   Accessibility

Reasonable adjustments and access arrangements allow learners with special educational needs, disabilities or temporary injuries to access the assessment and show what they know and can do, without changing the demands of the assessment. Applications for these should be made before the examination series. Detailed information about eligibility for access arrangements can be found in

the JCQ *Access Arrangements and Reasonable Adjustments*.

The AS level qualification and subject criteria have been reviewed in order to identify any feature which could disadvantage learners who share a protected characteristic as defined by the Equality Act 2010. All reasonable steps have been taken to minimise any such disadvantage.

5c.   Non-exam assessment: digital evidence

Learners' work may be submitted through the OCR Repository in a digital format. Centres must ensure that they enter for the 'Repository' entry code option. Please see Section 4a.

Work for 'Process to Performance' (Component 01/02 or 03/04) should be submitted in an organised and structured way. Work must contain the following information:

•   centre number

•   candidate number

•   forename and surname.

Learners' work should be stored in a secure area on the centre's network before submission.

Evidence submitted is likely to be in the form of word processed documents, PowerPoint presentations, digital photos and digital video. In order to minimise software and hardware compatibility issues, it is necessary to save learners' work using an appropriate file format.

Learners must use formats appropriate to the evidence and that are easily accessible to view for assessment and moderation. Open file formats or proprietary formats for which a downloadable reader or player is available are acceptable. Where this is not available, the file format is not acceptable.

Learners do not gain marks for using more sophisticated formats or for using a range of formats. A learner who chooses to use only one format will not be disadvantaged.

To ensure compatibility, all files submitted must be in the formats listed below. Where new formats become available that might be acceptable, OCR will provide further guidance. OCR advises against changing the file format that the document was originally created in. It is the centre's responsibility to ensure that the electronic portfolios submitted for moderation are accessible to the moderator and contain all the evidence submitted for each learner.

Document file formats

Digital video evidence formats	
MPEG (*.mpg)	Windows Media File (*.wmf)
QuickTime movie (*.mov)	MPEG Video Layer 4 (*.mp4)
Audio or sound formats	
MPEG Audio Layer 3 (*.mp3)	
Graphics formats including photographic evidence	
JPEG (*.jpg)	MS bitmap (*.bmp)
Graphics file (*.pcx)	GIF images (*.gif)
Structured markup formats	
XML (*.xml)	
Text formats	
Comma Separated Values (*.csv)	Rich text format (*.rtf)
PDF (*.pdf)	Text document (*.txt)
Microsoft Office suite	
PowerPoint (*.ppt)	Visio (*.vsd)
Word (*.doc)	Project (*.mpp)
Excel (*.xls)	

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## 5d.	Guidance on audience requirements

'Process to performance' (Component 01/02 or 03/04) requires the learners to perform to an audience. Centres are reminded that the audience should be informed of the requirements for the performance assessment and must ask that the audience are appropriately supportive of the learners. The audience must not distract the performers or interrupt the performance.

There are three types of audience permitted for performances:

•	audience of the assessor and members of the class

•	audience of the assessor and members of the centre (i.e. learners and/or staff)

•	audience of the assessor and ticket holders (no restrictions).

Centres are responsible for ensuring that any performance rights are sought, and paid where applicable.

## 5e.	Guidance on live theatre requirements

Centres **must** take reasonable steps to ensure that all students experience live performance, where they are a member of the audience in the same performance space as the performers. This **must** occur during the course of their study. A Drama and Theatre Live Statement must be submitted to OCR. Please refer to Section 4.

The performance they watch **must** meet the following criteria:

•	is longer than 1 hour in performance time (excluding any intervals or breaks) **and**

•	is a live professional performance at any external venue **or**

•	is an amateur performance at any external venue **or**

•	is a live professional or amateur company visiting the centre and performed in a performance space **or**

•	is performed by a youth theatre company which the learners or their cohort are not any part of.

For the purposes of assessment in 'Exploring performance' (Component 05), the live performance students refer to can include recordings or streams of live performance. At the start of the learner's answer they **must** state the name of the performance, the venue, and the date (month and year) the performance was seen in.

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5f.   Guidance on centre-chosen practitioners

In 'Process to performance' (Component 01/02) learners must study one practitioner. This must be an individual or company which meets all the following criteria:

- works within a recognisable performance style

- uses theatrical conventions consistently in a canon of work

- uses an identifiable set of working methodologies consistently which are

documented either by themselves or by another

- has had a clear influence on the work of others, either their contemporaries, the industry at the time they are or were working, or a future generation of theatre makers

- had or has an innovative nature to their approach at the time they were or are working.

5g.   Guidance on centre-chosen performance texts: Process to performance (Components 01/02 or 03/04)

The performance text in this component is chosen by the centre. This text must have been professionally commissioned or professionally produced, and must have a total performance time exceeding 60 minutes.

The following guidance has been provided to support centres in choosing texts suitable for study at AS Level. Learners are required to explore practically the chosen text. The following guidance has been provided to support centres choosing sections of texts which are suitable for a performance by a learner which is assessed.

