



Getting Started Guide

AS and A Drama and Theatre

Pearson Edexcel Level 3 Advanced GCE in Drama and Theatre (9DR0)

Pearson Edexcel Level 3 Advanced Subsidiary GCE in Drama and Theatre (8DR0)

Getting Started: AS and A level Drama and Theatre 2016

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1. Introduction

Our new AS and A level Drama and Theatre specifications is designed to support a range of student interests, learning styles and aspirations for progression.

The specifications have been developed in consultation with the teaching community, higher education, learned societies, subject associations and other stakeholders. Teachers from a range of schools and colleges have provided feedback at each stage – through focus groups, surveys, telephone interviews and face-to-face conversations – which has helped us shape the specifications.

We have commissioned and conducted our own research projects, including international benchmarking. The specifications are also aligned with our World Class Qualification principles to ensure they are demanding, rigorous, inclusive and empowering, and appropriate for a range of students.

Drawing on feedback from all parts of the Drama subject community, the 2016 AS and A level specifications has been designed to support students in developing the following skills, which have been identified as key for progression in this subject:

- creative skills
- practical skills
- devising skills
- self-reflection skills.

The 2016 specifications have been built on the following key principles.

- **Clear and coherent structure** – our qualifications have straightforward structures with each component focusing on a different skill. One on performing or designing skills, one that focuses on practical exploration of texts to interpret them for performance and at A level, one that focuses on devising.
- **Practical focus** – the new specification focuses on the practical exploration of performance texts, including exploring them in light of the work of theatre practitioners. The performance texts that will be studied for the exam will require students to articulate how they would perform in certain roles, design for certain scenes and interpret a text for performance, putting practical work at the heart of the specification.
- **Engaging performance texts** – we have picked a list of texts that will engage students and inspire teachers and students. We have avoided the most popular performance texts to ensure that students can still perform them in the coursework components.
- **Free choice of performance texts** – the new specification will continue to allow you the freedom to choose performance texts that will best suit your students, their ability to access the work, their interests and their performance skills.
- **Clear and straightforward question papers** – we have focused on ensuring that our question papers are clear and accessible for students and that mark schemes are straightforward in making the requirements clear.
- **Performance and design skills** – we will continue to assess student's performance and design skills through visiting examiners ensuring students skills are assessed in a live context.
- **Supports progression from Key Stage 4** – we have developed the AS and A Level qualifications at the same time as our GCSE qualification. This ensures sensible progression of knowledge, understanding and skills from GCSE to AS to A Level and similar approaches to assessment, so that students will have a

coherent experience of drama if they take Edexcel GCSE in Drama, AS Level in Drama and Theatre and A Level in Drama and Theatre.

- **Develops transferable skills for progression from A level** – students will develop a multitude of skills, including collaboration, communication and an understanding of how to amend and refine work in order to make a smooth transition to their next level of study or employment.
- **AS and A Level qualifications that are co-teachable** – co-teaching AS and A Level provides flexibility for you and your students.

1.2 Support for the new specification

This Getting Started guide provides an overview of the new AS and A level specifications, to help you get to grips with the changes to content and assessment, and to help you understand what these mean for you and your students.

We will be providing a package of support to help you plan and implement the new specification.

- **Planning and delivery:** In addition to the section on planning in this *getting started guide*, we will be providing editable course planners, outlining different delivery approaches, editable schemes of work that you can adapt to suit your department, and mapping documents to highlight key differences between new and legacy specification and help you transition to the new specifications. We will also be providing guides to help with devising (for A level) and interpreting texts for performance.
- **Understanding the standard:** We will provide a comprehensive bank of exemplar student work and examiner commentaries for the practical work, portfolio work and for the new written exam. We will provide exemplars covering a range of achievements. We will run standardisation events with 'real' student work across all titles to help you understand how to use the newly designed assessment grids.
- **Subject advisor support:** Our subject advisor, Paul Webster, is ready to answer your queries and offer you advice. Through regular subject updates, Paul will keep you up to date about: training events, support materials, news and government announcements affecting our qualifications, key dates and entry deadlines, and new qualifications and resources.

These support documents will be available on the AS and A level 2016 Drama and Theatre pages (www.edexcel.com/aleveldrama2016)

2. What's changed?

2.1 How have AS and A level changed?

Changes to all AS and A level qualifications

From September 2015, all AS and A levels will be linear qualifications. This means that all student work will be submitted and assessed at the end of the course. More information about planning and delivering a linear course is given on pages 24–27.

From September 2016, AS Drama and Theatre will be a completely stand-alone qualification. What this means is that, if a student does the AS and then decides to go on to do the A level, the marks that student achieved at AS will not count towards their A level mark and grade. However, students **may** use content they have completed as part of their AS components as part of their A level components, to support co-teachability and the linear structure of the specifications. For example:

- The texts explored and performed in AS Component 1 could be used as the basis for devised work in A level Component 1 or for performance work in A level Component 2.
- The text explored for Section B of the AS Component 2 examination could be revised for Section B of the A level Component 3 written examination.
- The live performance seen as the basis of Section A of the AS Component 2 examination could be revised for Section A of the A level Component 3 written examination.

It is important to bear in mind that:

- The A level standard is higher than the AS standard, so the performance expected of students at A level is different to the performance expected of students at AS.
- Where AS content is used as the basis of work on the A level course, assessment of the A level component will need to meet the Assessment criteria at the A level standard.

We are creating a bank of AS and A level exemplar materials to exemplify the different AS and A level standards.

The new AS and A level qualifications are assessed through a combination of two approaches, these have been defined by Ofqual as:

- **Examined Assessment (EA):** through written examination, which must be externally assessed;
- **Non-examined Assessment (NEA):** through coursework assessment, either written or practical, which may be externally or internally assessed and must be externally moderated.

The Assessment Objectives of all AS and A levels have also changed, requiring students to demonstrate a greater degree of knowledge and understanding in all subjects.

2.2 How do these changes affect the AS and A level Drama and Theatre specifications?

AS Drama and Theatre 2016

The new AS level specifications in Drama and Theatre will begin teaching from September 2016, with first assessment in June 2017. They will be assessed through a combination of a 40% written examination (EA) and 60% non-examined assessment (NEA). This is a change for experienced teachers of Edexcel AS level Drama, who previously have not had to prepare students for a written examination as part of the AS course. This new approach, common to ALL examination boards, offers a coherent and cohesive approach to Drama at AS, combining the range of skills and experience utilised by the legacy specification with the new assessment model, and ensuring that students who choose to go onto A level have had an opportunity to develop skills and knowledge to prepare them thoroughly for the A level components.

Non-examined Assessment: Component 1

Exploration and performance work form the basis for the NEA component.

- For Section A of this component, students must explore a key extract from a performance text in the light of a practitioner, the text and practitioner are centre selected. Students must then work as a group to produce a performance of the extract, recording, evaluating and showing knowledge and understanding of the rehearsal and performance process within a coursework portfolio.
- In Section B, students must take part in a monologue or duologue performance, performing a key extract from a centre selected performance text. It must be a different text to the one used in Section A. Students will be required to provide a 100-200 word explanation for their performance/design, so that the teacher and moderator know what their intention for the piece was

Both performance and designer routes are available through this component.

The group performance is weighted more heavily than the monologue/duologue.

This component is worth 60% of the marks for the specification and must be internally assessed by the centre and externally moderated.

Examined Assessment: Component 2

Students will practically study ONE complete and substantial performance text in preparation for one section in their written examination, and will also use their experience as a member of the audience at a live performance as the basis for the preparation for a second section.

This component is worth 40% of the overall marks for the specification.

A Level Drama and Theatre 2016

The new A level specifications in Drama and Theatre will begin teaching from September 2016, with first assessment in June 2018. They will be assessed through a combination of a 40% written examination (EA) and 60% non-examined assessment (NEA). This overall balance retains a consistency of approach for experienced teachers of Edexcel A level Drama; however, in the new A level specifications, teachers will also need to prepare students for a practical performance in addition to a devising unit. This combination of skills in the course, common to ALL examination boards, offers a coherent and cohesive approach to Drama and Theatre at A level, combining the range of skills and experience utilised by the legacy specification with the new assessment model.

2. What's changed?

Non-examined Assessment: Component 1

Devising work forms the basis for this NEA component.

Students must create a devised piece, in response to a key extract from one performance text and the work of a practitioner, recording, evaluating and showing knowledge and understanding of the rehearsal and performance process within a coursework portfolio.

Both the performance text and the practitioner are the choice of the centre.

This component is worth 40% of the overall marks for the specification and must be internally assessed by the centre and externally moderated.

Both performance and designer routes are available through this component.

Non-Examined Assessment: Component 2

Students will practically study two further extracts from performance texts in the light of the whole text.

Students must take part in a group performance, performing a key extract from a centre selected performance text.

Students must practically study a further extract from a centre selected performance text and perform a monologue or duologue from this.

Both performance and designer routes are available through this component.

There is no directly assessed written element to this component, however students will be required to provide a 100-200 word explanation for their performance/design, so that the visiting examiner knows what their intention for the piece is.

This component is worth 20% of the A level specification. The group performance is weighted more heavily than the monologue/duologue.

Examined Assessment: Component 3

Students will practically study TWO complete and substantial performance texts in preparation for two sections in their written examination, one focusing on the role of performers and designers in interpreting a text and the other section focusing on an interpretation of a performance text for a contemporary audience using the influence of a practitioner. Students will also use their experience as a member of the audience at a live performance as the basis for the preparation for a third section.

This component is worth 40% of the overall marks for the specification.

Changes to subject content

In addition to the structure of components and the form of assessment, the subject content for AS and A level Drama and Theatre has been revised. All awarding organisations' specifications for AS and A level Drama and Theatre must meet these criteria. The full subject content document can be found on the OFQUAL website, but the information below highlights the key requirements.

All AS and A level specifications in Drama and Theatre must have the following aims and objectives.

All specifications at AS and A level must enable students of Drama and Theatre 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
- investigate the practices used in twenty-first century theatre making
- experience a range of opportunities to create theatre, both published text-based and devised work
- participate as a theatre maker and as an audience member in live theatre
- understand and experience the collaborative relationship between various roles within theatre
- develop and demonstrate a range of theatre-making skills
- develop the creativity and independence to become effective theatre makers
- adopt safe working practices as a theatre maker
- analyse and evaluate their own work and the work of others.

All AS and A level specifications in Drama and Theatre must cover the following knowledge and understanding, using relevant subject specific terminology:

Students must develop a practical and theoretical knowledge and understanding of:

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

2. What's changed?

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

All AS and A level specifications in Drama and Theatre must cover the following skills:

Drawing on the knowledge and understanding in paragraph 10, AS and A level specifications in drama and theatre must require students to acquire, develop and apply skills in:

- using the working methodologies of, at AS, one, or at A level, two, influential practitioners (individuals or companies) in their own work
- using theatrical techniques to create meaning in a live theatre context as theatre makers through:
 - research and development of ideas
 - interpretation of text
 - devising
 - rehearsing
 - realisation
 - refining and amending work in progress
 - their contribution to the final performance
- realising artistic intention as a theatre maker, through:
 - at AS, interpretation of performance texts
 - at A level, interpretation of performance texts and the creation of devised work.
 - creativity and coherence when communicating meaning to an audience
 - refinement and amendment of work in progress
- applying research to inform practical work to achieve clear dramatic and theatrical intentions
- analysing and evaluating the process of creating their own live theatre and the effectiveness of the outcome
- AS, interpreting and evaluating live theatre performance by others
- at A level, interpreting, analysing and evaluating live theatre performance by others.

