GCSE

WJEC GCSE in DRAMA

APPROVED BY QUALIFICATIONS WALES

SPECIFICATION



Teaching from 2016
For award from 2018

Version 12 November 2026

This Qualifications Wales regulated qualification is not available to centres in England.

SUMMARY OF AMENDMENTS

Version	Description	Page number
2	The suggested duration of the audio-visual recording/blog (of the portfolio) has been amended to 4-7 minutes.	10
	The window for Unit 2 examiner visits has been amended to January-May.	16 & 25
	The penalty for practical performances which are under the specified minimum duration has been removed.	22 & 25
	The bullet points under 'assessment evidence' clarify that the Artistic Intention forms are to be sent to the examiner.	25
	Section 4.1 has been amended to clarify resit and carry forward rules.	27
3	The summary of assessment for Unit 1 has been amended to reflect the fact that learners are required to complete a portfolio based on the rehearsal process.	2
	The requirements for the portfolio have been clarified.	10
	The information has been amended to clarify that texts must be 'written in historically different time periods'	14 & 15
	The information has been amended and re-ordered to clarify arrangements regarding appropriately contrasting texts for Unit 2 and Unit 3.	25
	The second bullet point in the band descriptors for AO1 'creating and developing ideas' has been amended and a new third bullet point added to clarify requirements. The second bullet point in the band descriptors for AO1 'communicating meaning' has been amended to clarify requirements.	32 - 34
	The second bullet point in the band descriptors for AO1 'creating and developing ideas' has been amended and a new third bullet point added to clarify requirements.	35 - 37
	The third bullet point in the band descriptors for AO4 'analyse and evaluate their own work' has been amended to clarify requirements.	38 - 39
	Minor amendments have been made to the Theatre Practitioners and Genres to better clarify Brechtian theatrical techniques.	30
	New set texts for Unit 3, Section A, for assessment from summer 2024 have been added.	3, 15 & 18
4	Specific editions of the set texts for assessment from 2024 onwards have now been provided. (The set texts are as identified in version 3 of this specification, as noted above.)	3, 15 & 18

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5	The information regarding Unit 3, Section B has been amended to clarify that live performance can include recordings or streams of live performances. Further information has also been included noting that from assessment in 2024 onwards, the production chosen for viewing must not be the text studied in Section A of this unit.	19
	The information regarding performances that exceed the time limits within Unit 1 and Unit 2 has been amended. Candidates will no longer be penalised for exceeding the time limit within these units.	23 & 26
6	References to submission by memory stick and DVD have been removed.	12, 17 & 24
7	Set Texts for assessment up to and including 2023 removed.	3, 15, 18
8	Clarification upon original date of writing for FACE by Benjamin Zephaniah	15
	ISBN updated for '***Tuesday*** Alison Carr'	18
9	Stipulation added regarding version of '**Blue Remembered Hills'** Dennis Potter that must be used.	18
10	Removal of ISBN requirements for Unit 3 set texts.	18
11	We have clarified information relating to selecting an edition of the play for study. We have also clarified the inclusion of the text extract on the Unit 3 question paper.	18 and 20
12	Information on submitting a Unit 2 Programme Proforma clarified.	25

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WJEC GCSE in DRAMA

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This specification meets the GCSE Qualification Principles which set out the requirements for all new or revised GCSE specifications developed to be taught in Wales from September 2016.

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GCSE DRAMA (Wales)

SUMMARY OF ASSESSMENT

Unit 1: Devising Theatre
Non-exam assessment: internally assessed, externally moderated
40% of qualification **60 marks**

- Learners participate in the creation, development and performance of a piece of devised theatre based on **either** the work of a theatre practitioner **or** a genre in response to a stimulus set by WJEC.
- Learners complete a portfolio based on the rehearsal process
- Learners complete a written evaluation of the devised performance under formal supervision
- Learners will be assessed on **either** acting **or** design
- Learners work in groups of between **two** and **five** performers.
- Up to **four** additional learners, each working on a different design skill, may work with each performing group.

Unit 2: Performing Theatre
Non-exam assessment: externally assessed by a visiting examiner
20% of qualification **60 marks**

- Learners participate in a performance based on **two** 10 minute extracts from a performance text of their own choice.
- Learners will be assessed on **either** acting **or** design
- Learners work in groups of between **two** and **four** performers.
- Up to **two** additional learners, each working on a different design skill, may work with each performing group.

Unit 3: Interpreting Theatre
Written examination: 1 hour 30 minutes
40% of qualification **60 marks**

Section A:
Set Text for assessment from 2024 onwards
A series of questions on **one** set text explored as an actor, designer and director from a choice of seven:

- ***A Midsummer Night's Dream*** William Shakespeare
- ***The Glass Menagerie*** Tennessee Williams
- ***Blue Remembered Hills*** Dennis Potter
- ***Face*** Benjamin Zephaniah
- ***Lionboy*** Zizou Corder adapted by Marcelo Dos Santos
- ***Resting Restless*** Bethan Marlow
- ***Tuesday*** Alison Carr

All texts will be available in English and Welsh.

Section B:
Live Theatre Review
One question, from a choice of two, requiring analysis and evaluation of one live theatre production seen during the course.

This linear qualification will be available for assessment in May/June each year. It will be awarded for the first time in summer 2018.

Qualification Number listed on The Register: 603/0668/3

Qualifications Wales Approval Number listed on QiW: C00/0791/5

GCSE DRAMA

1 INTRODUCTION

1.1 Aims and objectives

This WJEC GCSE in Drama will enable learners to:

- apply knowledge and understanding when making, performing and responding to drama
- explore performance texts, understanding their social, cultural and historical context including the theatrical conventions of the period in which they were created
- develop a range of theatrical skills and apply them to create performances
- work collaboratively to generate, develop and communicate ideas
- develop as creative, effective, independent and reflective learners able to make informed choices in process and performance
- contribute as an individual to a theatrical performance
- reflect on and evaluate their own work and that of others
- develop an awareness and understanding of the roles and processes undertaken in contemporary professional theatre practice
- adopt safe working practices.

The WJEC GCSE in Drama is an exciting, inspiring and practical course. The specification promotes involvement in and enjoyment of drama, as performers and/or designers. Additionally it provides opportunities to attend live theatre performances and to develop skills as informed and thoughtful audience members.

Through following this specification, learners will be given opportunities to participate in and interpret their own and others' drama. Learners have the option to work practically as performers and/or designers in Units 1 and 2.

Learners will investigate a practitioner or genre of drama, work collaboratively to develop ideas to communicate meaning and experiment with dramatic conventions, forms and techniques to produce and realise a piece of original theatre. They will also have the opportunity to participate in the performance of an extract from a published performance text. Learners will demonstrate their knowledge and understanding of drama, including their ability to interpret texts for performance, in a written examination. However, in preparation for this assessment, learners are encouraged to study their chosen text practically as a performer, designer and director.

1.2 Prior learning and progression

There are no previous learning requirements for this specification. Any requirements set for entry to a course based on this specification are at the school/college's discretion.

This specification builds on subject content which is typically taught at key stage 3 and provides a suitable foundation for the study of Drama at either AS or A level. In addition, the specification provides a coherent, satisfying and worthwhile course of study for learners who do not progress to further study in this subject.

1.3 Equality and fair access

This specification may be followed by any learner, irrespective of gender, ethnic, religious or cultural background. It has been designed to avoid, where possible, features that could, without justification, make it more difficult for a learner to achieve because they have a particular protected characteristic.

The protected characteristics under the Equality Act 2010 are age, disability, gender reassignment, pregnancy and maternity, race, religion or belief, sex and sexual orientation.

The specification has been discussed with groups who represent the interests of a diverse range of learners, and the specification will be kept under review.

Reasonable adjustments are made for certain learners in order to enable them to access the assessments (e.g. candidates are allowed access to a Sign Language Interpreter, using British Sign Language). Information on reasonable adjustments is found in the following document from the Joint Council for Qualifications (JCQ): *Access Arrangements and Reasonable Adjustments: General and Vocational Qualifications.*

This document is available on the JCQ website (www.jcq.org.uk). As a consequence of provision for reasonable adjustments, very few learners will have a complete barrier to any part of the assessment.

1.4 Welsh Baccalaureate

In following this specification, learners should be given opportunities, where appropriate, to develop the skills that are being assessed through the Skills Challenge Certificate within the Welsh Baccalaureate:

- Literacy
- Numeracy
- Digital Literacy
- Critical Thinking and Problem Solving
- Planning and Organisation
- Creativity and Innovation
- Personal Effectiveness.

1.5 Welsh perspective

In following this specification, learners must consider a Welsh perspective if the opportunity arises naturally from the subject matter and if its inclusion would enrich learners' understanding of the world around them as citizens of Wales as well as the UK, Europe and the world.

2 SUBJECT CONTENT

The WJEC GCSE Drama specification is designed to give learners a broad and balanced experience of drama. The specification is designed to integrate knowledge and understanding of how drama and theatre are developed and performed across a range of dramatic activities. Across the three units learners will study:

- the techniques of **either** a theatre practitioner **or** a genre of drama
- **two** complete performance texts, one explored through a performance of key extracts and the other explored and studied as theatre for the written examination.

Learners will have the opportunity to work practically as designers **and/or** performers on:

- **one** devised performance using the techniques or characteristics of their chosen theatre practitioner or genre
- **one** performance based on **two** 10 minute extracts from **a** performance text.