Centre-chosen performance texts **may** (but are not required to) contain:

- frequent and/or aggressive use of strong or very strong (e.g. 'C***') swearing

- sexualised language or references to sex might be crude or graphic

- nudity

- sexualised violence, abuse or the threat thereof

- frequent or strong aggression and/or violence (including torture or sadistic violence) or strong threats thereof

- on stage drug use which may not be challenged by the performance text as a whole

- on stage self-harm, suicide.

Learners' performances **may not** contain:

- strong violence acted out against another character which dwells on the infliction of pain or injury

- sadistic violence

- frequent use of very strong language

- detailed or extended portrayals of sexual activity

- scenes of sexual violence

- nudity

- scenes explicitly demonstrating drug taking.

5h.   Text list: Exploring performance (Component 05)

The following editions of the texts are used to set questions in the 'Exploring performance' (Component 05) examination paper. It is not required that centres use these editions for teaching this component.

Learners must explore practically the opening 10 minutes of the text and at least three additional

scenes from across the text. The following table lists the scenes from the opening 10 minutes that must be explored practically.

Centres are able to choose additional scenes to explore through practical work based on discussions with learners when reading the performance texts chosen.

Conflict

Burke, Gregory (2010) *Black Watch*, London: Faber and Faber. ISBN–10: 0571274900 ISBN–13: 978–0571274901	TATTOO up to the end of CAMP INCOMING. "*Another explosion.* *Allah akhbar.*"
Shakespeare, William (1994) *Four tragedies*, London: Penguin Books. (*Hamlet*) ISBN–10: 0140434585 ISBN–13: 978–0140434583	Act 1 Scene 1 up to the Kings speech in Act 1 Scene 2. "Farewell; and let your haste commend your duty."
Ensler, Eve (2001) *Necessary Targets: a story of women and war: [a play]*, New York: Villard. ISBN–10: 0375756035 ISBN–13: 978–0375756030	SCENE 1 up to the end of SCENE 2. "I won't even go there."
Theatre Workshop; Littlewood, Joan (London, England) (2000) *Oh What a Lovely War*, London: Methuen. English ISBN–10: 0413302105 ISBN–13: 978–0413302106	Act One up to the scene after the Archduke has been shot before the Twelfth Street Rag. "SERBIAN. This means war."
Hall, Willis (1982) *The Long and the Short and the Tall (Acting Edition)*, Samuel French Ltd. ISBN–10: 0573040168 ISBN–13: 978–0573040160	ACT ONE up to Bamforth's song. "WHITAKER (*glances up from tuning set*). Pack it in, Bamforth."

Family dynamics

Nichols, Peter (1967) *A Day in the Death of Joe Egg.*, London: Faber and Faber. ISBN–10: 0571083692 ISBN–13: 978–0571083695	*ACT ONE* up to the Christmas decorations story. "You're not much good at teaching, are you, mate?"
Brecht, Bertolt; Bentley, Eric (2007) *The Caucasian Chalk Circle*, Penguin. ISBN–10: 0141189169 ISBN–13: 978–0141189161	Prologue up to the introduction of the governor's baby in 1 The Nobel Child. "Even the mighty Prince Kazbeki bows before him at the church door."

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Lorca, Federico García (2001) *The House of Bernarda Alba and Other Plays*, London, England: Penguin Books. ISBN–10: 0141185759 ISBN–13: 978–0141185750	ACT ONE up to where the mourners leave the house. "Where you always drink the water fearing it's poisoned!"
Shakespeare, William (1994) *Four tragedies*, London: Penguin Books. (*King Lear*) ISBN–10: 0140434585 ISBN–13: 978–0140434583	Act 1 Scene 1 up to LEAR's exit. "FRANCE Bid farewell to your sisters."
Arden, John (1994) *Plays, One*, London: Methuen Drama. (*Live Like Pigs*) ISBN–10: 0413688003 ISBN–13: 978–0413688002	Scene One up to Scene Two before Mrs Jackson starts to speak. "RACHEL *laughs with a bitter hiss and turns angrily awry*."

Heroes and villains

Shaffer, Peter (2007) *Amadeus*, London: Penguin Books. ISBN–10: 0141188898 ISBN–13: 978–0141188898	ACT 1 up to the end of Salieri's monologue. "*and the elegant decent clothes of a successful composer of the seventeen-eighties.*"
Camus, Albert (2006) *Caligula and Other Plays*, London: Penguin Books. ISBN–10: 0141188707 ISBN–13: 978–0141188706	ACT ONE up to the end of Caligula and Helicon's conversation. "I'm not a sharer of his secrets. I'm his public. A mere onlooker."
Dear, Nick (2011) *Frankenstein: based on the novel by Mary Shelley*, London: Faber and Faber. ISBN–10: 0571277217 ISBN–13: 978–0571277216	SCENE ONE up to the end of SCENE EIGHT. "*Seeming to have made his point, he leaves*."
Shakespeare, William (1994) *Four tragedies*, London: Penguin Books. (*Othello*) ISBN–10: 0140434585 ISBN–13: 978–0140434583	Act 1 Scene 1 up to Act 1 Scene 2 before Cassio enters. "IAGO By Janus. I think no."
Wertenbaker, Timberlake (1996) *Timberlake Wertenbaker: Plays*, London: Faber and Faber. (*The Love of the Nightingale*) ISBN–10: 0571177433 ISBN–13: 978–0571177431	SCENE ONE up to the end of SCENE FOUR. "This silence. . . this silence. . . "

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5i.   Language for learning

This glossary has been provided as a reference for teachers and learners of some of the theatrical terminology commonly used by theatre makers.