At A level, specifications must allow students to demonstrate greater depth of study than the AS and to apply an understanding of:

- the connections between theory and practice in a range of periods, theatrical styles, social, historical and cultural contexts
- how relevant research, independent thought and analysis of live theatre informs decision making in their own practical work
- the ways in which theatre makers collaborate to create theatre.

Changes to Assessment Objectives

Although AS and A level students of Drama and Theatre still need to meet four Assessment Objectives (AOs), they have undergone some changes, which include:

- The separation of performance and process in the practical Assessment Objectives, as follows:
 - 1 The addition of "Create and develop ideas to communicate meaning for theatrical performance". The focus of this AO now reflects product rather than process (see AO1).
 - 2 The clarification of the wording used for the AO linked to practical drama realisation, resulting in a clear, specific Assessment Objective for performance work (see AO2).
- The clarification of the AO linked to "knowledge and understanding" in line with the requirements for all AS and A level qualifications (see AO3).
- The addition of an AO linked specifically to analysis and evaluation of students' own work and the work of others", to replace "Make critical and evaluative judgements of live theatre" (see AO4).

All AS and A level specifications in Drama and Theatre must now meet the following Assessment Objectives:

AO1 20%-30%	Create and develop ideas to communicate meaning as part of the theatre-making process, making connections between dramatic theory and practice
AO2 20%-30%	Apply theatrical skills to realise artistic intentions in live performance
AO3 20%-30%	Demonstrate knowledge and understanding of how drama and theatre is developed and performed
AO4 20%-25%	Analyse and evaluate their own work and the work of others

2. What's changed?

2.3 Changes to the specification

Changes to the AS and A level Drama and Theatre specifications

We have used feedback from teachers in order to retain what you like and adapt existing units when redeveloping our AS and A level Drama and Theatre specifications, building on the strengths of the 2008 specification. The table below summarises some of the more significant changes to the new specifications.

What has changed?	Why?
There is now a design route available through all of the NEA components specifically: AS Component 1 A level Components 1 and 2.	This allows for the greatest possible freedom of choice for students of Drama and Theatre.
There are now two practical performances, both a group and a monologue/duologue, required of all students at both AS and A level.	This ensures that students who choose to go onto A level having completed the AS course will have the opportunity to develop performance skills to the next level of achievement, either as a performer or as a designer.
Coursework at both AS and A level will now be based on students' individual experience of the rehearsal/devising/performance process, and will offer some flexibility in the format through which students submit their responses.	This allows students to record, analyse and evaluate their own Drama and Theatre journey in the way that is most appropriate to their individual learning style, reflecting the contribution of new technologies to assessment.
There is now a written examination required of all students of Drama and Theatre at both AS and A level.	This ensures that students who choose to go onto A level having completed the AS course will have the opportunity to develop written evaluative skills and knowledge/understanding to the next level of achievement.
The live theatre review performance and students' responses to an explored play-text will now be assessed as part of the written examination in AS Component 2 and A level Component 3.	This allows students to use established skills with which teachers are confident when responding in examination conditions, in line with the new requirements for AS and A level. There is also a clear through line of both skills and content from AS to A level for those students who choose to go onto study A level after completing the AS course.
More varied set-text lists are offered for the AS and A level written examinations, with 6 options on List A and 9 options on List B.	This leaves centres with greater freedom of choice for their performance texts.
Students of Drama and Theatre at both AS and A level will be required to explore performance texts in the light of one practitioner at AS and two practitioners at A level.	Again, this is supportive of developing both skills and knowledge and understanding across both AS and A level specifications.

Changes to assessment

There are some changes to assessment in the new AS and A level Drama and Theatre specification, as summarised in the list below.

- **New assessment grids (AS and A level):** Before we started developing our new qualifications, we received lots of feedback from teachers that the current assessment grids can be difficult to use, and that it can be hard to know where to place student work within the mark bands. We have designed new assessment grids in response to this feedback, with common descriptors used at each level and with specific skill areas for each component. For more information, see Section 4: Content and assessment guidance on page 20.
- **Written examination (new at AS):** In the redeveloped specifications, students of AS Drama and Theatre must respond to a written examination worth 40% of the total marks for the qualification. In the Edexcel AS specification, students will answer questions in the written examination on both an explored (set) text and a live performance. These tasks are familiar to students and teachers of AS Drama and Theatre studies, but were previously assessed through Unit 1 coursework. The new AS and A level framework demanded that 40% of both qualifications be assessed through Examined Assessment; centre feedback confirmed that these were two areas of confidence that would transfer effectively to Examined Assessment.

AS level Drama and Theatre specification overview

The AS level Drama and Theatre specification comprises one Non Examined Assessment (NEA) component worth 60 per cent of the qualification in total and one Examined Assessment (EA) component worth 40 per cent of the qualification. These weightings represent a change from the 2008 specification, where 60 per cent of the specification was externally assessed.

Component	Component 1	Component 2
Title of Component	Exploration and Performance	Theatre makers in practice
Assessment	Monologue/duologue performance Group performance and a portfolio about the process Internally assessed/externally moderated	Written exam Externally assessed
Assessment Objectives	A01, A02 and A04	A03 and A04

2. What's changed?

Content overview

Component	Content	Assessment
Component One: Exploration and Performance 60% of qualification	Students explore an extract from a performance text in light of a practitioner. They create a group performance of this extract. Students rehearse and refine their performance/design realisations for an assessed performance. They record the exploration, rehearsal and creation process of this group performance and evaluate their contribution to it. Students explore another extract from a different text. They create a monologue/duologue performance. They rehearse and refine their performance/design realisations for an assessed performance.	Participation in group and individual (monologue or duologue) piece as designer or performer Individual portfolio.
Component Two: Theatre Makers in Practice 40% of qualification	Students are audience members for a live performance. They make and refine notes on the performance. Students practically explore their chosen set text from List A. They practice responding to questions for both sections in examination conditions	Written examination: Section A: Live theatre evaluation Section B: Page to Stage: Realising a Performance Text.

Assessment overview

Component 1	Component 2
A01: Portfolio Create and develop ideas to communicate meaning for theatrical performance (32 marks) Assessed in two discrete areas of focus: Communicate meaning as part of the theatre-making process (16 marks) Making connections between dramatic theory and practice (16 marks).	A03: Section A Analyse and evaluate the work of others (16 marks)
A02: Performance Apply theatrical skills to realise artistic intentions in live performance (48 marks) Assessed in discrete areas of focus for both group performance and monologue/duologue performance: Group performance (32 marks) Vocal skills (8 marks)	A04: Section B Demonstrate knowledge and understanding of how drama and theatre is developed and performed (32 marks)

2. What's changed?

Physical skills (8 marks) Characterisation and communication (8 marks) Realisation of artistic intention (8 marks) Monologue/ duologue (16 marks) Technical ability and characterisation (8 marks) Interpretation, communication and creative intention (8 marks).	
A04: portfolio Analyse and evaluate own work (16 marks)	

A level Drama and Theatre specification overview

The A level Drama and Theatre specification comprises of two Non Examined Assessment (NEA) components worth 60 per cent of the qualification in total and one Examined Assessment (EA) component worth 40 per cent of the qualification. These weightings represent a slight change from the 2008 specification, where four components made up the A level, and 30% was assessed via a written paper.

Component	Component 1	Component 2	Component 3
Title of Component	Devising	Text in performance	Theatre makers in practice
Assessment	Performance of a devised piece and a portfolio about the process Internally assessed/ externally moderated	Monologue/duologue performance Group performance Externally assessed	Written exam Externally assessed
Assessment Objective(s)	A01, A02 and A04	A02	A03 and A04

Content overview

Component	Content	Assessment
Component 1: Devising (40% of qualification)	Students use an extract from one text and a practitioner as a stimulus to create a devised performance, rehearsing and refining their performance/design realisations for an assessed performance. They record and evaluate the exploration and rehearsal process of creating their devised performance, as well as the final performance.	Creation of and participation in group devised performance as performer or designer Individual portfolio.
Component 2: Text in performance	Students prepare through exploration and rehearsal and participate in, as performer or designer, both a	Participation in monologue/duologue and group performance

2. What's changed?

(20% of qualification)	monologue/ duologue and a group performance.	as performer or designer
Component 3: Theatre makers in practice (40% of qualification)	<p>Students are also audience members for a live performance.</p> <p>They make and refine notes on the performance.</p> <p>Students practically explore a chosen set text from List A.</p> <p>Students practically explore a second set text (this one from List B) in the light of a practitioner. For this text, students create a director's concept for a re-imagined production of the play.</p> <p>They practice responding to questions for all three sections in examination conditions</p>	<p>Written examination:</p> <p>Section A: Live theatre evaluation</p> <p>Section B: Page to Stage: Realising a Performance Text</p> <p>Section C: Interpreting a Performance Text</p>

Assessment overview

Component 1	Component 2	Component 3
<p>A01: Portfolio</p> <p>Create and develop ideas to communicate meaning for theatrical performance (40 marks)</p> <p>Assessed in two discrete areas of focus:</p> <p>Communicate meaning as part of the theatre-making process (20 marks)</p> <p>Making connections between dramatic theory and practice (20 marks)</p>	<p>A02: The monologue or duologue</p> <p>Performance/design realisation (24 marks)</p>	<p>Section A – A04</p> <p>Live theatre evaluation (20 marks)</p> <p>Section B – A03</p> <p>Page to Stage: Realising a Performance Text (36 marks)</p> <p>Section C – A03</p> <p>Interpreting a Performance Text (24 marks)</p>
<p>A02: Performance</p> <p>Apply theatrical skills to realise artistic intentions in live performance (20 marks)</p> <p>Assessed in discrete areas of focus:</p> <p>Vocal and physical skills (10 marks)</p> <p>Use of characterisation and communication to realise artistic intentions (10 marks).</p>	<p>A02: The group performance</p> <p>Performance/design realisation (36 marks)</p> <p>Assessed in three discrete areas of focus:</p> <p>Vocal and physical skills (12 marks)</p> <p>Characterisation and communication (12 marks)</p>	
<p>A04: Portfolio</p> <p>Analyse and evaluate their own work (20 marks)</p>	<p>Interpretation and realisation of artistic intentions (12 marks).</p>	

3. Planning

3.1 Planning and delivering a linear course

One of the central principles of linear assessment is the idea that students will learn and revise both content and skills throughout the course, and this principle is supported by the links between both the skills, and knowledge and understanding, required for each component.

In a well-planned course, students will learn to use both skills, and knowledge and understanding, in work for one component, and will then revisit these in their work on the next component.

Whether skills, and knowledge and understanding, are assessed directly within a component or to support the assessment indirectly, in a well-planned course both will come from a tool-kit that informs and enhances achievement in each component.