In Units 1 and 2, learners are given the opportunity to develop acting **and/or** design skills as appropriate to their interests and facilities available in the centre. Learners may choose the same skill for each unit, or a different skill for each unit. Learners must choose from the list below:

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

Learners should adopt safe working practices in all units as directed by the centre.

In addition to their own theatre making, learners must also know and understand the roles of performer, designer and director, and participate in theatre as an audience member.

2.1 Unit 1

Devising Theatre
Non-exam assessment: internally assessed, externally moderated
40% of qualification
60 marks

Learners are required to devise a piece of original theatre in response to a stimulus, using **either** the techniques of an influential theatre practitioner **or** the characteristics of a genre of drama.

Group arrangements

Learners may choose to be assessed on **either** acting **or** design. Learners choosing design must work with a group of actors. It is not necessary for all acting groups to work with designers. Learners choosing design must pick **one** option from the list below:

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

Learners work in groups of between **two** and **five** actors. Each group may have up to **four** designers, each offering a **different** design skill. Designers must contribute fully to the creation of the piece of theatre. Centres must give careful consideration to the size of groups and the choice of genre or practitioner, ensuring that all learners, including designers, are able to demonstrate their skill fully. Centres should also ensure that the group size and the choice of practitioner or genre allow learners to adopt safe working practices.

This unit involves devising and realising work for performance and evaluating it as a piece of theatre.

1. Devising

Learners choose **one** stimulus from a list of four supplied annually by WJEC. There are sample stimulus materials in Appendix A. The stimulus materials will always consist of:

- a quotation
- a picture
- a song
- a concept or statement.

Learners devise a piece of theatre in response to the stimulus which demonstrates **either** the techniques of a theatre practitioner **or** the dramatic characteristics of a specific genre of the learner's choice. Learners create and develop ideas to communicate meaning to an audience by:

- researching and developing ideas using the techniques or characteristics of the practitioner or genre
- rehearsing, amending and refining the work in progress.

All learners should consider the following when devising their piece of theatre:

- structure
- theme/plot
- form and style
- language/dialogue.

Learners choosing **performing** should consider how meaning is communicated through the following, as appropriate to the piece of theatre:

- performance conventions
- use of space and spatial relationships on stage, including the choice of stage (e.g., proscenium arch, theatre in round, traverse or thrust)
- relationships between performers and audience
- design elements including lighting, sound, set and costume
- the physical and vocal interpretation of character.

Learners choosing **design** should consider how meaning is communicated through the following, as appropriate to the piece of theatre:

- **Lighting design**
  - intensity/strength
  - focus
  - angle
  - special effects
  - colour
  - gobos
  - types of lantern
- **Sound design**
  - music
  - sound effects
  - live sounds
  - recorded sounds
  - volume
  - reverb/echo
  - sound sources including position on stage
  - amplification
- **Set design (including props)**
  - choice of stage
  - backdrop/cyclorama
  - set dressing
  - props
  - furniture
  - colour
  - use of space
  - entrances and exits
  - sight lines
- **Costume design (including hair and make-up)**
  - choice and use of materials/fabrics
  - garments
  - hairstyles
  - wigs
  - make-up
  - accessories
  - colour/pattern.

Teachers may provide guidance to candidates in relation to the research, creation, development, amendment and refinement of their devised performance or design. Section 3.2 of this specification outlines the guidance permitted.

Each learner must produce a portfolio of supporting evidence which demonstrates the research, creation and development of ideas. This is a working record and therefore should be compiled **during** the process and edited to ensure an appropriate focus.

The evidence should focus on **three stages** which are significant to the development of the devised piece of theatre. The three stages should demonstrate:

1. how ideas have been researched, created and developed in response to the chosen stimulus
2. how ideas from the chosen practitioner/genre have been incorporated in the piece to communicate meaning
3. how ideas have been developed, amended and refined during the development of the devised piece.

Each of the three stages should be approximately 250 to 300 words and total between 750 and 900 words for the complete portfolio.

Learners must provide illustrative material of up to three sides of A4 as supportive evidence. Learners may annotate the illustrative material, where appropriate.

Learners may also produce their portfolio as a suitably edited blog (of between 750 and 900 words), as an audio-visual recording, including the illustrative material, or an audio commentary on the illustrative material. Audio and audio-visual portfolios should be between **four** and **seven** minutes.

The illustrative material may include any of the following:

- sketches
- photographs
- ground plans
- diagrams
- storyboards
- mood boards
- sections of script
- digital media, including brief recordings of sections of a rehearsal or material appropriate to the skill area, e.g., sound clips. These should be no longer than **one** minute.

As noted above, the portfolio is intended to highlight the creative and developmental process of devising the piece of theatre. It is not intended to be a full record of the rehearsal period, and learners should choose carefully the evidence which best supports the **three** significant stages of development of their piece of theatre.

2. Realising

Learners realise their piece of theatre. The length of the piece will depend on the number of actors in the group and should be as follows:

Group of two actors:	5-10 minutes
Group of three actors:	7-12 minutes
Group of four actors:	9-14 minutes
Group of five actors:	11-16 minutes.

Each actor must interact with other performers and/or the audience **for a minimum of five minutes**.

Designers must realise their design in performance. However, as it is the design itself which is assessed, the technical equipment may be operated by someone else.

The following is a list of **minimum requirements** for the realisation of each design option:

Lighting design

- 5 different states using, for example, different:
    - colours
    - angles
    - strengths
    - specials

Sound design

- 5 different cues using, for example:
    - recorded sound effects
    - effects used at source
    - atmospheric sound effects
    - specials

Set design (including props)

- set created for performance of one group
- set dressed appropriately
- props for the performance of chosen group

Costume design (including hair and make-up)

- 2 full costumes, hair and make-up for 2 different characters.

As part of their portfolio of supporting evidence, learners choosing design must ensure that they include evidence of their final design, as appropriate to their chosen skill, such as the following:

Lighting design

- cue sheets
- lighting plot

Sound design

- cue sheets
- sound plot

Set design (including props)

- set model
- ground plan
- photographs of set

Costume design (including hair and make-up)

- final design sketches/photographs of costume, hair and make-up.

Note: this list is for guidance and is not intended to be prescriptive.

3. Evaluating

Learners evaluate the final performance or design under supervised conditions. Learners will indicate their chosen stimulus and chosen practitioner or genre. There will be **three** main sections to the evaluation in which learners:

1. analyse and evaluate **either** their interpretation of character/role **or** their interpretation of the extract in design.

2. analyse and evaluate how **either** their own performance skills **or** their own design skills contributed to the effectiveness of the final performance

3. analyse and evaluate the final performance, including how effectively they fulfilled their initial aims and objectives (referring back to stimulus and practitioner/genre).

Learners will have 1 hour 30 minutes to complete the evaluation.

Learners may have access to two sides of A4 in bullet point notes when writing the evaluation. The notes must be handed in with the evaluation.

Assessment

This unit assesses:

- **Devising:** *create and develop ideas to communicate meaning for performance* (AO1, 30 marks). This is assessed through **both** the performance or design **and** the supporting evidence together.
- **Realising:** *apply theatrical skills to realise artistic intentions* (AO2, 15 marks). This is assessed through the performance or design (realised in performance).
- **Evaluating:** *analyse and evaluate their own work* (AO4, 15 marks). This is assessed through the written evaluation.

Each learner must produce the following:

1. a performance or design, recorded audio-visually from the audience perspective[1]
2. a portfolio of supporting evidence
3. an evaluation.

Additional information about arrangements for non-exam assessment can be found in section 3.2. Guidance on approaches to, and assessment of, this unit can be found in appendix A. This includes:

- a list of sample stimulus materials
- a list of suitable practitioners and genres
- assessment grids for Unit 1

[1] One recording of each group piece is required. It is not necessary to provide a recording for each individual learner. You may upload learners' work via the WJEC e-portfolio system. Any large artefacts, such as a costume or set model should be photographed or filmed. The artefact itself should be kept in the centre and will be requested if necessary.

- guidance on how to assess Unit 1

2.2 Unit 2

Performing Theatre
Non-exam assessment: externally assessed by a visiting examiner
20% of qualification
60 marks

Learners are required to participate in a performance based on the study of **two** significant, ten minute extracts from a text which has been performed professionally **and/or** written for theatrical performance. Learners will gain a deeper understanding of how to interpret a text for performance and realise artistic intentions.

The text for this unit must contrast with the text chosen for Unit 3. Learners must demonstrate an understanding of the playwright's intentions when interpreting the text for performance.

Learners may choose to be assessed on **either** acting **or** design. Learners choosing design must work with a group of actors. It is not, however, necessary for all acting groups to work with designers.

Learners choosing design must pick **one** option from the list below:

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

Group requirements

Learners work in groups of between **two** and **four** actors. Each performance may have up to **two** designers, each offering a **different** design skill. Designers must contribute fully to the creation of the piece of theatre.

The length of the performance depends on the size of the acting group:

Group of two actors:	5-10 minutes
Group of three actors:	7-12 minutes
Group of four actors:	9-14 minutes

Centres must give careful consideration to the size of groups and the choice of text, ensuring that all learners, including designers, are able to demonstrate their skill fully. Centres should also ensure that the group size and choice of texts allow learners to adopt safe working practices.