Learners should be familiar with these terms and definitions. Learners will not be required to recall definitions in the examined assessment.

Acting

AD LIB	Improvisation by an actor when: 1) another actor fails to enter on cue 2) the normal progress of the play is disturbed 3) lines are forgotten.
ASIDE	Lines spoken by an actor to the audience and not supposed to be overheard by other characters on stage.
BLOCKING	The process of arranging moves to be made by the actors during the play, recorded by stage management in the prompt script.
BREAK A LEG	A superstitious and widely accepted alternative to 'Good Luck' (which is considered bad luck).
CHARACTERISATION	The art of creating a character. Within the text, characters may be presented by means of description within stage directions or character descriptions which the actor must try to convey or through their actions, speech, or spoken thoughts within the text.
CORPSING	An actor who collapses into uncontrollable laughter during a rehearsal or performance is said to be "corpsing".
DICTION	The quality or style of speaking of a character within the play, consisting of components such as accent, inflection, intonation and enunciation.
GESTURE	Body or facial movements of a character during a play. Gesture can be described by the author, or suggested by the director or actor.
INFLECTION	Pronouncing a word to stress its meaning.
MIME	Communicating emotion, meaning or an idea without words, using only gesture, expression and movement.
ON THE BOOK	An actor who needs to refer to the script during a scene is said to be "on book". The ideal situation is for the actor to be "off book" as quickly as possible!
PACE	The speed the dialogue and/or action is delivered to the audience.
PITCH	The highness or lowness of the tone of voice. Generally male voices are lower pitched and female voices are higher pitched.
PROJECTION	Using the voice loudly and clearly to ensure the dialogue is heard by the audience.

5

PROMPT BOOK	Master copy of the script or score, containing all the actor moves and technical cues, used by stage management to control the performance. Sometimes known as the 'book', Prompt Copy or Prompt Script.
RAPPORT	The feeling created by an ensemble or cast working together during a performance.
READ THROUGH	A meeting with all cast and (sometimes all) creative team members to read through the script. Usually happens at the start of the rehearsal process, to help the cast get to know each other and the text.
STILLNESS	Using a quiet voice and a subtle body language to create a calm atmosphere on stage.
TONE	The way the words are spoken to demonstrate the emotion behind their meaning.

Costume

5

BLACKS	Black clothing worn by stage management during productions.
COSTUMES	Clothes worn by the actors on stage.
DRESSING ROOMS	Rooms containing clothes rails and mirrors (often surrounded with lights) in which actors change into their costumes and apply makeup.
GREASEPAINT	Name refers to makeup supplied in stick form, for application to the face or body. Needs special removing cream.
MAKEUP	Products applied to the face or body of an actor to change or enhance their appearance. See also GREASEPAINT.
MASK	Form of theatre where actors' faces are covered with masks.
QUICK CHANGE	A change of costume that needs to happen very quickly and takes place close to the side of the stage.
WARDROBE	The general name for the costume department, its staff and the accommodation they occupy.

Features of performance texts

ACT	Subdivision between sections of a play. Acts are subdivided further into Scenes.
ANTAGONIST	The opposite of the PROTAGONIST in a drama. See also PROTAGONIST.
ANTI-CLIMAX	A climax is where everything comes together as a conclusion. An anti-climax, conversely, is incomplete so can be disappointing or unsatisfying.
CHARACTER	A named individual within the play (e.g. "There are ten characters in scene one, all of whom have speaking parts.").

CHORUS	In Greek theatre, a character (or group) representing an element in the drama which comments on the action, and advances the plot.
CLIMAX	The significant moment in the plot of a play, when things change, or reach a crisis point.
COMIC RELIEF	A comic scene (or line) included in an otherwise straight-faced play to provide a relief from tension for the audience.
DIALOGUE	The spoken text of a play – conversations between characters – is dialogue.
DRAMATIC IRONY	Where the audience knows more about a situation on stage than one of the characters in the drama.
DRAMATIC TENSION	Moments in a drama where the audience feels a heightened sense of anticipation about what is going to happen next.
DUOLOGUE	Part of a scene in a drama which is a scripted conversation between only two characters.
EPILOGUE	Scene or speech which follows the main action of the play and provides some insight or comment on the action.
EXPOSITION	The section of plot at the start of a play which provides essential background information about the characters, their situation, and their relationships to each other.
FLASHBACK	A moment during the action of a play when the natural flow of time is interrupted so that a moment from the past can be presented.
GENRE	A way of categorising different types of drama.
INTERIOR MONOLOGUE	The interior (or internal) monologue is the stream of consciousness discussion a character has with her/himself while working through problems or issues confronting them. It can be delivered as a recorded voiceover, or possibly as an aside spoken direct to the audience.
LIBRETTO	Text of an opera, or other long musical vocal composition. The script of a musical.
MONOLOGUE	A speech within a play delivered by a single actor alone on stage.
NARRATION	Dialogue designed to tell the story or provide accompanying information. Narration can accompany on stage action or be presented in its own right.
PLOT	The basic story thread running through a performance/play which gives the reason for the characters' actions.
PROLOGUE	Short scene or speech before the main action of the play to put it into context or set the scene.
PROTAGONIST	The leading character or 'hero' in a play who has to fight against/oppose the ANTAGONIST.
RISING ACTION	The events that build up the pace and perhaps the excitement in a plot/drama.
SCENE	A subdivision of a play.
SCRIPT	The text of a play or musical. Also contains stage directions and other notes.