Much of the required content and skills will already be familiar to students from their work during Key Stage 4; however, there will be a new focus on knowledge and understanding required, particularly for cohorts who have studied the legacy GCSE specifications. The AS and/or first year of the A level course should therefore focus on giving students as much experience as possible of the skills and techniques needed to respond to the A level assessed components. In addition, students taking the AS course will need to focus on the skills needed for AS assessments.

There is no requirement to teach the skills/content for each component in any specific order. However, you should be aware that while in theory the assessment of both AS and A level Components 1 can be undertaken when you judge your students are ready, in practice the examination date for AS Component 2 and A level Component 3, and the assessment window for A level Component 2, will place restrictions on your planning for this component.

Planning

Our editable course planner will help you structure your course in the best way for your students, but it may be helpful to consider the following questions.

- **Designer or Performer?** Both these theatre-making roles are options in AS Component 1 and A level Components 1 and 2. Also, accessing the design route will also support student knowledge and understanding of the role of the designer for AS Component 2 and A level Component 3. However, before considering the design options for your students, review the requirements for each design option (see pages 16 of the AS specification and 16 and 35 of the A level specification; see also Appendix 3: Design roles minimum resource guidance for centres in both the AS and A level specifications).
- **Knowledge and Understanding:** This implicit part of Drama teaching has been made explicit in the new specifications for AS and A level Drama and Theatre. To ensure that students access the required knowledge and understanding, familiarise yourself with the subject content (see pages 6-7 of this document) and consider carefully how to deliver each element through practice component and actual assessments.
- **AS and/or A level only or AS and A level co-teachability:** For some centres, this will be a decision made at centre level. However for other centres this may be the most significant challenge for experienced teachers of Edexcel Drama and Theatre Studies, who will now have to decide on teaching either a linear two-year A level course or use the AS course to build in a significant amount of year 1 A level content. Our specifications are designed with co-teachability in mind, but remember that content assessed at AS level will be

3. Planning

assessed at a higher level of assessment for the A level components, and that AS assessments will no longer be carried forward to the A level year.

To best meet the challenge of the two specifications, consider your response to these questions:

- Which route will most effectively support the needs and abilities of my students?
- How many students do I anticipate will be able to make the leap from AS to A level?
- How can existing resources be adapted to enable students to meet the demands of the new AS and A level components?
- How will AS content be adapted and used to form the basis of the A level components? Will my students moving from AS to A level benefit more from fresh texts post-AS, or will they benefit from the security of revising and developing knowledge/understanding of previously studied content?
- At which points in the course will students need to sit trial examinations and assessments?
- How can I best balance the practical delivery of this component with delivery of theory and examination practice, and the revision of content at appropriate points in the course (this is particularly important in the A level specification)?

3.2 Co-teachability

One of the key challenges of the new qualifications is that the AS and A level are now two separate qualifications. Centres will have to follow one of the following options:

- 1) have two separate classes, with one for students doing the AS, and the other for students doing the A level
- 2) co-teach the cohort with the students doing AS and A level all in one class (if students have not yet decided whether to do the AS or the A level qualification)
- 3) have all students sit the AS, and then sit the A level.

Below is a summary of what is required of students for each of the qualifications and which component they appear in:

	AS level	A level
Complete text(s)	1 (Component 2)	2 (Component 3)
Extracts	2 (Component 1)	3 (Components 1 and 2)
Practitioner(s)	1 (Component 1)	2 (Components 1 and 3)
Text-based performance(s)	2 – mono/duo and group (Component 1)	2 – mono/duo and group (Component 2)
Devised performance	0	1 (Component 1)
Live Theatre Evaluation	1 (Component 2)	1 (Component 3)

Option 1

This is the most straightforward option. Teachers would teach the AS course over one year to one group of students and the A level over two years to the other group. Please see our schemes of work for more information.

Option 2

In this option, the below model shows how students who have not decided whether they wish to do AS or the full A level could be taught in one class. It is also useful for smaller centres, as it would enable a larger group of students to work together for as long as possible. Here the students will have to decide by February whether they will sit the AS or not, as this is when exam entries have to be made.

Year 12

To do	Term 1	Term 2	Term 3
Exam – set text exploration	AS and A level students can explore this together at the start of the course.		Revise the set text. <i>AS: Sit AS exam</i> <i>A level: Sit AS exam as a mock</i>
Exam – Live Theatre evaluation			AS and A level students see a piece of live theatre together, discuss it and complete their notes
Explore an extract and a practitioner		AS and A level students will explore an extract and practitioner together: <i>AS: students will rehearse and perform this extract and record this process in a portfolio and this will be assessed by the teacher.</i> <i>A level: students will use this exploration to start devising from and record this process in a portfolio.</i>	<i>A level student will continue to produce their devised piece and portfolio and are assessed. This can be internally assessed in year 12 or year 13.</i>
Text-based monologue/ duologue	AS and A level students can start working on these towards the end of this term.	AS and A level students can continue working on these. <i>AS: students assessed by teacher</i> <i>A level: students have mock assessment</i>	

The text in italics show when the students will be working on different things to each other.

At the end of term 3, the AS students will have completed their course and received their AS qualification.

3. Planning

The A level students will continue with the course, their second year would look like this:

Year 13

To do	Term 1	Term 2	Term 3
Exam – 2 nd set text and practitioner exploration	Students start the second year with exploring their set text and practitioner.		Revise the set texts from year 12 and from term 1.
Exam – Live Theatre evaluation			Either see another performance or revise the notes from year 12.
Text-based performances to visiting examiner		Students re-use their monologue/ duologue from year 12 or they can work on a new one. Students produce a group performance from another text.	

At the end of year 13, students will have earned an A level qualification.

Option 3

In this option, all students would complete the AS qualification and then the A level qualification. The below model shows what the students would be doing in each year in order to complete all the requirements of the course.

Year 12

To do	Term 1	Term 2	Term 3
Exam – set text exploration	Students explore the List A text at the start of the course.		Revise the set text and sit the AS exam. <i>When students come back to start year 13, they will start exploring their List B set text and practitioner.</i>
Exam – Live Theatre evaluation			Students see a piece of live theatre together, discuss it and complete their notes and sit the AS exam.
Explore an extract and a practitioner		Students will explore an extract and practitioner. They will rehearse and perform this extract and record this process in a portfolio. The portfolio and performance will be assessed by the teacher and sent off for moderation.	
Text-based monologue/ duologue	Students can start working on these towards the end of this term.	Students continue working on these and they are assessed by the teacher. This is sent off for moderation.	

All students will have completed their AS and received a qualification.

In italics is what the students would start to work on if they returned to school in term 3 after the exam.

3. Planning

Year 13

To do	Term 1	Term 2	Term 3
Exam – second set text and practitioner exploration	Continue to explore their set text and practitioner.		Revise their list A set text from year 12 and the list B one from term 1. Sit the A level exam.
Exam – Live Theatre evaluation			Either see another performance or revise the notes from year 12. Sit the A level exam.
Devising	Students explore an extract from a play and a practitioner. They devise a new piece of work. They perform the work and complete a portfolio detailing their process. This is internally marked by the teacher.		
Text-based performances to visiting examiner		Students either return to their year 12 group performance, or produce a new one. Students either return to their year 12 monologue/duologue, or produce a new one. These are performed to a visiting examiner.	

All students will now have an AS and an A level qualification.

4. Content and assessment guidance

4.1 How have the assessment grids changed?

We have designed new assessment grids in response to your feedback. These changes are particularly designed to support teacher-assessors in the marking of Component 1. We have:

- written more detailed performance descriptors whose wording reflects the Assessment Objectives, so that it is easier to identify where aspects of student work should be credited
- used a consistent taxonomy throughout the grids
- divided the mark bands into discrete skills to support a more accurate and reliable allocation of marks.

You can see an example of the mark grid for the performers use of vocal and physical skills in the devised piece (A level Component 1) below:

Level	Mark	Descriptor (AO2): Group performance – vocal and physical skills (performers)
	0	No rewardable material
Level 1	1–2	Limited <ul style="list-style-type: none"> • Performance is often inappropriate or inconsistent, showing a lack of variety, range and control, with superficial understanding of how creative choices communicate meaning to the audience. • Basic technical control in the use of vocal techniques (clarity, pace, inflection, pitch, projection). • Limited technical control in the use of physical techniques and proxemics (gesture, stillness, stance, contact, use of space and spatial relationships).
Level 2	3–4	General <ul style="list-style-type: none"> • Performance is generally appropriate and consistent, showing emerging variety, range and control, with generally appropriate understanding of how creative choices communicate meaning to the audience. • Generally sound technical control in the use of vocal techniques (clarity, pace, inflection, pitch, projection). • Generally sound technical control in the use of physical techniques and proxemics (gesture, stillness, stance, contact, use of space and spatial relationships).
Level 3	5–6	Competent <ul style="list-style-type: none"> • Performance is appropriate and consistent, showing clear variety, range and control, with competent understanding of how creative choices communicate meaning to the audience. • Competent technical control in the use of vocal techniques (clarity, pace, inflection, pitch, projection). • Competent technical control in the use of physical techniques and proxemics (gesture, stillness, stance, contact, use of space and spatial relationships).

4. Content and assessment guidance

Level 4	7–8	Assured <ul style="list-style-type: none">• Performance is pertinent and comprehensive, showing effective variety, range and control throughout, with secure understanding of how creative choices communicate meaning to the audience.• Assured technical control in the use of vocal techniques (clarity, pace, inflection, pitch, projection).• Assured technical control in the use of physical techniques and proxemics (gesture, stillness, stance, contact, use of space and spatial relationships).
Level 5	9–10	Sophisticated <ul style="list-style-type: none">• Performance is perceptively integrated, sophisticated and dynamic, showing skilful variety, range and control throughout, with an accomplished understanding of how creative choices communicate meaning to the audience.• Accomplished technical control in the use of vocal techniques (clarity, pace, inflection, pitch, projection).• Sophisticated technical control in the use of physical techniques and proxemics (gesture, stillness, stance, contact, use of space and spatial relationships).

Written exam marks schemes

For the written exam, the mark schemes contain indicative content for all questions. These highlight the sorts of responses that you would expect to see in the student answers.

There are also levels based mark schemes to accompany the indicative content grids. These highlight the level of response in the answer, students work should be placed into the band most appropriate to their answer.