Requirements for performing and design

Learners choosing **performing** should consider how meaning is communicated through the following, as appropriate to the piece of theatre:

- performance conventions
- use of space and spatial relationships on stage, including the choice of stage (e.g., proscenium arch, theatre in round, traverse or thrust)
- relationships between performers and audience
- design elements including lighting, sound, set and costume
- the physical and vocal interpretation of character.

Designers must realise their design in performance. However, as it is the design itself which is assessed, the technical equipment may be operated by someone else.

The following is a list of **minimum requirements** for the realisation of each design skill.

Lighting design
4 different states using, for example, different:
- colours
- angles
- strengths
- specials

Sound design
4 different cues using, for example:
- recorded sound effects
- effects used at source
- atmospheric sound effects
- specials

Set design
- set created for performance of one group
- set dressed appropriately
- props for the performance of chosen group

Costume design (including hair and make-up)
- 1 full costume, hair and make-up for 1 character.

Additional evidence

All performances must be recorded from the audience perspective and submitted to WJEC after the exam. Each learner must complete a non-assessed account of their artistic intentions for the piece. This document is required for the examiner to accurately assess the realisation of artistic intention (see Unit 2, Assessment, for requirements).

Selecting a text for performance

Learners are required to study **two** 10 minute extracts within the context of the whole text from **one** complete performance text of their own choice. The extracts studied must be key extracts from the text selected for study: they must each represent a scene or moment that is significant to the text as a whole. Texts must be studied to gain a practical understanding of drama. A list of suggested texts is provided in Appendix B. However, learners may choose a different text. The text must be one which has been professionally commissioned **and/or** professionally produced and must contrast with the text chosen for Unit 3 to enable learners to gain a broad and varied experience of drama at GCSE. The criteria for selecting appropriately contrasting texts for Unit 2 and Unit 3 are listed below.

- The texts must be written by different playwrights.
- The texts must be written in historically different time periods (as indicated in the table on page 15).
- The texts must contrast in theme (as indicated in the table on page 15).

Please see the tables below for playwrights, dates written and themes which must be avoided when selecting texts for Unit 2.

Unit 3 text for assessment from 2024 onwards	**Selection of Unit 2 text: *Playwright, time period and theme which must be avoided***
A Midsummer Night's Dream (1595)	***Playwright:*** William Shakespeare ***Time period:*** 1590-1625 ***Theme:*** Love, magic and dreams
The Glass Menagerie (1944)	***Playwright:*** **Tennessee Williams** ***Time period:*** 1939-1959 ***Theme:*** The power of memory and parental control
Blue Remembered Hills (1979)	***Playwright:*** **Dennis Potter** ***Time period:*** 1970-1990 ***Theme:*** Physical and emotional bullying
Face (1999)*	***Playwright:*** Benjamin Zephaniah ***Time period:*** *1990 - 2010* ***Theme:*** Stigma and identity, peer pressure
Lionboy (2013)	***Playwright:*** **Zizou Corder (adapted by Marcelo Dos Santos)** ***Time period:*** *2003-2023* ***Theme:*** Magical adventure, dystopian society, bravery
Resting Restless (2014)	***Playwright:*** Bethan Marlow ***Time period:*** 2004 – 2024 ***Theme:*** Coming of age, teenage angst
Tuesday (2020)	***Playwright:*** Alison Carr Time period: 2010 onwards Theme: Identity, friendship and grief

* It should be noted that 1999 is the original writing date of the novel FACE by Benjamin Zephaniah.

It is not necessary for all learners in the teaching group to study extracts from the same performance text. Centres should encourage learners to choose texts which suit their interests and abilities, whilst ensuring a broad and balanced experience of drama. Centres should equally consider the combinations of learners within each teaching group when selecting appropriate texts. As with the texts listed in Appendix B, texts must be chosen to allow performers to demonstrate a consistency and/or development of character, and to allow design learners to employ a range of techniques to create an appropriate design concept across the two extracts.

Centres should note that where the criteria for selecting appropriately contrasting texts are not adhered to, a penalty will be applied (see Section 3.2).

This unit involves preparing for performance and realising the performance.

1. Preparing for performance

Learners create a performance or design using sections of text from **both** of the 10 minute extracts. Learners must demonstrate an understanding of the dramatist's intentions when interpreting the text for performance. Learners must consider the following when preparing their performance or design.

- The performance need not use the full 20 minutes of the two extracts studied but must demonstrate understanding of both extracts.

- The performance must contain an appropriate amount of text from **each** 10 minute extract to make a coherent interpretation in performance. This may be split equally between the two extracts or in any other way appropriate to the text and the performance. For example, in a 12 minute performance it might be desirable to have one 8 minute section followed by 4 minutes from later in the text to bring it to a conclusion. Or conversely, it might be preferable to have a 3 minute introductory section followed by 9 minutes from later in the text.
- The text may be edited to create one coherent interpretation, but must not contain any additional dialogue or characters. The group may have additional non-assessed supporting actors with small roles where necessary.
- The performance may contain monologues but cannot consist solely of monologues.
- Learners opting for design must create a design for the whole piece.
- Designs should complement the text and also show consistency and/or progression in the content. For example, a full costume change might not be necessary, but the addition of an item to show a change in circumstance/time might well be appropriate; a lighting designer might change the colour to reflect a different time of day; a sound designer might modify the settings to reflect a change of mood and a set designer might alter small details to indicate the passing of time.
- The performance or design must show consistency and/or development of character/theme, as appropriate to the role, between the two extracts.
- It is not advisable to play a character of a different gender in a **naturalistic style,** e.g. for a boy to play the part of a mother, as this may disadvantage the learner in the application of physical and vocal skills. However, it is permitted to change the gender of a character, where this doesn't change the meaning of the text. Multi-roling, where this is a feature of the style of the piece, may also be used.
- Teachers may give indicative guidance to learners in relation to their performance or design.

2. Realising

The piece must be performed live for a visiting examiner on a date agreed with the centre between January and May. The length of the piece will depend on the number of actors in the group and should be as follows:

Group of two actors:	5-10 minutes
Group of three actors:	7-12 minutes
Group of four actors:	9-14 minutes

Each actor must interact with other performers and/or the audience **for a minimum of five minutes**.

Designers must realise their design in performance. However, as it is the design itself which is assessed, the technical equipment may be operated by someone else.

Assessment

This unit assesses the final realisation only (AO2, 60 marks). In this unit learners must demonstrate the ability to:

- apply performing or design skills to realise artistic intentions in live performance
- interpret their chosen text
- contribute as an individual to the live performance.

Evidence

1. Each learner must submit to the examiner a brief account of approximately 150 words (i.e. approximately **half** a side of A4) outlining their **artistic intentions** for the piece. This should include:

   - for performance learners, a brief account of how they aim to interpret their chosen character
   - for design learners, a brief account of how they aim to interpret the chosen scene(s) through design
   - for all learners, a brief indication of how the 20 minutes of text studied for the unit was edited to create the final performance in order to realise their own artistic intentions.

   This outline of artistic intentions is **not** assessed but is necessary to assist the examiner in assessing the realisation of artistic intentions. Therefore teachers may guide learners in choosing appropriate artistic intentions.

   A form for this purpose, *Unit 2: Artistic Intentions*, will be made available on WJEC's website.

2. The centre must **record all the live performances** given in front of the visiting examiner from the audience perspective. The recording must be submitted to WJEC within two weeks of the assessment.[2]

Additional information about arrangements for non-exam assessment can be found in section 3.2. The assessment grids for Unit 2 and a list of suggested texts for study can be found in Appendix B.

[2] One recording of each group piece is required. It is not necessary to provide a recording for each individual learner. You may upload learners' work via the WJEC e-portfolio system.

2.3 Unit 3

Interpreting Theatre
Written examination: 1 hour 30 minutes
40% of qualification
60 marks

This unit requires learners to demonstrate their knowledge and understanding of how drama and theatre is developed and performed through the study of a performance text and through responding to live theatre.

Section A

Centres are reminded that the texts chosen for Units 2 and 3 must be contrasting in **either** style **and/or** context (social, historical or cultural). See section 2.2 for detail.

Learners will study **one** complete performance text from the list below. It is expected that learners will approach the study of the text **practically** as an actor, designer and director.

1. ***A Midsummer Night's Dream*** William Shakespeare (Wordsworth)
2. ***The Glass Menagerie*** Tennessee Williams (Bloomsbury)
3. ***Blue Remembered Hills*** Dennis Potter (Samuel French)
4. ***Face*** Benjamin Zephaniah (Heinemann)
5. ***Lionboy*** Zizou Corder (adapted by Marcelo Dos Santos) (Nick Hern Books)
6. ***Resting Restless*** Bethan Marlow (WJEC Secure Website)
7. ***Tuesday*** Alison Carr (Nick Hern Books)

Centres must ensure that the edition of the play selected for study is distributed by the publisher and written by the playwright listed above. Centres may select any edition by the stated publisher, regardless of ISBN, but it is important to remember that there may be non-consequential language variances between editions.

All set texts will be available in English and Welsh.

WJEC has taken all reasonable steps to ensure the appropriacy of texts for GCSE study; it is, however, the responsibility of the centre to ensure that the text selected for study from the list above is suitable for their learners.