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SOLILOQUY	Lines delivered by an actor on stage as if to her/himself.
STAGE DIRECTIONS	Instructions given by the author about how a play should be staged, when actors should make their entrances and exits and how lines should be delivered.
STEREOTYPE	A role that has set characteristics, easily recognisable and sometimes exaggerated, and that follows consistently a generally agreed form.
STOCK CHARACTER	A role with set characteristics that may be used frequently in certain types of drama, e.g. melodrama.
STRUCTURE	The way a piece of drama is put together; the connections between episodes, scenes or acts; the framework.
SUBPLOT	In narratives, this term refers to a secondary plot or storyline.
SUBTEXT	In acting and character analysis, it refers to the idea that there are other meanings below the surface of what is actually said and done.

Lighting

5

BACKLIGHT	Light coming from upstage, behind scenery or actors, to sculpt and separate them from the background.
BARNDOORS	An attachment which is fixed to the front of a lantern to cut off the lighting beam in a particular direction(s).
BLACKOUT	The act of turning off (or fading out) stage lighting.
BOARD	The main control for the stage lighting.
BURNT OUT	A coloured gel that has lost its colour or melted through due to excessive heat in front of a lantern.
CMY	Cyan/Magenta/Yellow – the three secondary (additive) colours of light which are used in moving lights for colour mixing.
CROSS FADE	Bringing another lighting state up to completely replace the current lighting state. Also applies to sound effects/music. Sometimes abbreviated to Xfade or XF.
DIMMER RACK	A number of individual lighting dimmer circuits built into a single case. Consists of a single power input, a lighting control (DMX512) input and sockets to connect lanterns. A dimmer rack can be set to respond to any control channel by setting its start address (known as "addressing" the rack).
FADE	A fade is an increase, diminishment or change in lighting or sound level.
FLOOD	A lensless lantern that produces a broad non-variable spread of light.
FOLLOWSPOT	Usually, a powerful profile lantern fitted with its own dimmer, iris, colour magazine and shutters mounted in or above the auditorium, used with an operator so that the light beam can be moved around the stage to follow an actor.

GENERAL COVER	Those lanterns in a rig which are set aside purely to light the acting areas. The stage is normally split into a number of areas for this purpose, which can then be isolated or blended together as required by the director.
GOBO	A thin metal plate etched to produce a design which can then be projected by a profile spotlight. There are hundreds of gobo designs available – common examples are breakup (foliage), windows and scenic (neon signs, city scapes etc.).
LANTERN	General term for unit of lighting equipment including spotlight, flood etc.
LIGHTING PLOT	The process of recording information about each lighting state either onto paper or into the memory of a computerised lighting board for subsequent playback.
LIGHTS UP	1) Announcement that a section of the performance has begun 2) An increase in light level – usually a note by the lighting designer for her/his own reference.
LX	Used by some as a shorthand for lighting.

Performance Style

COMEDY	A performance where there is a happy ending, with the intention of amusing and entertaining the audience.
EPIC THEATRE	Features of Epic Theatre include episodic scenes, a lack of tension, breaking the theatrical illusion through devices such as direct audience address, use of songs, projections and narration.
EXPRESSIONISM	A term for theatre design and performance style which places greater value on emotion than realism. The trademark Expressionist effects were often achieved through distortion.
FORUM THEATRE	In this process the actors or audience members could stop a performance, often a short scene in which a character was being oppressed in some way. The audience would suggest different actions for the actors to carry out on stage in an attempt to change the outcome of what they were seeing.
IMMERSIVE THEATRE	Theatre in which the audience is part of the action. The performers will interact and guide the audience around a site or space or the audience may be free to wander and discover scenes. These plays are often SITE SPECIFIC.
MELODRAMA	A Melodrama is a dramatic work that exaggerates plot and/or characters in order to appeal to the emotions.
METATHEATRE	Theatre about theatre itself, drawing the audience away from the notion of realism in theatre. Can also describe a play within a play.
NATURALISM/NATURALISTIC	A performance that attempts to replicate nature and present events and characters on stage as in real life. Naturalism attempts to hold up a mirror to nature and give the illusion of characters as actual people in real-life situations using everyday language.
PHYSICAL THEATRE	Performances which incorporate dance elements into a dramatic theatre performance.