4.2 Background to the set texts and practitioners

List A (AS and A level students)

<i>Accidental Death of an Anarchist</i>, Dario Fo	<p>This is an ideal text to study at both AS and A Level as it exposes students to an important style of twentieth-century theatre. <i>Accidental Death of an Anarchist</i> is internationally recognised as Fo's most successful and important piece of writing. The themes and ideas of the play are as relevant today as they were in 1970, and students across the country will no doubt consider how the play resonates with a contemporary audience. Students will enjoy exploring the various stock characters, bold and comedic language, and physical and anarchic style, and through practical exploration they will be able to consider how a range of theatre makers might use different dramatic elements to bring this political farce to life.</p> <p>This text is well-known to drama teachers and specialists for good reasons, and the range of materials and resources available to them will help shape and develop their planning of this text, in preparation for the written examination. The overall style and challenge of this play will certainly develop skills acquired at GCSE level and encourage them to think about the role of theatre in a broader, social and political context.</p>
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<p><i>Colder Than Here</i>, Laura Wade</p>	<p>This contemporary text is a domestic drama that deals with the universal subject of death. The play is also about communication, and it is as much about life as it is about death. It is the debut play by British playwright, Laura Wade. Wade's career has blossomed over the past few years and her name will be familiar to many drama specialists as one of the UK's leading female contemporary writers.</p> <p>Students of AS and A Level Drama and Theatre will all find ways to relate to this difficult subject matter. Through sensitive handling from the teacher, this play will expose students to subject matter that is mature, thought-provoking and life-affirming. The content of this play will push students in terms of their emotional and psychological outlook, and will provide sufficient challenge to move them on from GCSE</p>
<p><i>Equus</i>, Peter Shaffer</p>	<p>This is a strong choice of text for students of AS and A level Drama and Theatre, as it introduces them to the concept of 'Total Theatre'. Total Theatre is a phrase coined by playwright Peter Shaffer, and as a theatrical form it uses all design, staging and production elements to communicate ideas to an audience. Total Theatre is closely associated with leading practitioners and companies, and students studying this text will consider the impact of both naturalistic and non-naturalistic theatre conventions. The play deals with universal themes such as faith, religion, ritual and worship as well as the use of psychiatry and the role it can play in mental illness/the justice system, and will appeal to post-16 students.</p> <p>There is a broad range of opportunities to think creatively when responding to this text, and students will no doubt enjoy practically exploring the play in order to consider various challenges that face potential theatre makers. The themes and ideas in are challenging and shocking, requiring students to think in a mature and adult way that will develop both intrigue and engagement. This text will certainly encourage development from GCSE level.</p>
<p><i>Machinal</i>, Sophie Treadwell</p>	<p>This play is regarded as a highpoint of expressionistic theatre on the American stage. It was inspired by the real life case of convicted and executed murderer, Ruth Snyder. <i>Machinal</i> is an inherently theatrical piece of writing and has become an increasingly popular choice of AS and A level text since the highly acclaimed National Theatre production starring Fiona Shaw, directed by Stephen Daldry. There are several opportunities for design and acting style, and the eclectic mix of theatrical style and convention allows students to draw on their experiences of various theatre practitioners and companies. The themes and ideas of power, oppression and the role of women in a male dominated world are easily accessible for students studying AS and A level Drama and Theatre. Through practical exploration the characters, relationships and expressionistic style of the play will be considered from both actor and designer perspectives. The overall style and structure provides ample rigour and progression from GCSE.</p>
<p><i>Fences</i>, August Wilson</p>	<p>This is an ideal text to study at both AS and A Level as it exposes students to challenging and thought-provoking subject matter. It is also an important piece of writing from one of America's most prolific modern, black playwrights. <i>Fences</i>, won the Pulitzer Prize for Drama in 1987. It forms part of 'Wilson's Pittsburgh cycle',</p>

4. Content and assessment guidance

	<p>covering the late 1950s into the mid-60s. It has often been described as an African-American variant on <i>Death of a Salesman</i> and in many ways, much like Miller's work, it is concerned with generational legacy and father-son conflict. Similar to Willy Loman, Troy from <i>Fences</i> is a universal protagonist, thwarted by a combination of social circumstances and personal flaws. Themes and ideas concern the American Dream, the struggle faced by many families during 1950s America and how lost hope and broken dreams contribute to the fragmentation of man. The 'fence' that is referenced throughout the play is both a metaphor for the broad colour barrier that dominates society and the need for families to establish and protect their own domestic territory.</p> <p>This text will be reasonably well-known to drama teachers and specialists and the 2013 West End transfer starring Lenny Henry will no doubt help schools and colleges research the different approaches that creative teams have taken over the years. There is also a wealth of material concerning the playwright and his career. The overall style and challenge of the naturalistic writing will no doubt appeal to some centres as the detail and subtle poetry in the language will provide ample opportunities for both actors and designers to consider ways in which ideas can be communicated to an audience.</p>
<i>That Face</i>, Polly Stenham	<p>Written when Stenham was just 21 years old, <i>That Face</i> is a contemporary piece of theatre. In 2009 it was named as one of <i>The Times</i>' top twenty plays of the decade. The play is a darkly comedic, moving and passionate examination of privileged dysfunction and the dark side of family life in the twenty-first century. Stenham famously takes inspiration from her peer group at school in constructing her play, and explores hard-hitting themes including incest. The resulting characters will be intriguing for both AS and A level students to explore.</p> <p>This two-act play premiered at the Royal Court in 2007 in a production starring Matt Smith and Lindsay Duncan, and was successfully revived in 2008 and 2013. Originally written as a promenade piece, this is challenging theatre. Through practical exploration the characters, relationships and the style of the play will be considered from both actor and designer perspectives. The limited number of roles will also appeal to smaller centres, while the content, style and characterisation provides ample rigour and progression from GCSE.</p>

List B (A level students only)

<i>Antigone</i>, Sophocles (adapted by Don Taylor)	<p>This play is one of the most significant and important texts in theatre history. The themes of the play are as relevant today as they were in ancient Greece; the conflict between allegiance to the state and obedience to its laws, and adherence to a higher code of morals and ethics dictated by religious beliefs.</p> <p>A level students will engage with the opportunities to interpret the struggle between the interchanging roles of protagonist and antagonist, drawing parallels with contemporary situations and conflicts. This is likely to be a popular text at A level, and drama teachers and non-specialists will feel secure exploring the themes and ideas of the play in a practical setting. Teachers will also feel confident exploring the social and historical context,</p>
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	and there are many resources and textbooks available to support planning and delivery.
<i>Doctor Faustus</i>, Christopher Marlowe	<p>The play is based on the German story <i>Faust</i>, in which a man sells his soul to the devil for power, experience, pleasure and knowledge. The themes of the play focus on the struggle between faith in human-based knowledge and advancement and faith in spirituality and the unknown.</p> <p>A level students will find many opportunities to reposition the play in myriad contemporary settings and illuminate the personal and moral struggles of Faustus. Teachers of Edexcel AS and A level Drama and Theatre will be familiar both with this text and with the approach to the text demanded by Section C of Component 3, and will therefore be able to support students by building on existing skills and knowledge.</p>
<i>Hedda Gabler</i>, Henrik Ibsen (adapted by Richard Eyre)	<p>This play is regarded as a classic example of nineteenth-century realism, with the protagonist viewed as one of the great dramatic roles in theatre. Hedda is headstrong, determined, passionate and manipulative, and provides a rich, multi-layered character for students to engage with and interpret. A level students can use their knowledge and understanding of the original context of the play, and why it caused such controversy, to determine how they might maintain the shock value in a contemporary context.</p> <p>This will be a popular text at A level, and drama teachers and non-specialists will feel secure exploring the themes and ideas of the play in a practical setting. Teachers will also feel confident exploring the social and historical context, and there are many resources and textbooks available to support planning and delivery.</p>
<i>Lysistrata</i>, Aristophanes (translated by Alan H. Sommerstein)	<p>This play presents us with the first heroine of Greek Comic theatre and, arguably, one of the first in theatre history. There are three main strands to the text, almost in equal measure: the waste of money on warfare, the human cost of war, and women being empowered by withdrawing from having sex with their husbands in order to bring about peace. A level students will have the depth of knowledge to understand the original context of the play in order to draw parallels with contemporary examples and re-imagine the work for new audiences. Teachers of Edexcel AS and A level Drama and Theatre will be familiar both with this text and with the approach to the text demanded by Section C of Component 3, and will therefore be able to support students by building on existing skills and knowledge.</p>
<i>The Maids</i>, Jean Genet (translated by Bernard Frechtman)	<p>The play is based on the true story of two maids in Le Mans who, in 1933, killed their mistress and her daughter. It is a play of masks and mirrors, symbols and rituals, dreams and trances. It is not just a play about an act of murder but about acting, and it explores the nature of theatre itself. A level students will find interpreting the radical sexual and class warfare, and the strong and poetic female characters, to be as relevant and exciting today as it was for audiences in the mid-twentieth century.</p>
<i>The School for Scandal</i>, Richard Brinsley Sheridan	<p>This play is a comedy of manners, satirising the behaviour and customs of the fashionable society of the upper classes in eighteenth-century London. These themes are as relevant today as they were in Sheridan's time. A level students will engage with the witty dialogue, intricate plot and comedic opportunities</p>

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	<p>provided in the text to determine opportunities for making it relevant to a twenty-first century audience.</p> <p>This is likely to be a popular text at A level, and drama teachers and non-specialists will feel secure exploring the themes and ideas of the play in a practical setting. Teachers will also feel confident exploring the social and historical context, and there are many resources and textbooks available to support planning and delivery.</p>
<i>The Tempest</i>, William Shakespeare	<p><i>The Tempest</i> is now considered to be one of Shakespeare's greatest works. The themes (power, control, betrayal, revenge and forgiveness) and recurring motifs/images (magic, servant and master, costume and theatre, earth and air, water and sea, sounds and music) offer a broad range of opportunities to think creatively. A level students will enjoy practically exploring this text in order to consider various challenges that face theatre-makers and the social and historical context. Teachers will also feel secure exploring the social and historical context, and there are many resources and textbooks available to support planning and delivery.</p>
<i>Waiting for Godot</i>, Samuel Beckett	<p>This play is an absurdist tragicomedy, with its stripped back form, structure and content. It is considered one of the most significant and ground-breaking plays in twentieth-century theatre.</p> <p>This work deconstructed the rules of Aristotle's definitions of dramatic theatre and paved the way for developments in post-dramatic theatre in the latter part of the 20th century. A level students have the opportunity to implement their understanding of the original context of the work in their directorial visions and make the work relevant to a contemporary audience.</p>
<i>Woyzeck</i>, Georg Buchner (translated by John Mackendrick)	<p>This play broke away from naturalistic writing and sentimentality that was prevalent at the time, with an episodic structure and short scenes that could move around in time and place without any apparent continuity. The influence of this approach is far reaching, and Brecht used it as a template for Epic Theatre.</p> <p>A level students have the freedom to determine the order and style of the work, and could focus on naturalism, expressionism, surrealism or political theatre. Teachers of Edexcel AS and A level Drama and Theatre will be familiar both with this text and with the approach to the text demanded by Section C of Component 3, and will therefore be able to support students by building on existing skills and knowledge.</p>