Learners must consider how the text chosen is constructed and how performances create meaning through:

- the characteristics of the performance text, including
  - genre
  - structure
  - character (including interpretation and function within an extract)
  - form and style
  - language/dialogue
  - stage directions
- the social, historical and cultural context including the theatrical conventions of the period in which the performance text was created
- how meaning is interpreted and communicated through
  - performance conventions

- use of performance space and spatial relationships on stage, including the impact of different stages (proscenium arch, theatre in round, traverse and thrust) on at least one scene
- relationships between performer and audience
- the design of lighting, sound, set (including props) and costume, hair and make-up
- the actor's vocal and physical interpretation of character.

Section B

Learners are required to analyse and evaluate a given aspect of **one** piece of live theatre viewed during the course. It is recommended that learners take the opportunity to view a professional full-length theatre production. However, the work of amateurs may be used, but not the work of peers. It is also recommended that learners see more than one live performance when preparing for this assessment to allow sufficient scope for answering on a variety of aspects during the examination. Live performance can include recordings or streams of live performances. **From assessment in 2024 onwards, the production chosen for viewing must not be the text studied in Section A of this unit.**

Learners will be expected to analyse and evaluate how meaning is communicated through the role of theatre makers in contemporary professional performance. Learners must consider the role of the:

- actor
  - interpretation of character
  - character interaction
  - vocal skills
  - movement skills
- designer
  - creation of mood and atmosphere
  - use of performance space
  - lighting
  - sound
  - set and props
  - costume and make-up
- director
  - interpretation and style
  - performance conventions
  - spatial relationships on stage
  - relationship between performer and audience
- reaction and response
  - individual
  - audience.

Assessment

Section A: 45 marks

- a series of questions assessing knowledge and understanding of an **extract** from the set text
- **one** question assessing knowledge and understanding of the **wider** text.

Note: The extract selected for assessment in the examination will be published within the question paper. However, a clean copy (no annotation) of the published edition of the set text must also be taken into the examination to support candidates in answering the question which assesses knowledge and understanding of the wider text.

Centres must ensure that on entering the examination room, all published editions of set texts are checked to confirm that they are clean (with no annotations). WJEC must be notified of any infringements.

Section B: 15 marks

- **one** question, from a choice of two, assessing the analysis and evaluation of a given aspect of a live theatre production.

Learners will be expected to provide basic details of the production, including the name of the play, company and venue.

They will also be expected to understand and use appropriate drama and theatre terminology in this unit. Specialist drama terms relevant to this unit are listed in Appendix C. This list is not exhaustive and is intended as a guide for teachers and learners. Quality of written communication is assessed in this question.

3 ASSESSMENT

3.1 Assessment objectives and weightings

Below are the assessment objectives for this specification. Learners must demonstrate their ability to:

AO1
Create and develop ideas to communicate meaning for theatrical performance

AO2
Apply theatrical skills to realise artistic intentions in live performance

AO3
Demonstrate knowledge and understanding of how drama and theatre is developed and performed

AO4
Analyse and evaluate their own work and the work of others.

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

	AO1	AO2	AO3	AO4	Total
Unit 1	20%	10%	-	10%	40%
Unit 2	-	20%	-		20%
Unit 3	-	-	30%	10%	40%
Overall weighting	20%	30%	30%	20%	100%

Quality of written communication is assessed in Unit 3 Section B.

3.2 Arrangements for non-examination assessment

Checklist for teachers

The WJEC website WJEC contains guidance for teachers regarding submission of forms, work and marks as relevant to each of Units 1 and 2.

Unit 1: Devising Theatre

Unit 1 is internally assessed and externally moderated.

Choice of practitioner or genre

When choosing a practitioner or genre centres must consider, for each group, the skills being assessed, and particularly whether the practitioner or genre is suited to the various design skills offered. The list of practitioners and genres provided in Appendix A is intended for guidance only, and learners are permitted to choose a different practitioner or genre. If in doubt about the appropriacy of the chosen theatre practitioner or genre, please contact WJEC for advice.

Choice of stimulus

The stimulus materials will be available on the WJEC website on or before 1 September two years before learners are expected to complete the qualification. New stimulus materials will be provided for each examination series. Sample stimulus materials can be found in Appendix A. The stimulus is a starting point for devising and the final piece need not show an obvious link to the stimulus chosen. However, the supporting evidence should outline how the stimulus was used in the development of the piece.

Assessment

Unit 1 assesses AO1, AO2 and AO4. The maximum mark for Unit 1 is 60. The work must be internally assessed by the teacher, with AO1, in part, and AO2, in full, being assessed live at the time of the performance. The piece may be completed and assessed at any suitable time during the course. Teachers must use the mark schemes provided in Appendix A of this specification, referring to the guidance on each assessment objective, also in Appendix A, when conducting the internal assessment of Unit 1. The mark schemes are designed to present a system that links the assessment objectives to marks and helps to discriminate clearly between the varying levels of achievement. The mark schemes will be of most value when used in conjunction with guidance and assessed examples of work, which will be made available by WJEC to help centres identify the quality of work associated with the various mark bands.

AO1

- AO1 is assessed out of 30 marks.
- AO1 assesses the development process of researching, creating, developing and refining in preparation for the devised performance. Therefore, teachers must consider the evidence of this process presented in the final performance or design **as well as** in the portfolio of supporting evidence to award **two** marks out of 15, one for creating and developing ideas and one for communicating meaning.

AO2

- AO2 is assessed out of 15 marks and is assessed through the final performance or design only.

  In relation to design learners, it is the design that is assessed. Technical equipment may be operated by someone else. However, as the realisation of the design in performance is assessed, learners should be aware that mistakes made in the operation of equipment may affect the marks awarded for AO2, the application of design skills.

- The length of each piece depends on the number of performers in the group:

Group of two actors:	5-10 minutes
Group of three actors:	7-12 minutes
Group of four actors:	9-14 minutes
Group of five actors:	11-16 minutes.

- Work which falls under the time limit will not be penalised. However, centres and learners should note that work which is significantly short is unlikely to be awarded in the higher mark bands as there may not be enough evidence of development and/or engagement with the audience.

- Work which exceeds the time limit will not be penalised. However, centres and learners should note that only work which falls within the timings specified above should be assessed. Marks must not be awarded once the maximum performance time has passed.

- The moderator will stop watching a performance after the maximum time has been exceeded and will only consider work viewed.

AO4

- AO4 is assessed out of 15 marks.

Supervision and Monitoring of Practical Work

- There is no restriction on the amount of time learners may spend on developing, rehearsing and refining their work for Unit 1, including the portfolio of supporting evidence.
- Teachers may provide guidance and support to learners to ensure that they have a clear understanding of the requirements of the assessment, including the stimulus materials and marking grids.
- Teachers may advise on the suitability of the choice of practitioner/genre in combination with the chosen stimulus.
- Teachers may also advise on the suitability of the theatre/acting space technical equipment, rehearsal schedules, health and safety and working practices.
- Once work is underway, feedback must be limited to general advice about what needs to be improved. Teachers must **not** provide specific or detailed guidance on how to make these improvements, make creative decisions or direct.
- Once the work is finished and the final assessment complete, no further amendments may be made to the work.

Assessment evidence and authentication

It is important that assessment is rigorously monitored by centres to ensure that learners' work is their own. All learners are required to sign an authentication statement endorsing the work as their own and centres must countersign that they have seen the work in development at least **three** times and have taken all reasonable steps to validate this. Authentication documentation must be completed by all learners, not just by those learners selected for the sample to be seen by the moderator. Malpractice discovered prior to the learner signing the declaration of authentication need not be reported to WJEC but must be dealt with in accordance with the centre's internal procedures.

Every learner must produce:

1. **A final performance or design** (which is recorded at the time of assessment)
   - Learners, including design learners, must be clearly identified by name and candidate number at the start of each group performance.
   - The recording of each piece must be unedited and of the complete performance from start to finish.
   - All performances must be submitted via e-portfolio. It is not necessary to have individual recordings for each learner.

2. **A portfolio of supporting evidence.** This may be completed at any time during the development phase. It must be monitored by the teacher to ensure authenticity during the process. Learners and teachers must sign the authentication statement included on the coversheet.

3. **An evaluation.** Learners have 1 hour 30 minutes to complete an evaluation of the final performance which should be supervised by an invigilator. The evaluation must be completed under supervised conditions after the final performance of the devised piece. Learners are allowed access to bullet point notes of two sides of A4 when writing the evaluation, but no other assistance may be given. The notes must be handed in with the evaluation and kept at the centre. The evaluation may not be taken home and must be kept securely until submission.

The recording of the final performance or design, the portfolio of supporting evidence and the evaluation of candidates identified in the sample must be sent, together with the relevant authenticated coversheets, to the moderator by a date specified by WJEC. The work of all candidates must be submitted to the moderator when requested as part of the sample along with coversheets including the appropriate authentication.

Submission of marks for Unit 1

- The internal completion date is determined by the centre and the centre must take into account the time needed for internal assessment, internal moderation and submission of marks to WJEC.
- It is essential that, where there is more than one teacher in a centre, work from all teaching groups is standardised internally. This is designed to ensure that the final assessment reflects a single agreed standard for all teaching groups involved.
- Centres must retain copies of all authenticated coversheets sent to the moderator.