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REALISM	Realism in theatre describes a decision by the creative team to present the audience with an accurate depiction of the real world, rather than a stylised interpretation.
STYLE	Style refers to the way the actors perform, the visual characteristics of the setting and costumes, and the choice of conventions used.
STYLISED	Stylisation is the conscious process of emphasising and often exaggerating elements of the design or characteristics of a role.
SYMBOLISM/SYMBOLIC	Using symbols to suggest and communicate meaning to the audience.
THEATRE IN EDUCATION	Often abbreviated to T.I.E. The use of theatrical techniques to educate, covering social issues or topics on the school's syllabus.

Performance Space

AISLE	A passage through seating.
AUDITORIUM	The part of the theatre accommodating the audience during the performance. Sometimes known as the "house".
BACKSTAGE	The part of the stage and theatre which is out of the sight of the audience. The service areas of the theatre, behind, beside or underneath the stage.
CENTRE LINE	Imaginary line running down the stage through the exact centre of the proscenium opening. Marked as CL on stage plans.
CENTRE STAGE	The middle portion of the stage – has good sightlines to all seats of the auditorium.
CIRCLE	The balcony with tiered seating above the stalls in a traditional proscenium arch theatre.
DOWNSTAGE	The part of the stage nearest to the audience (the lowest part of a raked stage).
ELEVATOR STAGE	A type of mechanised stage which has sections that can be raised or lowered.
HOUSE	1) The audience 2) The auditorium
HOUSE LIGHTS	The auditorium lighting which is commonly faded out when the performance starts.
OFFSTAGE	The area out of sight of the audience.
RAKED AUDITORIUM	Audience seating area which is sloped, with its lowest part nearest the stage.
RAKED STAGE	A sloping stage which is raised at the back (upstage) end. All theatres used to be built with raked stages. Today, the stage is often left flat and the auditorium is raked to improve the view of the stage from all seats.
ROSTRUM	(plural ROSTRA) A portable platform, usually in the form of a collapsible hinged framework with a separate top.

STAGE	The part of the theatre on which performances happen.
STAGE DOOR	The backstage entrance to the theatre. Performers and technicians enter here. Large theatres normally have a stage door keeper, who takes messages for performers and acts as a security guard for the entrance.
STAGE LEFT/RIGHT	Left/Right as seen from the Actor's point of view on stage, (i.e. Stage Left is the right side of the stage when looking from the auditorium).
STALLS	The lowest audience seating area, usually just below the level of the stage, in a proscenium theatre.
TRAP	An opening through the stage floor.
TRAP ROOM	The area directly below the trapped part of the stage. Used for accessing the traps.
TREADS	General name for any stage staircase or set of steps.
UPSTAGE	The part of the stage furthest from the audience.
WINGS	The out-of-view areas to the sides of the acting area.

Performance Venues

AMPHITHEATRE	Circular or oval open-air theatre with a large raked seating area (often semi-circular) sloping down to the stage.
APRON	The Apron is a section of the stage floor which projects towards or into the auditorium.
BLACK BOX	A flexible studio theatre where the audience and actors are in the same room, surrounded by black tabs (curtains).
END ON	Traditional audience seating layout where the audience is looking at the stage from the same direction. This seating layout is that of a Proscenium Arch theatre.
FOUND SPACE	A performance space that wasn't designed to be one (e.g. historic buildings, factories, public areas).
IN THE ROUND	Theatre in the Round is a form of audience seating layout where the acting area is surrounded on all sides by seating. There are often a number of entrances through the seating. Special consideration needs to be given to onstage furniture and scenery as audience sightlines can easily be blocked.
PROMENADE	Form of staging where the audience moves around the performance space and sees the play at a variety of different locations.
PROSCENIUM ARCH	The opening in the wall which stands between stage and auditorium in some theatres; the picture frame through which the audience sees the play. The "fourth wall".
SITE-SPECIFIC THEATRE	A piece of performance which has been designed to work only in a particular non-theatre space.

| THRUST | Form of stage which projects into the auditorium so that the audience is seated on at least two sides of the extended piece. |
| TRAVERSE | Form of staging where the audience is on either side of the acting area. |