Practitioners

Antonin Artaud (1896–1948; French dramatist, essayist, actor, and theatre director)	<p>Artaud is widely recognized as one of the major figures of twentieth-century theatre and the European avant-garde. He believed that theatre should be a force for the liberation of the human subconscious and the revelation of man to himself. Artaud wanted theatre to communicate using a unique visual and aural language that would shock the audience into seeing the world anew and wake them from complacency, to force the audience into the centre of the action, and remove aesthetic distance.</p> <p>There are number of key works for students to reference. Artaud has had a marked influence on drama and theatre, influencing others such as Steven Berkoff, Punchdrunk, Peter Brook, Jerzy Grotowski and Jean Genet.</p>
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<p>Steven Berkoff (1937–present; British playwright, theatre director, and actor)</p>	<p>Berkoff has developed a unique style of writing and performance; his dramatic style could be described as 'in-yer-face theatre', incorporating controversial themes, poetic and confrontational dialogue, and grotesque characters and characterisation, with everything underpinned by menace and violence. Physicality takes precedence over language and text, with an emphasis on the visual and aural.</p> <p>There are a number of key works for students to reference. Brecht has had a marked influence on drama and theatre, influencing other contemporaries such as DV8, Trestle and Complicite.</p>
<p>Bertolt Brecht (1898–1956; German playwright and theatre director)</p>	<p>Brecht developed combined theory and practice to explore the theatre as a forum for political ideas. One of his key principles was the 'distancing effect', which included employing techniques such as the actor's direct address to the audience, harsh and bright stage lighting, the use of songs to interrupt the action, explanatory placards and, in rehearsals, the transposition of text to the third person or past tense, and speaking the stage directions out loud.</p> <p>There are number of key works for students to reference. Brecht has had a marked influence on drama and theatre, influencing others such as Augusto Boal, Steven Berkoff, Joan Littlewood, Edward Bond, David Hare.</p>
<p>Complicite (1983-present; British theatre company)</p>	<p>The main principles of Complicite's work are 'seeing what is most alive, integrating text, music, image and action to create surprising, disruptive theatre'. Their work has been influenced by Philip Gaulier, Pina Bausch and Jacques Lecoq; their style emphasises strong poetic and surreal visual and aural elements, incorporating puppetry, acrobatics and mime, either using existing text or devising new work. The company use extreme movement and physicality in their work.</p> <p>There are number of key works for students to reference. Complicite have had a marked influence on drama and theatre, influencing other contemporaries such as DV8 and Frantic Assembly.</p>
<p>Kneehigh (1980–present; British theatre company)</p>	<p>This contemporary company creates productions based around mythological tales and fantastical stories. They use a variety of theatrical elements including puppetry, physical theatre, live music (often played with folk instruments) and an emphasis on visual imagery. They work with an ever-changing ensemble of performers, musicians, artists, technicians and administrators. They will often perform in unusual or site-specific spaces, such as cinemas or village halls, or outside spaces.</p> <p>There are number of key works for students to reference. Kneehigh have had a marked influence on contemporary drama and theatre.</p>
<p>Joan Littlewood (1914–2002; British theatre director)</p>	<p>Littlewood is best known for her work in developing the Theatre Workshop (1950s–1960s), a collective dedicated to left-wing ideology, who created performance work that focused on community and incorporated elements of political theatre, improvisation and working class vernacular. Littlewood has been called 'The Mother of Modern Theatre'; she broke down the barriers between what we consider to be 'popular' and 'art' theatre. She introduced improvisation into the training and rehearsals, and introduced technology, such as projections, into theatrical storytelling.</p>

4. Content and assessment guidance

	<p>There are number of key works for students to reference, which have had a marked influence on drama and theatre, influencing other contemporaries such as Kneehigh and Complicite.</p>
<p>Punchdrunk (2000-present; British based theatre company)</p>	<p>The Punchdrunk company pioneered a form of immersive theatre in which roaming audiences experience epic storytelling inside sensory theatrical worlds. The key elements of productions are the use of classic texts, physical performance (including dance), and the meticulous recreation of environments in unusual and site-specific spaces. The work is primarily promenade, with audience members allowed to determine where to go in the performance site (the company usually utilise large buildings with multiple floors and rooms) and what to watch; the company's format rejects the passive obedience usually expected of audiences.</p> <p>There are a number of key works for students to reference. Punchdrunk has had a marked influence on contemporary drama and theatre.</p>
<p>Constantin Sergeyevich Stanislavsky (1863–1938; Russian theatre director and actor)</p>	<p>Stanislavsky developed a system of techniques to train actors for performance of naturalism and psychological realism, which identifies him as one of the great modern theatre practitioners. Stanislavsky's system is a progression of techniques used to train actors to draw believable emotions to their performances, based on the concept of emotional memory for which an actor focuses internally to portray a character's emotions onstage (later in life the technique shifted to ensure actors could produce more realistic emotions).</p> <p>There are number of key works for students to reference. Stanislavsky has had a marked and wide-ranging influence on drama and theatre, influencing those such as Michael Chekhov, Lee Strasberg, Sanford Meisner and Katie Mitchell.</p>

5. Assessment guidance

5.1 Implications of linear assessment

AS level

The written exam (Component 2) must be sat at the end of the course - normally one year. First AS level assessment for the new specifications is 2017.

The portfolio and text-based performances (Component 1) are internally assessed and externally moderated. This work will have to be submitted at the end of the course – normally one year.

A level

The written exam (Component 3) must be sat at the end of the course - normally two years. First A level assessment for the new specifications is 2018.

The assessment by visiting examiner (Component 2) must take place in the terminal year of the qualification – normally two years. First assessment by visiting examiner for the new specifications is 2018.

The portfolio and devised performance (Component 1) are internally assessed and externally moderated. This work will have to be submitted at the end of the course – normally two years.

5.2 AS Non-examination assessment

Component 1

In Component 1 students must take part in two text-based performances, one must be a group piece and one must be a monologue/duologue, they can take part as either a performer or a designer. They must also complete a portfolio linked to the group performance.

The portfolio and performances are marked by the teacher and then externally moderated by Pearson.

Centres have a free choice for the performance texts that the performance extracts come from and the practitioner that they explore. Not all groups in a centre have to use the same performance texts, although they can.

Portfolio:

Students will respond to six questions which can be found in the specification. These questions will help them to document the creation and development of their ideas for the text-based performance. It will also help them to analyse and evaluate their own contribution to the process and of their performance.

The portfolio can be completed as a written document, an audio-visual piece to camera or a combination of the two. It can also include annotated photos, sketches, notes, clips of audio-visual evidence, drawings.

The recommended word count or audio-visual equivalent is:

- handwritten/typed evidence between 2000 and 2500 words
- or
- recorded/verbal evidence between 10 and 12 minutes
- or
- a combination of handwritten/typed evidence (between 1000 and 1250 words) and recorded/verbal evidence (between 5 and 6 minutes).

5. Assessment guidance

The portfolio is out of 48 marks. The portfolio assesses AO1 creation and development of ideas (32 marks) and also AO4 analysis and evaluation of their own work (16 marks).

Group performance:

Students will all take part in a group performance of a text-based piece using the work of a practitioner, this can be as a performer or a designer. The group sizes are 3-6 performers, with a design candidate of each role also allowed. The design roles are set, light, sound and costume.

The performance times are:

- 3-4 performers, 15-20 minutes
- 5-6 performers, 20-30 minutes.

The teacher can direct the group performance in this component.

This performance is worth 32 marks and AO2, applying theatrical skills to realise artistic intentions in live performance, is assessed.

Monologue/duologue performance:

Students will all take part in a monologue/duologue performance of a text-based piece, this can be as a performer or a designer. It is possible to have a design candidate of each role to accompany the 1 or 2 performers. The design roles are set, light, sound and costume.

The performance times are:

- monologue, 2-3 minutes
- duologue, 4-6 minutes.

The teacher is the facilitator in this component, rather than the director. This means that the creative decisions should be those of the student.

Before the monologue/duologue performance, each student must produce for the teacher assessor a brief written explanation of the intention for each performance or design. This should be between 150-200 words and the explanation must include the following:

For the performer:

- what role(s) are you playing?
- what is happening to your character(s) in the key extract?
- how does the key extract relate to the context of the whole play?
- what are your character's objectives/motivations/feelings?
- how are you interpreting this character(s) in performance? (i.e. vocal, physical, communication of intent)

For the designer:

- what design role are you fulfilling?
- what is your central design concept in the key extract?
- how does the key extract relate to the context of the whole play?
- how have you interpreted this key extract through your design?
- what are you hoping to communicate to the audience?

This performance is worth 16 marks and AO2, applying theatrical skills to realise artistic intentions in live performance, is assessed.

There is an individual mark scheme for AO1, AO2 and AO4.

5.3 AS Written exam

There is one externally assessed written exam in the new AS qualification.

The exam paper is 1 hour and 45 minutes long, is worth 48 marks in total and comprises two sections.

Section A focuses on students analysing and evaluating a piece of live theatre they have been to see. Students answer one extended response question from a choice of two: one question focuses on aspects of the performance in the piece of theatre and one on aspects of the design. This section of the paper focuses on AO4, analysis and evaluation of the work of others.

This section of the paper is worth 16 marks. Students can take in up to 500 words of notes on one piece of theatre they have seen in to the exam with them.

Section B focuses on exploration of a set text, with students being asked questions on a specific extract from the text they have practically explored. This extract will be provided for the students in the exam room, they will not know which extract it is in advance. The questions they will be asked are from the perspective of a performer and a designer. This section of the paper focuses on AO3, knowledge and understanding of how drama and theatre is developed and performed.

Section B is made up of 2 questions, each worth 16 marks, there are 32 marks in total for this section of the paper. Students have to answer both questions in the paper on the set text they have explored.

The mark schemes for this component contain indicative content for all questions. These highlight the sorts of responses that you would expect to see in the student answers.

There are also levels based mark schemes to accompany the indicative content grids. These highlight the level of response in the answer, students work should be placed into the band most appropriate to their answer.

5.4 A level Non-examination assessment

Component 1

In Component 1 students must complete a portfolio and take part in the performance of a piece of theatre they have devised as either a performer or a designer.

The portfolio and performance are marked by the teacher and then externally moderated by Pearson.

Centres have a free choice for the text that students devise from and the practitioner they that they explore. Not all groups in a centre have to use the same stimuli text or practitioner, although they can.

Portfolio:

Students will respond to six questions which can be found in the specification. These questions will help them to document the creation and development of their ideas as they went through the devising process. It will also help them to analyse and evaluate their own contribution to the process and of their performance.

The portfolio can be completed as a written document, an audio-visual piece to camera or a combination of the two. It can also include annotated photos, sketches, notes, clips of audio-visual evidence, drawings.

The recommended word count or audio-visual equivalent is:

- handwritten/typed evidence between 2500 and 3000 words
- or

5. Assessment guidance

- recorded/verbal evidence between 12 and 14 minutes
- or
- a combination of handwritten/typed evidence (between 1250 and 1500 words) and recorded/verbal evidence (between 6 and 7 minutes).

The portfolio is out of 60 marks. The portfolio assesses AO1 creation and development of ideas (40 marks) and also AO4 analysis and evaluation of their own work (20 marks).

Devised performance:

Students will all take part in a group performance of the piece they have devised, this can be as a performer or a designer. The group sizes are 3-6 performers, with a design candidate of each role also allowed. The design roles are set, light, sound and costume.

The performance times are:

- 3-4 performers, 15-20 minutes
- 5-6 performers, 20-30 minutes.

The teacher is the facilitator in this component, rather than the director. This means that the creative decisions should be those of the student.

This performance is worth 20 marks and AO2, applying theatrical skills to realise artistic intentions in live performance, is assessed.

There is an individual mark scheme for AO1, AO2 and AO4.