- Centres submit marks for internally assessed work online by a date specified by WJEC.
- When the marks have been submitted to WJEC, the online system will apply the sample formula based on the overall rank order for the total entry and immediately identify the sample of candidates whose work is selected for moderation.
- The portfolio of supporting evidence and evaluation for each candidate in the sample plus the recordings of **all** performances must then be submitted to the moderator by the specified date.
- Coversheets, which include authentication details, are available on WJEC's website.

Standardisation and moderation of Unit 1

As a result of the moderation, the marks of learners may be adjusted to bring the centre's marks in line with the national standard. If required, the moderator will ask for additional samples of work and, if necessary, the work of all learners may be called for and externally moderated regardless of entry numbers. All centres will receive detailed feedback in August. All work not submitted to WJEC should be retained by the centre until October of the year of certification.

Unit 2: Performing Theatre

Unit 2 is externally assessed by a visiting examiner.

Selection of texts

The text chosen for Unit 2 must contrast in **either** style **and/or** context (social, historical or cultural) with the set text chosen for Unit 3. Criteria to ensure that there is an appropriate contrast between the two selected texts are set out in section 2.2 of this specification. Centres must also ensure that texts chosen are appropriate for the age of learners and meet a minimum level of demand appropriate for GCSE. Texts must therefore be selected to provide scope for:

- performance learners to demonstrate character development
- design learners to demonstrate their chosen skill as stipulated in section 2.2.

If there is any doubt as to the appropriately contrasting nature of the texts (for Unit 2 and Unit 3) WJEC should be contacted as soon as possible. Centres should note that a penalty of five marks will be applied to any group of candidates who do not adhere to the criteria.

This information must be submitted to WJEC in the Unit 2 Programme Proforma, which is sent to the visiting examiner two weeks prior to their visit. Another copy of the Programme Proforma must also be uploaded along with the centre's submission, within 14 days of the visit. This form requires centres to:

- list texts chosen for Units 2 and 3, including the specific extracts studied and characters/roles being performed for Unit 2
- indicate any design skills being assessed in each group.

Heads of centre must authenticate the form confirming that they are aware of the content of the chosen texts and that they agree to their performance in their centre.

Assessment

Unit 2 assesses AO2 only. The total mark for Unit 2 is 60.

- The work (either a performance or the design realised in a performance) will be externally assessed by a visiting examiner on a specified date between January and May.
- In relation to design learners, it is the design that is assessed. The technical equipment may be operated by someone else. However, as the realisation of the design in performance is assessed, learners should be aware that mistakes made in the operation of equipment may affect the marks awarded for AO2, the application of design skills (column 1 of the assessment grid).
- Work which falls under the time limit will not be penalised. However, centres and learners should also note that work which is significantly short is unlikely to be awarded in the higher mark bands as there may not be enough evidence of development and/or engagement with the audience.
- Work which exceeds the time limit specified on page 17 will not be penalised. However, centres and learners should note that only work which falls within the timings specified will be assessed. Marks will not be awarded once the maximum performance time has passed.

Supervision and Monitoring of Practical Work

- There is no restriction on the amount of time learners may spend on planning, rehearsing and refining their work for Unit 2.
- Teachers may provide guidance and support to learners to ensure that they have a clear understanding of the requirements of the assessment and marking grids.
- Teachers or learners may choose a suitable text for performance, including combinations of extracts within the text. Teachers may also assist learners in editing texts to make a suitable performance from the two extracts.
- Teachers may guide learners in choosing suitable artistic intentions for the piece.
- Teachers may also advise on the suitability of the theatre/acting space, technical equipment, rehearsal schedules, health and safety and working practices.
- As process (AO1) is not an assessed part of this unit, teachers may advise candidates on how to improve their work while preparing for performance. In the case of design candidates teachers may also advise learners on how to improve their work but may not assist them in implementing the necessary improvements to the final design.
- As design candidates do not have to operate equipment during the assessment, teachers must monitor progress of design work at least once during the preparation period, and both the teacher and candidate must sign the authentication statement contained in *Unit 2: Artistic Intentions* to verify that the work is the sole work of the candidate.

Assessment evidence

- Each learner must complete a brief, non-assessed account of their artistic intentions on the appropriate form (*Unit 2: Artistic Intentions*).
- The Artistic Intentions forms should be sent to the examiner at least a week prior to the examination.
- The examiner will contact the centre in advance of the examination to discuss appropriate arrangements.
- All performances must be audio-visually recorded by the centre and sent to WJEC within two weeks of the assessment with a time sheet which indicates the start and finish times for each complete performance.
- Learners, including design learners, must be clearly identified by name and candidate number at the start of each group performance.
- The recording must be of **all** the performances (with candidates clearly identified at the start of each) which have been assessed live by the visiting examiner. The recording of each piece must be the complete, unedited performance filmed from the audience perspective.

4 TECHNICAL INFORMATION

4.1 Making entries

This is a linear qualification in which all assessments must be taken at the end of the course. Assessment opportunities will be available in May/June each year, until the end of the life of this specification. Summer 2018 will be the first assessment opportunity.

A qualification may be taken more than once. Candidates must resit all examination units in the same series.

Marks for NEA may be carried forward for the life of the specification. If a candidate resits an NEA unit (rather than carrying forward the previous NEA mark), it is the new mark that will count towards the overall grade, even if it is lower than a previous attempt.

Where a candidate has certificated on two or more previous occasions, the most recent NEA mark is carried forward, regardless of whether that mark is higher or lower (unless that mark is absent).

The entry codes appear below.

Qualification title	Entry codes	
	English-medium	Welsh-medium
WJEC GCSE Drama	3690QS	3690CS

The current edition of WJEC's *Entry Procedures and Coding Information* gives up-to-date entry procedures.

4.2 Grading, awarding and reporting

GCSE qualifications are reported on an eight point scale from A*-G, where A* is the highest grade. Results not attaining the minimum standard for the award will be reported as U (unclassified).

APPENDIX A

Unit 1: Devising Theatre

Appendix A contains:

- sample stimulus materials
- a list of appropriate theatre practitioners and genres
- assessment grids for Unit 1
- guidance for assessing Unit 1.

Sample stimulus materials

All learners devise a piece of theatre in response to a stimulus. Learners must choose **one** stimulus from a list of four provided annually by WJEC. The list will be released to centres on or before 1 September, two years before learners complete the course.

Below are sample stimulus materials:

1. ***'Youth is wasted on the young'*** George Bernard Shaw.
2. ***Christina's World*** (1948), Andrew Wyeth (The Museum of Modern Art, New York). http://www.moma.org/collection/works?locale=en&utf8=%E2%9C%93&q=Christina's+World+%2B+Andrew+Wyeth&classifications=&date_begin=Pre-1850&date_end=2015&with_images=1
3. ***American Pie,*** Don Maclean.
4. ***The Closed Door.***

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Theatre Practitioners and Genres

The following list contains suggestions of theatre practitioners and genres which can be used to develop work for Unit 1. Learners may choose a **different** practitioner or genre if they wish. If in doubt about the appropriacy of the chosen practitioner or genre, please contact WJEC.

- Stanislavski
- Brecht
- Berkoff
- Emma Rice
- Katie Mitchell
- Eddie Ladd
- Theatre in Education
- Physical Theatre
- Musical Theatre.

The following list outlines some of the main techniques of each practitioner or characteristics of each genre. The list is not exhaustive and neither is it expected that learners must demonstrate all characteristics in their work. It is recommended that learners aim to use between **four** and **six** techniques or characteristics in their work.

Stanislavski:

- the fourth wall
- feeling of truth
- the magic 'if'
- emotional memory
- muscular memory
- circles of attention
- intonation and pauses
- restraint and control
- naturalistic movement
- three dimensional characters.

Brecht:

- direct address
- narrator
- multi-roling
- gestus
- placards
- music and songs
- distancing
- episodic structure
- political perspectives.

Berkoff:

- stylised movement (slow motion/robotic)
- exaggerated facial expressions
- direct address
- exaggerated vocal work
- tableaux
- mask
- ensemble playing
- minimalism
- exaggerated and stylised mime.

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Emma Rice:

- community theatre
- mixed performance styles
- music/songs
- comedy
- circus tricks
- physical theatre
- ensemble work.

Katie Mitchell:

- Stanislavskian method of creating a character
- use of technology to enhance the performance
- stage imagery important
- importance of narrative.

Eddie Ladd:

- dance/physical theatre
- text in Welsh and English
- political emphasis
- use of technology to lead work
- site specific on occasion.

Theatre in Education:

- target audience
- topic
- multi-roling
- educational information
- direct address
- narrator
- message
- audience participation.

Physical Theatre:

- movement
- gesture and body language
- ensemble
- commedia dell'arte
- mime
- status
- proximity
- the use of masks
- physicalising emotional states.

Musical Theatre:

- song
- dialogue
- dance
- monologue
- humour
- pathos
- anger or hate
- chorus.

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UNIT 1: Devising Theatre – Assessment grid for performing candidates (performance and supporting evidence)

- The appropriate band **for each assessment objective** should be established by determining which performance descriptor best reflects the candidate's performance
- The appropriate mark should then be established by determining **the extent to which** the candidate has **met the criteria within the relevant band – completely** met (upper part of band), **mostly** met (middle of band), **partially** met (lower part of band)
- The total marks for each column may reflect performance at different bands across the assessment objectives. For example, a candidate may achieve band 4 for AO1 (column 1), band 4 for AO1 (column 2) and band 5 for AO2
- It should be noted that the bands have been designed to assist the marking process by identifying individual levels of achievement and they do not correlate with grade boundaries
- AO1 is assessed through both the performance and the supporting evidence.