Practical Exploration

ARTEFACT	An object which might be used as a starting point in a drama activity. Artefacts (which on stage become props) can signify context, actions and meaning.
BACK STORY	Providing a history to a character or plot before the events in the play, scene or drama begin.
CROSS-CUTTING	This involves changing back and forth between scenes or episodes of action. The first scene runs up to a selected point and the action freezes or the lights fade out on it. As this happens, the second scene starts and runs up to another 'cutting point'. The action reverts (cuts) to a section of the first scene. The process of switching between scenes continues.
FREEZE FRAME	A technique for allowing a character to 'step out' of a scene and reveal something to the audience, while the rest of the action freezes.
HOT SEATING	A technique used to gain a deeper understanding of a character or role. An individual sits in a chair designated as the 'hot seat'. The rest of the group asks the person in the hot seat relevant questions about their feelings, thoughts, actions or circumstances. The person in the hot seat answers the questions in role or as they think the character they are playing would answer.
IMPROVISATION	Performing quickly in response to something or acting without previous planning. Spontaneous improvisation refers to making up a role as you go along. Prepared/planned improvisation refers to working and reworking within a structure of ideas and roles agreed in advance.
ROLE PLAY	Pretending to be someone (or something) else. Role play is generally confined to taking on a clearly defined role such as a doctor, a bus driver or teacher without any attempt at in-depth psychological analysis or understanding. What distinguishes it from acting is that role play is not intended for performance to an audience.
ROLE REVERSAL/ROLE TRANSFER	When, during an improvisation or rehearsal for a scene, the actors swap the roles/characters they are portraying to gain a different view or understanding of their own role.
ROLE-ON-THE-WALL	A life-sized outline of a figure is drawn on the wall to represent a character or role being developed or explored. Members of the group take it in turns to write facts and information about the character/role within the outline. Physical details might all be written in the head area, for example, whereas things the character likes might be written in the right leg. Opinions and views from other people or characters can be added around the outside of the figure.

STILL IMAGE	Creating a picture to represent a frozen moment or to sum up what is happening in a drama. It is a useful technique for exploring the effects of positioning characters in relation to one another in terms of levels and proximity and to demonstrate non-verbal communication. It is often used with sculpting and thoughts in the head. (See also TABLEAU)
STIMULUS	An artefact used as a starting point for devising original drama and theatre performances.
STORYBOARDING	A series of images and/or text showing the sequence of the action planned for a play.
TABLEAU(X)	A dramatic grouping of characters. A tableau may not necessarily be a still or frozen image. It can be a general 'stage picture' during a sequence in a scene where dialogue may be spoken and gestures used. In tableau vivant, the performers are positioned to represent a picture or 'fresco', and props and costumes are often used as an integral part of the stage picture. Tableau can also be used to describe a pause on stage where all performers briefly freeze in position. This can typically be found at the end of scenes in Victorian melodramas. (See also Still Image)
TEACHER-IN-ROLE	When a class or group of participants in a drama accepts that the teacher (or leader) is going to play a role to which they are going to react and respond. The participants may or may not be in role.
TECHNIQUE	Used here to refer to drama forms, exercises, strategies and conventions that are widely used to develop understanding and explore meaning through the drama process. In a broader context, techniques encompass the whole range of physical and psychological processes and exercises that an actor might use to develop their skills as a performer.
THOUGHT TRACKING	An exercise that allows the inner thoughts of a character or role to be heard out loud. It is often used with freeze frame or still image, where a participant is asked to say what they are thinking at that point in time.
WRITING IN ROLE	An exercise where, for example, a letter, a diary or journal is written as if by the character or role being portrayed. It is a useful technique for work on building character.

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Process

CALL	A notification of a working session (eg a Rehearsal Call, Band Call, Photo Call).
CUE	1) The command given to technical departments to carry out a particular operation 2) Any signal (spoken line, action or count) that indicates another action should follow.
CUE TO CUE	Cutting out action and dialogue between cues during a technical rehearsal, to save time.

CURTAIN CALL	At the end of a performance, the acknowledgement of applause by actors – the bows.
DE-RIG	The process of removing lanterns and cabling from flying bars or grid – returning the venue to its normal state, or as preparation for the next production.
DRESS REHEARSAL	A full rehearsal, with all technical elements brought together. The performance as it will be 'on the night'.
DRY RUN	A practice run, usually a technical run without actors.
ENCORE	An extension of the performance due to audience demand.
GET-IN	The process of moving set, props and other hardware into a theatre.
GET-OUT	Moving an entire production out of the venue.
INTERVAL	Break between sections of a performance.
REHEARSAL	A session when actors are called to work through some scenes from the play in private.
TECH	Short for Technical Rehearsal.
TECHNICAL REHEARSAL	Usually the first time the show is rehearsed in the venue, with lighting, scenery and sound. Costumes are sometimes used where they may cause technical problems e.g. Quick changes.
WALK THROUGH	Session on stage just after the set has been built (or reassembled) when actors and crew can go through moves to ensure all is as it should be, and to identify any problems before the performance.
WARM-UP	The Warm-Up prepares the actor's body for the performance by exercising (literally warming up) muscles, stretching limbs, and getting the cast to focus on the performance and to forget about anything outside the walls of the theatre.
CHOREOGRAPHY	The art and craft of designing the moves, pace, flow, structure and execution of a piece of dance, or any other piece of rehearsed movement. A stage combat sequence is also choreographed.

Theatre Makers

ACTOR	Person (male or female) whose role is to play a character. Although the term 'actress' is still used for a female actor, many women prefer to have the same title as the men.
AMATEUR	Member of a theatre company which is not professional.
ASM	Assistant Stage Manager.
AUDIENCE	A group of people who participate in a show or encounter a work of art, literature, theatre, music, video games, or academics in any medium. Some types of performance (e.g. street theatre) call for greater audience involvement.
BIT PART	A small role for an actor.