Component 2

In Component 2 students must take part in two text-based performances as either a performer or a designer. One will be a group performance and the other will be a monologue or duologue. They can be a performer for both, a designer for both, or be a performer for one and a designer for the other.

This component is marked by an external visiting examiner.

Centres have a free choice for the performance texts that students take their extracts from.

Before the performances, each student must produce for the written examiner a brief written explanation of the intention for each performance or design. This explanation must include the following:

For performance students (100–200 words per extract)

- what role(s) are you playing?
- what is happening to your character(s) in the key extract?
- how does the key extract relate to the context of the whole play?
- what are your character's objectives/motivations/feelings?
- how are you interpreting this character(s) in performance? (i.e. vocal, physical, communication of intent).

For design students (100–200 words per extract designed for)

- what design role are you fulfilling?

- what is your central design concept in the key extract?
- how does the key extract relate to the context of the whole play?
- how have you interpreted this key extract through your design?
- what are you hoping to communicate to the audience?

Group performance

The group sizes are 3-6 performers, with a design candidate of each role also allowed. The design roles are set, light, sound and costume.

The performance times are:

- 3-4 students, 20-30 minutes
- 5-6 students, 35-45 minutes.

This performance is worth 36 marks and AO2, applying theatrical skills to realise artistic intentions in live performance, is assessed.

The teacher can direct the group performance in this component.

Monologue/duologue

It is possible to have a design candidate of each role to accompany the 1 or 2 performers. The design roles are set, light, sound and costume.

The performance times are:

- monologue, 2-3 minutes
- duologue, 5-6 minutes.

The teacher is the facilitator in this component, rather than the director. This means that the creative decisions should be those of the student.

5.5 Written exam

There is one externally assessed written exam in the new A level qualification.

The exam paper is 2 hours and 30 minutes long, is worth 80 marks in total and comprises three sections.

Section A focuses on students analysing and evaluating a piece of live theatre they have been to see. Students answer one extended response question from a choice of two: one question focuses on aspects of the performance in the piece of theatre and one on aspects of the design. This section of the paper focuses on AO4, analysis and evaluation of the work of others.

This section of the paper is worth 20 marks. Students can take in up to 500 words of notes on one piece of theatre they have seen in to the exam with them.

Section B focuses on exploration of a set text, with students being asked questions on a specific extract from the text they have practically explored. This extract will be provided for the students in the exam room, they will not know which extract it is in advance. The questions they will be asked are from the perspective of a performer and a designer. This section of the paper focuses on AO3, knowledge and understanding of how drama and theatre is developed and performed.

Section B is made up of 2 questions, each worth 18 marks, there are 36 marks in total for this section of the paper. Students have to answer both questions in the paper on the set text they have explored.

In section C students will demonstrate how they have re-imagined a production of one of the set texts and how their director's concept will communicate ideas to a contemporary audience. They will also need to outline how the work of their chosen

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theatre practitioner has influenced their overall production concept and demonstrate an awareness of the performance text in its original performance conditions. Students answer one extended response question from a choice of two: one question focuses on performance considerations in the re-imagined production and one on design considerations. There will be a specific extract detailed in the exam that the students will have to focus their answers around.

Section C is worth 24 marks. This section of the paper focuses on AO3, knowledge and understanding of how drama and theatre is developed and performed. Students should take in a clean version of their text for this section.

The mark schemes for this component contain indicative content for all questions. These highlight the sorts of responses that you would expect to see in the student answers.

There are also levels based mark schemes to accompany the indicative content grids. These highlight the level of response in the answer, students work should be placed into the band most appropriate to their answer.

Glossary

This glossary has been provided to support the teaching and learning of this course. You might find this helpful to support students in developing their knowledge and understanding of subject specific terminology.

Performance

Term	Definition
acting area	that area within the performance space within which the actor may move in full view of the audience. Also known as the playing area
acting style	a particular manner of acting which reflects cultural and historical influences
action	the movement or development of the plot or story in a play; the sense of forward movement created by the sense of time and/or the physical and psychological motivations of characters.
analysis	in responding to dramatic art, the process of examining how the elements of drama—literary, technical, and performance—are used
antagonist	the opponent or adversary of the hero or main character of a drama; one who opposes and actively competes with another character in a play, most often with the protagonist
apron	the area between the front curtain and the edge of the stage.
arena stage	type of stage without a frame or arch separating the stage from the auditorium, in which the audience surrounds the stage area; see theatre-in-the-round.
articulation	the clarity or distinction of speech
aside	Lines spoken by an actor to the audience and not supposed to be overheard by other characters on-stage.
black box	a one-room theatre, without a proscenium arch; interior is painted black, including walls, floor, and ceiling, and any drapes are also black.
blocking	the path formed by the actor's movement on stage, usually determined by the director with assistance from the actor and often written down in a script using commonly accepted theatrical symbols.
business	a piece of unscripted or improvised action, often comic in intention, used to establish a character, fill a pause in dialogue, or to establish a scene. An author may simply suggest 'business' to indicate the need for some action at that point in the play.
catharsis	the feeling of release felt by the audience at the end of a tragedy; the audience experiences catharsis, or is set free from the emotional hold of the action, after experiencing strong emotions and sharing in the protagonist's troubles.
character	a person portrayed in a drama, novel, or other artistic piece.
characterisation	how an actor uses body, voice, and thought to develop and portray

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Term	Definition
	a character.
choreography	the movement of actors and dancers to music in a play.
chorus	a group of performers who sing, dance, or recite in unison; in Greek drama, the chorus was the group of performers who sang and danced between episodes, narrated off-stage action, and commented on events.
climax	the point of greatest intensity in a series or progression of events in a play, often forming the turning point of the plot and leading to some kind of resolution.
comedy	a play that treats characters and situations in a humorous way. In Shakespeare's time, a comedy was any play with a happy ending that typically told the story of a likable character's rise to fortune. In ancient Greece, comedies dealt almost exclusively with contemporary figures and problems. Low comedy is physical rather than intellectual comedy; high comedy is more sophisticated, emphasizing verbal with more than physical action.
comic relief	a break in the tension of a tragedy provided by a comic character, a comic episode, or even a comic line.
concentration	the actor's focus, also called centering; focusing on the work at hand, being in character, or being in the moment.
conflict	the internal or external struggle between opposing forces, ideas, or interests that creates dramatic tension.
contrast	dynamic use of opposites, such as movement/stillness, sound/silence, and light/darkness.
dénouement	The moment in a drama when the essential plot point is unravelled or explained.
development	progression of the plot or conflict in a play.
dialogue	spoken conversation used by two or more characters to express thoughts, feelings, and actions.
dynamic	the energetic range of or variations within physical movement or the difference between levels of sound
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. See also THRUST, IN THE ROUND, TRAVERSE.
ensemble	the dynamic interaction and harmonious blending of the efforts of the many artists involved in the dramatic activity of theatrical production.
exposition	the part of a play that introduces the theme, chief characters, and current circumstances.
farce	an extreme form of comedy that depends on quick tempo and flawless timing and is characterized by improbable events and farfetched coincidences; from the French meaning "to stuff."
flashback	in a non-linear plot, to go back in time to a previous event; a <i>flash</i>

Term	Definition
	<i>forward</i> would move the action into the future.
focus	in acting, the act of concentrating or staying in character.
fourth wall	the invisible wall of a set through which the audience sees the action of the play.
genre	a category of literary or dramatic composition; drama is a literary genre. Drama is further divided into tragedy, comedy, farce, and melodrama, and these genres, in turn, can be subdivided.
gesture	any movement of the actor's head, shoulder, arm, hand, leg, or foot to convey meaning.
imaging	a technique which allows performers to slow down and focus individually on an issue. The performers, sitting quietly with eyes closed, allow pictures to form in their minds. These images may be motivated by bits of narration, music, sounds, smells, etc.
improvisation	the spontaneous use of movement and speech to create a character or object in a particular situation; acting done without a script.
inflection	change in pitch or loudness of the voice.
interaction	the action or relationship among two or more characters.
irony	an implied discrepancy between what is said and what is meant. There are several forms of irony. <i>Verbal irony</i> is when a writer or speaker says one thing and means something else (often the opposite of what is said). When the audience perceives something that a character does not know, that is <i>dramatic irony</i> . <i>Situational irony</i> can be described as a discrepancy between expected results and the actual results.
isolation	control of isolated body parts; the ability to control or move one part of the body independently of the rest.
kinaesthetic	resulting from the sensation of bodily position, presence, or movement.
language	in drama, the particular manner of verbal expression, the diction or style of writing, or the speech or phrasing that suggests a class or profession or type of character.
mannerism	a peculiarity of speech or behaviour.
melodrama	a style of play, which originated in the 19th century, relying heavily on sensationalism and sentimentality. Melodramas tend to feature action more than motivation, stock characters, and a strict view of morality in which good triumphs over evil.
mime	acting without words.
mirroring	copying the movement and/or expression or look of someone else exactly.
monologue	a long speech made by one actor; a monologue may be delivered alone or in the presence of others.
mood	the tone or feeling of the play, often engendered by the music,

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Term	Definition
	setting, or lighting.
motivation	the reason or reasons for a character's behaviour; an incentive or inducement for further action for a character.
movement	stage blocking or the movements of the actors onstage during performance; also refers to the action of the play as it moves from event to event.
naturalism	a style of drama that developed in the late 19th century as an attempt to represent real life on stage faithfully and without artifice; the actions of characters tend to be dominated by determinism (societal or environmental forces).
pace	rate of movement or speed of action
parody	a mocking or satirical imitation of a literary or dramatic work.
performance elements	include acting (e.g., character motivation and analysis, empathy), speaking (breath control, vocal expression and inflection, projection, speaking style, diction), and nonverbal expression (gestures, body alignment, facial expression, character blocking, movement).
pitch	the particular level of a voice, instrument or tune.
plot	the events of a play or arrangement of action, as opposed to the theme.
plot development	the organization or building of the action in a play.
posture	Physical alignment of a performer's body or a physical stance taken by a performer which conveys information about the character being played
projection	how well the voice carries to the audience.
prompt	to give actors their lines as a reminder; the <i>prompter</i> is the one who assists actors in remembering their lines.
Proscenium	a frame or arch separating the stage from the auditorium. The proscenium opening was of particular importance to the Realistic playwrights of the 19th century, such as Ibsen and Shaw, for whom it was a picture frame or an imaginary fourth wall through which the audience experienced the illusion of spying on characters.
protagonist	the main character or hero in a play or other literary work.
proxemics	contemporary term for 'spatial relationships', referring to spatial signifiers of the relationship between different performers or a performer and elements of the set which convey information about character and circumstances.
realism	an attempt in theatre to represent everyday life and people as they are or appear to be through careful attention to detail in character motivation, costume, setting, and dialogue. Plays from this period (from 1820 to 1920) seek the truth, find beauty in the commonplace, and focus on the conditions of the working class. Henrik Ibsen is an exemplar of the movement; he influenced others such as George Bernard Shaw and Anton Chekov.