	AO1 **Create and develop ideas to communicate meaning for theatrical performance** ***Both*** *columns assessed through the performance* ***and*** *the portfolio of supporting evidence*		**AO2** **Apply theatrical skills to realise artistic intentions in live performance** *Assessed through the performance*
Band	**Creating and developing ideas**	**Communicating meaning**	**Applying theatrical skills**
5	**13-15 marks** • Highly imaginative ideas, created in response to the chosen stimulus, are fully developed and refined within a well-structured piece, displaying a clear dramatic shape • An excellent understanding of relevant techniques/characteristics associated with the practitioner/genre is shown during the development of the devised piece • An excellent discussion of how ideas have been developed, amended and refined during the development of the devised piece • A highly relevant individual contribution to the creation and development of the piece of theatre	**13-15 marks** • The chosen role/character is fully developed in order to communicate meaning in a highly effective way • Highly relevant techniques/characteristics are chosen to communicate meaning in a highly effective way • The performance space is used imaginatively to communicate meaning in a highly effective way	**13-15 marks** • Highly effective application of performance skills including very sensitive interaction with other performers, where appropriate, throughout the performance, to successfully realise artistic intentions • An excellent interpretation of the character/role using highly relevant aspects of the practitioner/genre style to successfully realise artistic intention • A highly sensitive individual contribution to the performance sustaining audience interest throughout the performance

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4	**10-12 marks** • Good, imaginative ideas, created in response to the chosen stimulus, are generally well-developed and refined within a structured piece, displaying a clear dramatic shape • A good understanding of relevant techniques/characteristics associated with the practitioner/genre is shown during the development of the devised piece • A good discussion of how ideas have been developed, amended and refined during the development of the devised piece • A relevant individual contribution to the creation and development of the piece of theatre	**10-12 marks** • The chosen role/character is generally well-developed in order to communicate meaning in an effective way • Relevant techniques/characteristics are chosen to communicate meaning in an effective way • The performance space is used well to communicate meaning in an effective way	**10-12 marks** • Effective application of performance skills including mostly sensitive interaction with other performers, where appropriate, throughout the performance, to realise artistic intentions • A good interpretation of the character/role using relevant aspects of the practitioner/genre style to realise artistic intention • A sensitive individual contribution to the performance sustaining audience interest throughout most of the performance
3	**7-9 marks** • Some imaginative ideas, created in response to the chosen stimulus, are developed and refined within a piece displaying some structure and dramatic shape • A satisfactory understanding of relevant techniques/characteristics associated with the practitioner/genre is shown in the development of the devised piece • A satisfactory discussion of how ideas have been developed, amended and refined during the development of the devised piece • Competent individual contribution to the creation and development of the piece of theatre	**7-9 marks** • The chosen role/character is developed in order to communicate some meaning • Some relevant techniques/characteristics are chosen to communicate meaning • The performance space is used competently to communicate some meaning	**7-9 marks** • Competent application of performance skills including some interaction with other performers, where appropriate, which sometimes realises artistic intentions • A competent interpretation of the character/role using some relevant aspects of the practitioner/genre style to realise some artistic intentions • Competent individual contribution to the performance sustaining audience interest for some of the performance

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2	**4-6 marks** • Some ideas, created in response to the chosen stimulus, are developed, displaying some sense of structure and an inconsistent dramatic shape • Some understanding of techniques/characteristics associated with the practitioner/genre is shown in the development of the devised piece • Some discussion of how ideas have been developed, amended and/or refined during the development of the devised piece • Some individual contribution to the creation and development of the piece of theatre	**4-6 marks** • Some role/character development in order to communicate meaning • Some evidence of selection of techniques/characteristics to communicate meaning • Some evidence that the performance space is used to communicate meaning	**4-6 marks** • Some application of performance skills and interaction with other performers, where appropriate, to realise artistic intentions • Some interpretation of the character/role using some aspects of the practitioner/genre style to realise artistic intentions • Some individual contribution to the performance
1	**1-3 marks** • Limited ideas, created in response to the chosen stimulus, are under-developed displaying limited structure or dramatic shape • Limited understanding of techniques/characteristics associated with the practitioner/genre is shown in the development of the devised piece • A limited discussion of how ideas have been developed, amended or refined during the development of the devised piece • A limited individual contribution to the creation and development of the piece of theatre	**1-3 marks** • Limited role/character development in order to communicate meaning • Limited selection of techniques/characteristics to communicate meaning • The performance space is used in a very limited way to communicate meaning	**1-3 marks** • Limited application of performance skills or interaction with other performers, where appropriate, or realisation of artistic intentions. • A limited interpretation of the character/role using very few relevant aspects of the practitioner/genre style to realise artistic intention • A limited individual contribution to the performance
0	**0 marks** • No evidence of ideas having been created or developed for performance	**0 marks** • No evidence of ideas having been created or developed for performance	**0 marks** • No evidence of performance skills

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UNIT 1: Devising Theatre – Assessment grid for design candidates (design and supporting evidence)

The appropriate band **for each assessment objective** should be established by determining which performance descriptor best reflects the candidate's performance

- The appropriate mark should then be established by determining **the extent to which** the candidate has **met the criteria within the relevant band - completely** met (upper part of band), **mostly** met (middle of band), **partially** met (lower part of band)
- The total marks for each column may reflect performance at different bands across the assessment objectives. For example, a candidate may achieve band 4 for AO1 (column 1), band 4 for AO1 (column 2) and band 5 for AO2
- It should be noted that the bands have been designed to assist the marking process by identifying individual levels of achievement and they do not correlate with grade boundaries
- AO1 is assessed through both the performance and the supporting evidence.

	AO1 **Create and develop ideas to communicate meaning for theatrical performance** ***Both*** *columns assessed through the design* ***and*** *the portfolio of supporting evidence*		**AO2** **Apply theatrical skills to realise artistic intentions in live performance** *Assessed through the design*
Band	**Creating and developing ideas**	**Communicating meaning**	**Applying theatrical skills**
5	**13-15 marks** • Highly imaginative ideas, created in response to the chosen stimulus, are fully developed and refined within a well-structured piece, displaying a clear dramatic shape • An excellent understanding of relevant techniques/characteristics associated with the practitioner/genre is shown during the development of the devised piece • An excellent discussion of how ideas have been developed, amended and refined during the development of the devised piece • A highly relevant individual contribution to the creation and development of the piece of theatre	**13-15 marks** • The chosen design concept is fully developed in order to communicate meaning in a highly effective way • Highly relevant design techniques are chosen to communicate meaning in a highly effective way • The design is planned imaginatively to communicate meaning in a highly effective way	**13-15 marks** • Highly effective application of design skills which fully enhance the final performance to successfully realise artistic intentions • An excellent interpretation of the piece using highly relevant techniques associated with the practitioner/genre to successfully realise artistic intentions • A highly sensitive individual contribution through design to the performance, sustaining audience interest throughout the performance.

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4	**10-12 marks** • Good, imaginative ideas, created in response to the chosen stimulus, are generally well-developed and refined within a structured piece, displaying a clear dramatic shape • A good understanding of relevant techniques/characteristics associated with the practitioner/genre is shown during the development of the devised piece • A good discussion of how ideas have been developed, amended and refined during the development of the devised piece • A relevant individual contribution to the creation and development of the piece of theatre	**10-12 marks** • The chosen design concept is mostly well-developed in order to communicate meaning in an effective way • Relevant design techniques are chosen to communicate meaning in an effective way • The design is planned well to communicate meaning in an effective way	**10-12 marks** • Mostly effective application of design skills which enhance the final performance to realise artistic intentions • A good interpretation of the piece using relevant techniques associated with the practitioner/genre to successfully realise artistic intentions • A sensitive individual contribution through design to the performance sustaining audience interest throughout most of the performance
3	**7-9 marks** • Some imaginative ideas, created in response to the chosen stimulus, are developed and refined within a piece displaying some structure and dramatic shape • A satisfactory understanding of relevant techniques/characteristics associated with the practitioner/genre is shown in the development of the devised piece • A satisfactory discussion of how ideas have been developed, amended and refined during the development of the devised piece • A competent individual contribution to the creation and development of the piece of theatre	**7-9 marks** • The chosen design concept is developed in order to communicate meaning • Some relevant design techniques are chosen to communicate meaning • The design is planned competently to communicate meaning	**7-9 marks** • Competent application of design skills which partially enhance the final performance which reasonably realises artistic intentions • A competent interpretation of the piece using reasonably relevant techniques associated with the practitioner/genre to realise artistic intentions • A competent individual contribution through design to the performance, sustaining reasonable audience interest for the performance

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2	**4-6 marks** • Some ideas, created in response to the chosen stimulus, are developed, displaying some sense of structure and an inconsistent dramatic shape • Some understanding of techniques/characteristics associated with the practitioner/genre is shown in the development of the devised piece • Some discussion of how ideas have been developed, amended and/or refined during the development of the devised piece • Some individual contribution to the creation and development of the piece of theatre	**4-6 marks** • Some development of the chosen design concept to communicate meaning • Some design techniques are chosen to communicate meaning • Some evidence that the design is planned to communicate meaning	**4-6 marks** • Some application of design skills to realise artistic intentions • Inconsistent interpretation of the piece using some relevant techniques associated with the practitioner/genre to realise artistic intentions • Some individual contribution through design to the performance.
1	**1-3 marks** • Limited ideas, created in response to the chosen stimulus, are under-developed, displaying little or no structure or dramatic shape • Limited understanding of techniques/characteristics associated with the practitioner/genre is shown in the development of the devised piece • A limited discussion of how ideas have been developed, amended or refined during the development of the devised piece • A limited individual contribution to the creation and development of the piece of theatre	**1-3 marks** • Limited development of the chosen design concept to communicate meaning • Limited design techniques are chosen to communicate meaning • Limited evidence that the design is planned to communicate meaning	**1-3 marks** • Limited application of design skills or realisation of artistic intentions • Limited interpretation of the piece using few relevant techniques associated with the practitioner/genre to partially realise artistic intentions • A limited individual contribution through design to the performance.
0	**0 marks** • No evidence of ideas having been created or developed for performance	**0 marks** • No evidence of ideas having been created or developed for performance	**0 marks** • No evidence of design skills.