CAST	The members of the acting company.
CHOREOGRAPHER	Member of the production team responsible for setting dances and movement sequences during the production.
COMPANY	The cast, crew and other staff associated with a show.
COSTUME DESIGNER	Member of the creative team for a show responsible for the clothes worn by the actors throughout the performance.
DANCER	Member of the company whose role is choreographed, and who has no spoken words.
DIRECTOR	Broadly, the role involves being responsible for the overall artistic vision of a production. ARTISTIC DIRECTOR – Normally in charge of the programming of a venue. May also direct shows. TECHNICAL DIRECTOR – In charge of the technical requirements of a production.
DRAMATIST	A playwright, composer or lyricist who takes an existing story and transforms it into a play or musical.
ENSEMBLE	An acting group. Normally used to describe a group of actors who work well together, with no one outshining the others.
LYRICIST	Author of the text of a musical/the words of a song.
PLAYWRIGHT	The author of a play. Also known as a DRAMATIST.
PROFESSIONAL	Normally used for someone who's regularly paid for a particular job (as opposed to an amateur, who does it for fun).
SOUND DESIGNER	Member of the production team who has the responsibility for planning and executing the layout of all sound playback and reinforcement equipment for the show. This role also includes the sourcing of music and sound effects for the production.
STAGE CREW	Member of the Stage staff who is responsible for moving props and/or scenery during the show, and for ensuring that items under her/his responsibility are working correctly and properly maintained.
STAGE MANAGER	The Head of the Stage Management team comprising the deputy stage manager (DSM) and assistant stage manager (ASM). The DSM is normally "on the book" calling the cues from the prompt corner. The ASM supervises props.
UNDERSTUDY	A member of the cast of a musical or play who understudies one (sometimes more) of the principal roles and is also in the chorus.
USHERS	Members of Front-of-House staff who guide audience members to their seats, and often sit in the auditorium during the show in case of emergency.
WALK-ON	A small acting role with no lines.

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Set

ACTION PROP	A hand-held practical prop used by an actor for combat or for a specific purpose.
BOX SET	Naturalistic setting of a complete room built from flats with only the side nearest the audience (the fourth wall) missing.
BRACE	1) Angled strengthening timber within a flat. 2) Support for scenery on stage.
BRACE WEIGHT	Slotted cast iron weight placed on foot of extendible or French brace to prevent movement. Often referred to as a 'Stage Weight'.
CLOTH	A piece of scenic canvas, painted or plain that is flown or fixed to hang in a vertical position. A Backcloth (or Backdrop) hangs at the rear of a scene. A Star Cloth (usually black) has a large number of small low-voltage lamps sewn or pinned through it which gives a magical starry sky effect.
COMPOSITE SETTING	A stage setting where several locations are represented in the same space and isolated or highlighted by lighting each area separately.
CYCLORAMA (CYC)	The Cyclorama is a curved plain cloth or plastered wall filling the rear of the stage.
DOOR FLAT	Scenery item consisting of a wall containing a working door.
DRESSING (the set)	Decorative props (some practical) and furnishings added to a stage setting are known as Set Dressing.
ENTRANCE	1) A part of the set through which actors can walk onto the stage. 2) The act of an actor walking onto the stage.
EXIT	1) A part of the set through which actors can leave the stage. 2) The act of an actor walking off the stage.
FLAT	A lightweight timber frame covered with scenic canvas, or plywood. Flats are used to provide a lightweight and easy-to-move-and-re-configure backdrop to a stage set. Flats sometimes have windows or doors built into them to provide extra flexibility, for use in realistic settings. Masking flats are used to hide areas the designer does not want the audience to see, or to provide actors with an exit, or somewhere to store props.
FOURTH WALL	The imaginary wall of a box set through which the audience see the stage. The fourth wall convention is an established convention of modern realistic theatre, where the actors carry out their actions unaware of the audience.
GAUZE	Cloth with a relatively coarse weave. Used unpainted to diffuse a scene played behind it. When painted, gauze is opaque when lit obliquely from the front and becomes transparent when the scene behind it is lit.
GROUNDPLAN	A scaled plan (overhead) view of the theatre stage area or of a set design, to enable all technical departments to ensure that everything will fit correctly into the space available.

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MARKING OUT	Sticking tapes to the floor of the rehearsal space to indicate the groundplan of the scenery. Also for marking position of furniture etc. within a set.
MODELBOX	A wooden box representing the walls of a theatre space in which cardboard scale models can be placed by the set designer.
PROPS	(Properties) Furnishings, set dressings, and all items large and small which cannot be classified as scenery, electrics or wardrobe. Props handled by actors are known as hand props, props which are kept in an actor's costume are known as personal props.
SET	1) To prepare the stage for action. 2) The complete stage setting for a scene or act.