Term	Definition
resolution	how the problem or conflict in a drama is solved or concluded.
rhythm	measured flow of words or phrases in verse forming patterns of sound. Regularity in time or space of an action, process or feature.
ritual	a prescribed form or ceremony; drama grew out of religious ritual.
role	the character portrayed by an actor in a drama.
role playing	improvising movement and dialogue to put oneself in another's place in a particular situation, often to examine the person(s) and/or situation(s) being improvised.
satire	a play in which sarcasm, irony, and ridicule are used to expose or attack folly or pretension in society.
scene	a small section or portion of a play.
scenography	the art of creating performance environments using one or more components including light, costume, set, space and sound.
set	the physical surroundings, visible to the audience, in which the action of the play takes place.
setting	when and where the action of a play takes place.
sightlines	imaginary lines of sight that determine what areas of the stage are visible to the audience from any given seat in the house.
soliloquy	a speech in which an actor, usually alone on stage, speaks the inner thoughts of his/her character aloud.
sound	the effects an audience hears during a performance to communicate character, context, or environment.
sound elements	music, sound effects, actors' voices.
space	a defined area
spatial awareness	traditional term for what is currently referred to as ' proxemics ', referring to spatial signifiers of the relationship between different performers or a performer and elements of the set which convey information about character and circumstances.
stage presence	the level of comfort, commitment, and energy an actor appears to have on stage.
staging	another term for blocking; deliberate choices about where the actors stand and how they move on stage to communicate character relationships and plot and to create interesting stage pictures in relation to set, properties and audience and effects created by lighting, for example.
stock characters	characters who represent particular personality types or characteristics of human behaviour. Stock characters are immediately recognizable and appear throughout the history of theatre, beginning with Greek and Roman comedy and elaborated upon in <i>commedia dell' arte</i> .
story line	the plot or plan of action.
structure	The arrangement of and relationship between the constituent parts

6. Glossary

Term	Definition
	of a whole as in 'prologue, exposition, denouement' or scenes and acts within a play.
stylisation	the shaping of dramatic material, settings, or costumes in a deliberately non-realistic manner.
suspense	a feeling of uncertainty as to the outcome, used to build interest and excitement on the part of the audience.
symbolism	the use of symbolic language, imagery, or colour to evoke emotions or ideas.
tableau	a technique in creative drama in which actors create a frozen picture, as if the action were paused; plural is <i>tableaux</i> . Not to be confused with <i>freeze frame</i> , which is a term used in film and video production and which should not be used when discussing drama.
tempo	relative speed or rate of movement in pace over time, e.g. the speed at which the music for a dance should be played. Can be applied to dramatic contexts such as in 'tempo rhythm'.
tension	the atmosphere created by unresolved, disquieting, or inharmonious situations that human beings feel compelled to address; the state of anxiety the audience feels because of a threat to a character in a play.
text	the basis of dramatic activity and performance; a written script or an agreed-upon structure and content for an improvisation.
theatre games	improvisational exercises structured by the director or teacher to achieve a specific objective, such as breaking down inhibitions or establishing trust.
theatre-in-the-round:	an acting area or stage that may be viewed from all sides simultaneously.
theme	the basic idea of a play; the idea, point of view, or perception that binds together a work of art.
thrust	a stage that extends into the audience area, with seats on three sides of a peninsula-shaped acting space.
timbre	The distinctive character or quality of a musical or vocal sound apart from its pitch or intensity such as in a nasal voice quality.
timing	includes setting cues for effects and lighting, synchronizing two or more things that must happen simultaneously, and establishing the pace at which lines will be delivered or the play performed.
traverse	form of staging where the audience is on either side of the acting area. See also IN THE ROUND, END ON, THRUST.
turning point:	the climax or high point of a story, when events can go either way.
upstage: (verb)	to deliberately draw the audience's attention away from another actor or actors by overacting, using flashy bits of business, or other means; term originated from an actor purposefully positioning himself upstage of the other actors so that they must turn their backs on the audience to deliver their lines to him.
vocal expression	how an actor uses his or her voice to convey character

Term	Definition
vocal projection	directing the voice out of the body to be heard clearly at a distance.
voice	the combination of vocal qualities an actor uses such as articulation, phrasing, and pronunciation.
wings	offstage areas to the right and left of the acting/onstage area.

Costume Design

Term	Definition
accessories	anything carried or worn on top of the basic costume for decorative purposes, e.g. a purse or shawl
basic block	a pattern which is the starting block for a more detailed pattern based on a particular actor's measurements, and reflecting specifics like historical period
basting	sewing fabric pieces together with long or loose temporary stitches
breaking down	artistic process of aging or distressing a costume. Paint, glue, dye, ripping and tearing can be used in this process.
costume	what an actor wears to evoke the appearance of a particular character. Costumes may be realistic or stylised. They may be "period"—appropriate to the historical setting of the play—or deliberately modern in look, even when the play is set in a past era.
costume build	the process of constructing the costume
costume fitting	first meeting between the actor and his/her costume. Enables wardrobe staff to ensure a correct fit, and to enable the actor to see if all necessary movement is possible.
costume parade (or dress parade)	costume check on stage
costume plot	a list or chart made by the costume designer showing the characters appearing in each scene, and what they are wearing. This helps track each character's whereabouts throughout the performance.
cutter	skilled wardrobe craftsperson who creates the patterns and is responsible for the construction of the female costumes. The cutter's tools include craft paper, T square and fashion ruler.
draping	creating a pattern by draping muslin on a dress form, pinning and tucking to get the desired shape, and transferring that shape to craft paper.
dresser	crew member who aids with dressing
dress form	the adjustable torso (male and female) used by costume cutters, dressmakers and tailors for creating garments; useful for: creating shapes from which patterns are made (draping), fitting and detailed in-place sewing.
dress rehearsal	dress full costume/lighting/effects/sound/ action rehearsal
dressing rooms	rooms containing clothes rails and mirrors (often surrounded with lights) in which actors change into their costumes and apply make-up. Dressing Room doors have a list of the actors contained within. See also GREEN ROOM.
First Hand	an assistant to a cutter or tailor who may sew the costume together, assist at fittings, supervise the sewing team and do the finishing details on a costume.

Term	Definition
 fittings	the process of adjusting the costume to the actor's body.
 flat drafting	the use of a basic block and cutter's tools to draft a pattern on craft paper.
 gondola	an enclosed easily transportable costume rail with removable side which enables large shows to manage huge quantities of costumes, wigs etc. easily.
 hand	the way a particular fabric feels when it is touched; it may have a soft hand, or a crisp hand, etc.
 Head of wardrobe	person in charge of the wardrobe and responsible for budgeting, supplies, staff allocation.
 maquette	a model of the set or costume sketch intended for use by the builder as a guide to construction.
 mock-up	a full-scale model of a costume, used as a test-run.
 muslin	a simply woven cotton fabric used to make the costume mock-up, also called factory cotton or unbleached cotton
 pancake	water based stage make up, applied with sponge
 preliminaries	the costume designer's first rough drawings which are assessed for feasibility and affordability
 personal props	small props that are usually carried in an actor's costume, such as money or a pen
 props	abb. for Properties. Any items used onstage which are not costume or scenery; any moveable object that appears on stage during a performance.
 quick change	a change of costume that needs to happen very quickly takes place close to the side of the stage. Costume designers need to know about the need for a quick change so that the costume is made incorporating elements such as velcro and zips rather than buttons. A quick change room is often erected at the side of the stage to enable changes to take place in privacy.
 quick change room	area adjacent to the stage containing lighting, a mirror and a costume rail in which actors can make costume changes quickly, sometimes with the aid of a dresser.
 seamstress	member of the wardrobe department who operates sewing machines and carries out other sewing tasks.
 silhouette	a figure whose outline indicates the shape of clothing in a particular historical period.
 stock	costumes stored from previous productions for recycling and re-use.
 swatch	a sample of fabric to demonstrate the material to use on a costume or set design, or a sample of lighting gel. A catalogue of all the gel colours made by a particular manufacturer is called a SWATCH BOOK.
 T-square	ruler, with perpendicular crosspiece at one end (it looks like the

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Term	Definition
	letter "T"), used for establishing and drawing parallel lines.
tailor	an expert in building clothing for men: historic costumes, military costumes and formal wear. A tailor would create the patterns for jackets, trousers and shirts using the actor's body measurements.
unpick	small cutter designed for unpicking a sewn seam. Useful for undoing alterations to a costume following a production.
wardrobe	the general name for the costume department, its staff and the accommodation they occupy.
wardrobe maintenance	washing and repair of costume
wardrobe plot	actor-by-actor, scene-by-scene inventory of all the costumes in a production, with a detailed breakdown into every separate item in each costume.
working drawings	drawings made in addition to designers

Lighting Design

Term	Definition
advance Bar	lighting bar hung from auditorium close to stage
amp	abb. amplifier used to amplify sound
AMP	abb. Ampere, a unit of electrical current
baby Spot	small spotlight under 500w
backlight	light coming from upstage, behind scenery or actors, to sculpt and separate them from the background
back projection	a method of projecting images onto a translucent screen from behind. Often used for projected scenery or special effects. Because the projector is usually close to the screen, special lenses are needed to ensure that the image seen by the audience is large enough.
bar	metal tube used for hanging lanterns
barn-door	a rotatable attachment consisting of two or four metal flaps (hinged) which is fixed to the front of a Fresnel or PC type lantern to cut off the beam in a particular direction(s). Profile lanterns use SHUTTERS to achieve a greater degree of control and accuracy.
battens	compartmentalised floodlights set up so as to allow colour mixing. See also GROUNDROW. Low voltage battens are commonly used as light curtains & for colour washes. Known in the US as a Strip light.
beam Light	lantern with no lens but with parabolic reflector
bifocal spot	profile lantern with two sets of shutters, one of which produces a hard edge, and one a soft edge. Not necessary in zoom profiles, because this requirement is fulfilled by two lenses.
blackout	a lighting cue where all stage lights go off simultaneously.

Term	Definition
board	abb. for "lighting control board"
build	increase light levels
bulb round	lighting check
channel	connected circuit in lighting system
check	decrease light levels
cinemoid	type of colour gel
circuit	means by which a lantern can be identified and connected to a dimmer
clamp	normally used to attach lanterns to bars
colour call	list of gels for a design
colour filter	a sheet of plastic usually composed of a coloured resin sandwiched between two clear pieces. The coloured filter absorbs all the colours of light except the colour of the filter itself, which it allows through. A colour filter is sometimes known as a Gel, after the animal material Gelatine, from which filters were originally made.
colour mixing	combining the effects of two or more lighting gels.
control room	where lighting is controlled from
cross-fade	bringing another lighting state up to completely replace the current lighting state. Sometimes abbreviated to Xfade or XF.
cue lights	system of lights used to give "Cues".
cue sheet	list of effects
diffusion gel	also called Frost. Softens light
dimmer	device that controls electricity passed to lanterns
downlight	a light from directly above the acting area.
dress rehearsal	full costume/lighting/effects/sound/ action rehearsal
electrician	(Chief, Deputy, Assistant) responsible for lighting
elex	'LX' electrical things or electrical department
elex tape	"LX" tape sticky back plastic tape available in various colours
ellipsoidal	type of reflector used in profile spots
engineer	usually "sound" but can be "lighting"
fader	means of controlling lights
flash	when lights are flashed for effect
flash up	method of testing lanterns
floats	jargon for footlights
flood	to wash the stage with general lighting. The name given to a basic box-shaped lantern with a simple reflector used to achieve this effect.