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UNIT 1: Devising Theatre: Assessment grid for evaluation (all candidates)

- Use the left column to assess performing candidates and the right column to assess design candidates
- The appropriate band for the **assessment objective** should be established by determining which performance descriptor best reflects the candidate's performance
- The appropriate mark should then be established by determining **the extent to which** the candidate has **met the criteria within the relevant band – completely** met (upper part of band), **mostly** met (middle of band), **partially** met (lower part of band)
- It should be noted that the bands have been designed to assist the marking process by identifying individual levels of achievement and they do not correlate with grade boundaries.

Band	AO4 Analyse and evaluate their own work *Performing candidates only*	AO4 Analyse and evaluate their own work *Design candidates only*
5	**13-15 marks** • An excellent, perceptive and detailed analysis and evaluation of character/role interpretation in the final performance • An excellent, perceptive and detailed analysis and evaluation of their performing skills including how they contributed to the effectiveness of the piece • An excellent, perceptive and detailed analysis and evaluation of the whole performance including whether they fulfilled their initial aims and objectives (referring back to stimulus and practitioner/genre)	**13-15 marks** • An excellent, perceptive and detailed analysis and evaluation of how the extract was interpreted in the final design • An excellent, perceptive and detailed analysis and evaluation of their design skills including how they contributed to the effectiveness of the piece • An excellent, perceptive and detailed analysis and evaluation of the whole performance including whether they fulfilled their initial aims and objectives (referring back to stimulus and practitioner/genre)
4	**10-12 marks** • A good, detailed analysis and evaluation of character/role interpretation in the final performance • A good, detailed analysis and evaluation of their performing skills including how they contributed to the effectiveness of the piece • A good, detailed analysis and evaluation of the whole performance including whether they fulfilled their initial aims and objectives (referring back to stimulus and practitioner/genre)	**10-12 marks** • A good, detailed analysis and evaluation of how the extract was interpreted in the final design • A good, detailed analysis and evaluation of their design skills including how they contributed to the effectiveness of the piece • A good, detailed analysis and evaluation of the whole performance including whether they fulfilled their initial aims and objectives (referring back to stimulus and practitioner/genre)

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3	**7-9 marks** • A competent analysis and evaluation of character/role interpretation in the final performance • A competent analysis and evaluation of their performing skills including how they contributed to the effectiveness of the piece • A competent analysis and evaluation of the whole performance including whether they fulfilled their initial aims and objectives (referring back to stimulus and practitioner/genre)	**7-9 marks** • A competent analysis and evaluation of how the extract was interpreted in the final design • A competent analysis and evaluation of their design skills including how they contributed to the effectiveness of the piece • A competent analysis and evaluation of the whole performance including whether they fulfilled their initial aims and objectives (referring back to stimulus and practitioner/genre)
2	**4-6 marks** • Some analysis and evaluation of character/role interpretation in the final performance • Some analysis and evaluation of their performing skills including how they contributed to the effectiveness of the piece • Some analysis and evaluation of the whole performance including whether they fulfilled their initial aims and objectives (referring back to stimulus or practitioner/genre)	**4-6 marks** • Some analysis and evaluation of how the extract was interpreted in the final design • Some analysis and evaluation of their design skills including how they contributed to the effectiveness of the piece • Some analysis and evaluation of the whole performance including whether they fulfilled their initial aims and objectives (referring back to stimulus or practitioner/genre)
1	**1-3 marks** • Limited analysis and evaluation of character/role interpretation in the final performance • Limited analysis and evaluation of their performing skills including how they contributed to the effectiveness of the piece • Limited analysis and evaluation of the whole performance	**1-3 marks** • Limited analysis and evaluation of how the extract was interpreted in the final design • Limited analysis and evaluation of their design skills including how they contributed to the effectiveness of the piece • Limited analysis and evaluation of the whole performance
0	**0 marks** • No analysis or evaluation	**0 marks** • No analysis or evaluation

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Guidance for Assessment of Unit 1 (AO1 and AO2)

AO1

AO1 is assessed by considering **both** the performance or design **and** the supporting evidence together. In both, teachers must assess how the piece has taken shape and **not** the skills used to realise the piece in performance, as they are assessed in AO2.

The assessment grid for AO1 is split into two columns of 15 marks each. Column 1 is identical in both the performing and design assessment grids and assesses how well learners have created and developed ideas. Column 2 is different on each of the performing and design grids and assesses the learner's ability to communicate meaning by using various performing and design techniques.

When assessing AO1, teachers must consider evidence of how:

1. ideas have been created and developed from the stimulus including how the techniques/characteristics of the practitioner/genre have been applied to the work
2. ideas are developed to communicate meaning through some or all of the following, as appropriate to the piece:
    - structure, form and style
    - dialogue
    - character development
    - atmospheric development
    - performance conventions
    - physical and vocal skills
    - use of space/colour/sound/materials etc.
3. the piece is amended and refined for performance.

The following table explains in detail how to assess each bullet point on the assessment grid for AO1.

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	Assessment grid	**Explanation**
All learners (15 marks) **Creating and developing ideas**	• Ideas created in response to the chosen stimulus, are developed and refined within a structured piece, displaying a dramatic shape • A range of relevant techniques/characteristics associated with the practitioner/genre are used creatively in the development of the piece • A highly relevant individual contribution to the creation and development of the piece of theatre	• Assess to what extent the learner has created an original storyline and plot which shows creativity in response to the stimulus and how this is developed into a structured piece of theatre • Assess the effectiveness of the choice and use of the practitioner's techniques or characteristics of the genre in the creation and development of the piece of theatre • Assess the individual contribution of the learner. This can include ideas which were tested and rejected as well as those which went through to the final piece
Performers only (15 marks) **Communicating meaning**	• The chosen role/character is developed in order to communicate meaning • A selection of performance conventions are chosen to communicate meaning • The performance space is planned to communicate meaning	• Assess choices made about the character/role to communicate meaning in various situations • Assess the choice and use of performance conventions, including those of the chosen practitioner or genre to communicate meaning • Assess the decisions made about the performance space, including entrances/exits, levels, proxemics, audience position to communicate meaning
Designers only (15 marks) **Communicating meaning**	• The chosen mood and atmosphere is developed to communicate meaning • A selection of design techniques are chosen to communicate meaning • The design is planned to communicate meaning	• Assess the extent to which the mood and atmosphere is created and developed to enhance the central theme of the piece to communicate meaning • Assess the choice and use of appropriate design techniques, listed under each option in Unit 1, including those appropriate to the chosen practitioner or genre to communicate meaning • Assess how well the design complements the action of the drama, including changes from one scene/situation to the next

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AO2

This assessment objective is assessed through the realisation of the final performance or design.

Learners apply theatrical skills to realise their artistic intentions in the final performance.

When assessing AO2, teachers must consider:

- how well their individual performance or design has enhanced the piece
- how well their performance has realised their artistic intention, including the use of the techniques of the theatre practitioner or characteristics of the genre
- how well the learner has applied design or performance skills as seen in the realisation, including the effectiveness of the theatrical skills in performance.

The following list of **performance** techniques is not exhaustive, and learners will be expected to use them as appropriate to the piece. The list should be considered when assessing bullet point 1 under AO2.

- **Vocal skills**
  - pitch
  - pace/tempo
  - pause
  - accent
  - volume
  - clarity
- **Physical skills**
  - gesture
  - stillness
  - fluency
  - expression
  - posture
  - facial expressions
  - movement
  - proxemics

The following list of **design** techniques is not exhaustive, and learners will be expected to use them as appropriate to the piece. The list should be considered when assessing bullet point 1 under AO2.