Sound

ACAPELLA	A sung performance which is not accompanied by musicians.
ACOUSTICS	The acoustic of a room depends on its size and shape and the amount and position of sound-absorbing and reflecting material.
AMBIENT NOISE	The sound heard in a room with no sound sources.
CONTROL ROOM	Room at the rear of the auditorium (in a proscenium theatre) where lighting and sometimes sound are operated from. The control room is usually soundproofed from the auditorium so that communications between operators cannot be heard by the audience.
MICROPHONE	Device for converting sound into electrical pulses which can then be amplified or recorded onto tape.
MIXER	A desk comprising a number of input channels where each sound source is provided with its own control channel through which sound signals are routed into two or more outputs.
RADIO MIC	Device consisting of a microphone head, transmitter pack with batteries, aerial and mains receiver unit which allows actors and singers to be amplified with no visible means of connection.
SOUND CHECK	A thorough test of the sound system before a performance. This will include checking each speaker cabinet individually, and each playback device. In the case of a live concert, this is the session when each instrument is played in turn for the sound engineer to check and fine-tune the sound.
SOUNDSCAPE	Using sounds to create an aural environment for a scene. A director or designer might develop a soundscape to create an atmosphere appropriate to the drama. Each individual might create a sound appropriate to accompany or introduce the scene. For example, one person might make sea sounds vocally while another imitates the cry of a seagull to suggest the seaside. Repeated words and phrases overlapping each other can also be used to suggest a location or to portray sounds in a character's head from a nightmare or series of flashbacks.
SX	Used by some as a shorthand for sound.

Technology/effects

AV	Short for Audio-Visual, referring to projected or screened video or textual material.
DIGITAL EFFECTS	Reverb, Delay, Phasing, Flanging, Harmonising, Chorusing.
DRY ICE	Frozen solid carbon dioxide (CO_2) at a temperature of $-78.5°$ centigrade which produces clouds of steam-loaded CO_2 gas forming a low-lying mist or fog when dropped into boiling water.
FX	Abbreviation for Effect.
PYROTECHNICS	(Pyro) Chemical explosive or flammable firework effects with a manual detonation. Usually electrically fired with specially designed fail-safe equipment.
RIGGING	General term for the systems and equipment that suspend lighting and scenic equipment above the stage or performance space.
SMOKE MACHINE	A Smoke Machine is an electrically powered unit which produces clouds of white non-toxic fog (available in different flavours/smells) by the vaporisation of mineral oil. It is specially designed for theatre & film use.

Other

ARTISTIC INTENTION	The way the director (or ensemble) decides to realise the performance including decisions on the staging, performance style and design requirements. See also VISION.
ATMOSPHERE	The mood of a scene as it is understood by the audience.
AUDITION	Process where the director or casting director of a production asks actors/actresses/performers to show him/her what they can do.
CONTEMPORARY	A performance for a 21st Century audience. See also PRESENT-DAY.
CONTEXT	The situation or circumstances in which a piece of drama is set or devised, including historical, cultural or social influences. Context may be explored using the 'W' questions: What? Who? Why? Where? When?
CONVENTION	Stage conventions or theatrical conventions are practices that have become accepted over time or that can be established within a performance piece. For example, it is a convention in pantomime that the Dame is played by a male performer and the Principal Boy by a female performer. 'Convention' may also be used to describe drama activities such as conscience corridor.
CULTURAL CONTEXT	The values and attitudes explored thematically in the text.

FORM	The shape and structure of a drama. In theatre, form is determined by the content of the drama (e.g. the way the playwright has constructed the narrative elements) and by the way it is presented (the choices made by actors, designers and directors in interpreting the material for performance). Form is closely associated with genre and these terms are often confused but they do not have the same meaning. For example, a play classified as in a naturalistic genre will be recognised by the audience as naturalistic by the form it takes on stage. (See also GENRE and STYLE)
HISTORICAL CONTEXT	The time the text was written and the playwright was working and the context within the text of when and where the narrative is set.
PRESENT-DAY	A performance for an audience today. See also CONTEMPORARY.
PROXEMICS	Proxemics means the distances between characters/actors in a play. It shows their relationships and feelings.
REALISATION	The performance that is viewed by an audience.
REPERTOIRE	A collection of regularly performed pieces or techniques, usually attributed to a particular performer or playwright.
SEMIOTICS	How meaning is created and communicated through systems of signs and symbols of drama. All of the elements that make up a theatrical performance have meaning and an audience 'reads' or interprets them to understand the events in the performance.
SOCIAL CONTEXT	The relationships and interactions between the characters and the events in the text.
SUSPENSION OF DISBELIEF	The idea that an audience watching a drama is willing to accept that what is happening on stage (or on film) is real.
VISION	The description or record of the artistic intention for the performance. See also ARTISTIC INTENTION.

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Summary of updates

Date	Version	Section	Title of section	Change
April 2018	1.1	i) Multiple		Amends to admin sections
		ii) 4c	External assessment arrangements	Amends to Head of centre annual declaration, Private candidates and Live Theatre statement
		iii) 4d	Admin of non-exam assessment	Amends to Authentication of learner's work
		iv) 5e	Guidance on live theatre requirements	Amends to live performance requirements
December 2018	1.2	3d 4d	Retaking the qualification Admin of non-exam assessment	Update to the wording for carry forward rules

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