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Term	Definition
focus	The adjustment of lighting/projection equipment and/or the direction in which it is aimed
focusing session	when adjustment and plotting is done
follow spot	large profile spotlight with operator
fresnel	adjustable spotlight giving a diffused light, created by the construction of its lens of 'concentric circles'. Used with barn doors.
FX	abb. for 'effects'
gel	coloured lighting film (originally made from gelatine)
gobo	metal slide placed in gate of lantern which throws a pattern
groundrow	floodlight battens placed on stage
halogen	gas contained in lamps
heads below	warning shouted if anything is dropped from above
house lights	the lights that illuminate the auditorium before and after the performance and during intermission.
impedance	term of electrical resistance
iris	device in lantern gate that allows beam size to be altered
kill	instruction to stop action or effect
lamps	the thing that creates light in a lantern ("bulb" in domestic terms)
lantern	stage light
level	intensity of light
lighting plot	lighting cue description
light set	a term used to describe a situation where no physical set is used on stage. The 'set' is created entirely by means of lighting.
lose	to turn something off
limes	old term for Follow Spots
mains	power source
master	lever/slide which controls all light
multicore	thick cable containing many cables
PC – prism convex	or "pebble". A lens in a lantern
par can	type of lantern containing a fixed beam par lamp
patch panel	panel where lighting circuits are connected and changed – 'patched'
perch	lighting position concealed behind proscenium
profile spot	lantern which can produce hard or soft light
plot	any list of cues
prompt copy/book	the master copy of the performance, including all blocking, effects and cues

Term	Definition
record	plotting a lighting cue by saving it to the lighting board
reflector	shiny surface in back of lantern which helps throw light
rigging	fixing lighting, sound and scenic devices to the theatre structure
saturation rig	lighting rig at full capacity
scatter	low level light cast at side of normal light beam
shin buster	low side lights
shutter	device in lantern used to shape beam
slots	side lighting position in auditorium walls
special effects	lighting effects used to enhance a theatrical performance.
spill	unwanted light on the stage
strobe	flashing light
tech	Technical Rehearsal
throw	distance between lantern and object
tripe	thick bundle of cables from lighting bar
tri-lite	lighting/scenic metal section made from three lengths of lightweight alloy (triangular construction)
UV	abb. Ultra Violet
working lights	lights used by stage crew to aid work

Set Design

Term	Definition
act drop	cloth flown in at the end of an act
backcloth	flown cloth behind scenic element
back projection	a method of projecting images onto a translucent screen from behind. Often used for projected scenery or special effects. Because the projector is usually close to the screen, special lenses are needed to ensure that the image seen by the audience is large enough.
bar	metal tube used for hanging scenery
batten	length of wood attached to cloth to keep it taut
book flat	a hinged flat
border	flown scenic element used in masking
box set	a set with three walls and a ceiling, leaving the fourth wall to be imagined by the actors. The box set represents a real room with doors and windows that work.
brace	portable support for flats
breaking down	artistic process of aging costume, props or scenery.

6. Glossary

Term	Definition
butterfly tabs	tabs fixed at top and drawn in from sides
carpenter	(Scenic, Deputy, Master): maker of scenery
centre line	imaginary line shown on ground-plan
cleat	metal device used for tying sash lines
cloth	a piece of scenic canvas, painted or plain, which is flown or fixed to hang in a vertical position. A Backcloth (or Backdrop) hangs at the rear of a scene. A Floorcloth is a painted canvas sheet placed on the stage floor to mark out the acting area, or to achieve a particular effect. A Frontcloth hangs well downstage, often to hide a scene change taking place behind.
come down	when the curtains come down
counterweights	system used for lowering and raising scenery
curtains	at front of stage - called Tabs
curtain up/down	beginning and end of performance
cut cloth	scenic piece with no centre
cyclorama	a fabric drop hung from a curved or segmented batten, or a curved wall at the back of the stage, upon which light can be cast to create effects (<i>cyc</i> for short).
dead	marked position of scenery or equipment
dock	area at side/rear of stage for storing scenery
dress rehearsal	dress full costume/lighting/effects/sound/ action rehearsal
effect	scenic
elevation	technical drawing showing side view
EMU	electrical Multiple Unit, used to describe stage machinery composed from multiple moving parts
false pros'	decorative proscenium arch
fit up	installation of equipment and scenery
flat	a wooden frame, usually covered with painted cloth, used to create walls or separations on stage.
flies	area above stage where flown scenery is kept
floor-cloth	painted canvas flooring
footing	to steady a ladder/flat with your foot
flown	scenery or equipment which has been "flown" into the flies
fly	raising scenery above audience sight level
flyman	crew member operating flying equipment
fly tower	structure above stage containing flying equipment
french flat	solid flat

Term	Definition
french brace	collapsible brace fixed to flat
gaffer tape	sticky back fabric tape
gauze	see 'Scrim'
genie trap	a mechanised trap where actor shoots through stage floor
get in	when a touring company installs a show
get out	when touring company uninstalls show
grave trap	body length trapdoor in stage
grid	metal frames in flying tower from which flying equipment is held (wooden in very old theatres)
ground-plan	technical drawing of stage
hand props	properties such as tools, weapons, or luggage that are carried on stage by an individual actor.
header	horizontal flying piece horizontal flying piece
heads below	warning shouted if anything is dropped from above
hemp	type of abrasive rope originally used in theatre for flying
hemp flying	traditional method of flying using 3 or 5 hemp ropes and no counter-weights
iron	fireproof metal curtain
ladder	framework in shape of ladder
leg	flown cloth or flat masking side of stage
light set	A term used to describe a situation where no physical set is used on stage. The 'set' is created entirely by means of lighting.
lose	to remove from set
maquette	a model of the set intended for use by the builder as a guide to construction.
mark it	instruction to record position of performer/object on stage
mark out	temporary objects/lines on rehearsal floor used to describe set/stage
mask	to hide from audience's sight
masking	flats/cloths used to Mask
model	model of stage design
model box	model of theatre in which stage design model is housed
milliput	type of modelling plastic used to create model figures and model scenery
out	piece of scenery that has been flown "Out"
platform	also referred to as a riser or rostrum it is a stationary, standard flat walking surface for actors to perform on. Typically, they are built to be assembled modularly. They are often used to provide varying levels, to make a show more visually interesting. They are also used

6. Glossary

Term	Definition
	to separate areas on stage, and as seating.
pin hinge	hinge jointed by removable pin
practical	a working object onstage, such as a door or window
preset	position of scenery and effects at start of performance and scene
props	abb. for Properties. Any items used onstage which are not costume or scenery; any moveable object that appears on stage during a performance.
prop box/skip	place to store props
prop table	table situated in wings on which props are placed
props room	room for construction of props
pyrotechnics	bombs, bangs, flashes etc.
rigging	fixing lighting, sound and scenic devices to the theatre structure
runner	used to hold down carpet edges
scenery	the theatrical equipment, such as curtains, flats, backdrops, or platforms, used in a dramatic production to communicate environment.
scenic artists	people who paint scenery
scrim (or gauze)	A drop made of fabric that seems almost opaque when lit from the front but semi-transparent when lit from behind.
set	the physical surroundings, visible to the audience, in which the action of the play takes place.
set designer	the person who designs the physical surroundings in which the action of the play takes place.
setting line	line past which no scenery, props or furniture may be set
size	glue like preparation made from animal bones, used to harden and preserve canvas on flats
spike	nail something to floor
stage brace	extending support for scenery
stage crew	employed to move/operate scenery
star trap	a mechanised trap where actor shoots through stage floor
strike	to remove object or scenery from stage
swag	curtains fashioned so they do not hang straight
tabs	curtains
teaser	short flown border
tech	technical rehearsal
treads	steps or stairs
tri-lite	lighting/scenic metal section made from three lengths of lightweight alloy (triangular construction)

Term	Definition
truck	platform with wheels
working drawings	drawings made in addition to designers

Sound Design

Term	Definition
amp	abb. amplifier used to amplify sound
AMP	abb. Ampere, a unit of electrical current
build	increase sound levels
cardioid	heart-shaped pick-up pattern of microphone
channel	connected circuit in sound system
check	decrease sound levels
condenser	type of microphone
control room	where lighting and sound is controlled from
cross-fade	in sound, bringing another sound state up to completely replace the current sound state/ change at which some channels are increased while other are lowered. Sometimes abbreviated to Xfade or XF.
crossover	sound system device that routes pitch to the correct part of the speaker
cue sheet	list of effects
decibel	dB. measurement of sound
desk	Sound Desk – sound operators desk
dub	reproduce sound from one copy to another
dynamic	type of microphone
elex	'LX' electrical things or electrical department
elex tape	"LX" tape sticky back plastic tape available in various colours
engineer	Sound engineer
E.Q.	abb. for equalisation
fader	means of controlling sound
feedback	when a mic picks up its own signal from a speaker
floatmic's	microphones placed along front of stage
foldback	sound sent to performer
frequency	number of times a sound vibrates
FX	abb. for 'effects'
gain	the "master" volume control on mixer

6. Glossary

horns	metal speakers
hypercardioid	type of pick-up pattern of a microphone
impedance	term of electrical resistance
kill	instruction to stop action or effect
lavalier	type of radio-mic fitting
level	intensity of sound
lose	to turn something off
mains	power source
master	lever/slide which controls all sound
mixer	desk/software for mixing sound
multicore	thick cable containing many cables
omnidirectional	pick up pattern of microphone
overture	music which starts a musical performance
PA system	the public address system or any sound system
PFL	"Pre Fade Listen" means of listening to a mic channel without bringing up the fader
pitch	the particular level of a voice, instrument or tune.
PZM	Pressure Zone Mic. Small plate collects reflections of sound into a small condenser mic
pan	to move sound from one place to another
plot	any list of cues
prompt copy/book	the master copy of the performance, including all blocking, effects and cues
radio mic	personal microphone without power lead
rigging	fixing lighting, sound and scenic devices to the theatre structure
sound	the effects an audience hears during a performance to communicate character, context, or environment.
sound design	the three categories of sound design, are: <i>Functional</i> (e.g. practical sounds such as a gunshot to coincide with an action on stage) <i>Atmospheric</i> (i.e. the possibility of using underscoring that may include music but which may also be in the form of a soundscape) <i>Incidental</i> where sound can be used to cover moments of transition (e.g. between scenes or to cover the placing of stage props).
sound effects	1) Recorded: Often abbreviated to FX. There are many sources for recorded sound effects, from Compact Discs, to downloading from the internet. May form an obvious part of the action (train arriving at station) or may be in the background throughout a scene (e.g. birds chirping). 2) Live: Gunshots, door slams, and offstage voices (amongst many others) are most effective when done live.

sound elements	music, sound effects, actors' voices.
special effects	sound effects used to enhance a theatrical performance.
tech	technical rehearsal
timbre	The distinctive character or quality of a musical or vocal sound apart from its pitch or intensity such as in a nasal voice quality.