- **Lighting design**
  - intensity
  - focus
  - angle
  - special effects
  - colour
  - gobos
  - types of lantern
- **Sound design**
  - music
  - sound effects
  - live sounds
  - recorded sounds
  - volume
  - reverb/echo
  - sound sources
  - amplification including use of microphones
  - positioning of sound sources on stage

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- **Set design (including props)**
  - choice of stage
  - backdrop/cyclorama
  - set dressing
  - props
  - furniture
  - colour
  - use of space
  - entrances and exits
  - sight lines

- **Costume design (including hair and make-up)**
  - choice and use of materials/fabrics
  - garments
  - hairstyles
  - wigs
  - make-up
  - accessories
  - colour/pattern

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APPENDIX B

Appendix B contains:

- assessment grids for Unit 2
- a list of suitable texts for Unit 2

UNIT 2: Performing Theatre – Assessment grid for performing candidates

- The appropriate band should be established by determining which performance descriptor best reflects the candidate's performance
- The appropriate mark should then be established by determining **the extent to which** the candidate has **met the criteria within the relevant band - completely** met (upper part of band), **mostly** met (middle of band), **partially** met (lower part of band)
- The total marks for all 3 columns may reflect performance at different bands across the assessment objectives, for example, a candidate may achieve band 4 for column 1 and band 5 for column 2
- It should be noted that the bands have been designed to assist the marking process by identifying individual levels of achievement and they do not correlate with grade boundaries.

	AO2 **Apply theatrical skills to realise artistic intentions in live performance**		
Band	**Application of performing skills to realise artistic intentions**	**Interpretation and engagement to realise artistic intentions**	**Contribution to the performance as a whole to realise artistic intentions**
5	**25-30 marks** • Highly effective application of physical skills throughout the performance • Highly effective application of vocal skills throughout the performance • Sensitive interaction with other performers, where appropriate, throughout the performance	**17-20 marks** • Highly effective and fully coherent interpretation of character sustained throughout the performance • Highly effective communication with the audience, sustaining their interest throughout the performance	**9-10 marks** • A highly effective individual contribution to the performance which fully enhances the piece and clearly realises the artistic intentions
4	**19-24 marks** • Mostly effective application of physical skills throughout most of the performance • Mostly effective application of vocal skills throughout most of the performance • Mostly sensitive interaction with other performers, where appropriate, in the performance	**13-16 marks** • Mostly effective and coherent interpretation of character sustained throughout most of the performance • Mostly effective communication with the audience, sustaining their interest for most of the performance	**7-8 marks** • Mostly effective individual contribution to the performance which enhances the piece and realises the artistic intentions

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3	**13-18 marks** • Competent application of physical skills in the performance • Competent application of vocal skills in the performance • Some sensitive interaction with other performers, where appropriate, in the performance	**9-12 marks** • Competent interpretation of character sustained for some of the performance • Reasonable communication with the audience, sustaining their interest for some of the performance	**5-6 marks** • A competent individual contribution to the performance which sometimes enhances the piece and realises the artistic intentions
2	**7-12 marks** • Some application of physical skills in the performance • Some application of vocal skills in the performance • Some interaction with other performers, where appropriate, in the performance	**5-8 marks** • Some interpretation of character throughout the performance • Some communication with the audience	**3-4 marks** • Some individual contribution to the performance or to the realisation of the artistic intentions
1	**1-6 marks** • Limited application of physical skills in the performance • Limited application of vocal skills in the performance • Limited interaction with other performers, where appropriate, in the performance	**1-4 marks** • Limited interpretation of character in the performance • Limited communication with the audience	**1-2 marks** • Limited individual contribution to the performance or to the realisation of the artistic intentions
0	**0 marks** • No performance skills	**0 marks** • No character interpretation	**0 marks** • No realisation of artistic intention

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UNIT 2: Performing Theatre – Assessment grid for design candidates

- The appropriate band should be established by determining which performance descriptor best reflects the candidate's performance
- The appropriate mark should then be established by determining **the extent to which** the candidate has **met the criteria within the relevant band - completely** met (upper part of band), **mostly** met (middle of band), **partially** met (lower part of band)
- The total marks for all 3 columns may reflect performance at different bands across the assessment objectives, for example, a candidate may achieve band 4 for column 1 and band 5 for column 2
- It should be noted that the bands have been designed to assist the marking process by identifying individual levels of achievement and they do not correlate with grade boundaries.

	AO2 **Apply theatrical skills to realise artistic intentions in live performance**		
Band	**Application of design skills to realise artistic intentions**	**Interpretation and engagement to realise artistic intentions**	**Contribution to the performance as a whole to realise artistic intentions**
5	**25-30 marks** • Highly effective application of design skills evident in the performance • Sensitive application of design skills to fully enhance the intended effects • Highly effective changes/variations in design which complement the performance	**17-20 marks** • Highly effective and fully coherent interpretation of text, sustained throughout the performance • Highly effective communication of meaning to the audience, sustaining their interest throughout the performance	**9-10 marks** • A highly effective individual contribution through design to the performance which fully enhances the piece and clearly realises the artistic intentions
4	**19-24 marks** • Mostly effective application of design skills evident in most of the performance • Mostly sensitive application of design skills to enhance the intended effects • Mostly effective changes/variations in design to which mainly complement the performance	**13-16 marks** • Mostly effective and coherent interpretation of text, sustained throughout most of the performance • Mostly effective communication of meaning to the audience, in the performance	**7-8 marks** • Mostly effective individual contribution through design to the performance which enhances the piece and realises the artistic intentions

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3	**13-18 marks** • Competent application of design skills evident in the performance • Some sensitive use of design skills to partially enhance the intended effects • Some effective changes/variations in design which partially complement the performance	**9-12 marks** • Competent interpretation of text, sustained for some of the performance • Competent communication of meaning to the audience, sustaining their interest for some of the performance	**5-6 marks** • Competent individual contribution through design to the performance which sometimes enhances the piece and realises the artistic intentions
2	**7-12 marks** • Some application of design skills evident in the performance • Some application of design skills to create basic effects • Some use of changes/variations in design which are relevant to the performance	**5-8 marks** • Some interpretation of text, throughout the performance • Some communication of meaning to the audience in the performance	**3-4 marks** • Some individual contribution through design to the performance or to the realisation of the artistic intentions
1	**1-6 marks** • Limited application of design skills evident in the performance • Limited application of design skills or creation of intended effects • Limited use of changes/variations in design with limited effect on the performance	**1-4 marks** • Limited interpretation of text in the performance • Limited communication of meaning to the audience in the performance	**1-2 marks** • Limited individual contribution through design to the performance or to the realisation of the artistic intentions
0	**0 marks** • No design skills evident	**0 marks** • No interpretation of text	**0 marks** • No realisation of artistic intention

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List of Appropriate Texts for Unit 2

Learners may choose any text for study in Unit 2. They are required to select **two** 10 minute extracts from **one** performance text to form the basis for the Unit 2 performance (see section 2.2, Unit 2). The following list of texts provides suggestions only. Whereas WJEC has taken all reasonable steps to suggest texts appropriate for GCSE study, it is centres' responsibility to select texts appropriate for their teaching groups. If in doubt about the suitability of a text, please contact WJEC for advice.

The Cuckoo Sister	Vivien Alcock
School Play	Suzy Almond
Antigone	Jean Anouilh
Confusions	Alan Ayckbourn
Whenever	Alan Ayckbourn
Buzz	Meredydd Baker
Shelter	Simon Bent
Leaves	Lucy Caldwell
Notes to Future Self	Lucy Caldwell
Fault	Ann Cartwright
Mobile Phone Show	Jim Cartwright
Two	Jim Cartwright
Playhouse Creatures	April De Angelis
The Positive Hour	April De Angelis
Refuge	Steven Deproost
Flatmates	Ellen Dryden
Six Primroses Each & Other Plays for Young Actors	Ellen Dryden
The Life and Sort of Death of Eric Argyle	Ross Dungan
Bouncers	John Godber
Shakers	John Godber
Teechers	John Godber
Lord of the Flies	William Golding adapted by Nigel Williams
Maes Terfyn	*Gwyneth Glyn*
The Servant of Two Masters	Carlo Goldoni
Dr Korczak's Example	David Greig1
Billy Liar	Willis Hall and Keith Waterhouse
Presence	David Harrower
Night Under Canvas	Lisa Hunt
The Lesson	Eugène Ionesco
My Mother Said I Never Should	Charlotte Keatley
My Sister in This House	Wendy Kesselman
Sammy Carducci's Guide to Women	Ronald Kidd
Kneehigh Anthology: Volume One	Kneehigh Theatre Company
Faust and Furious (Act Now)	Anne Lee
Y Negesydd	Caryl Lewis
Cuba	Liz Lochhead
After Juliet	Sharman Macdonald
Member of the Wedding	Carson McCullers
The Cripple of Inishmaan	Martin McDonagh
The Lonesome West	Martin McDonagh
Decky Does a Bronco	Douglas Maxwell
The Crucible	Arthur Miller
Crash	Sera Moore Williams
Walking with Shadows	Ben Myers
Tŷ ar y Tywod	Gwenlyn Parry
Mobile Phones	Ken Pickering
Agnes of God	John Pielmeier
The Birthday Party	Harold Pinter
The Dumb Waiter	Harold Pinter

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City Sugar	Stephen Poliakoff
Tyner yw'r Lleuad heno	Meic Povey
Diwedd y Byd	Meic Povey
Hannah and Hanna	John Retallack
Sparkleshark	Philip Ridley
Beauty	Lesley Ross
Kindertransport	Diane Samuels
Journey's End	R. C. Sherriff
The Odd Couple	Neil Simon
Like a Virgin	Gordon Steel
Of Mice and men	John Steinbeck
The Memory of Water	Shelagh Stephenson
Pan Oedd y Byd yn Fach	Sian Summers
Dan y Wenallt	Dylan Thomas, adapted James Jones
House of America	Ed Thomas
Stormteller	David Thorpe
Dyled Eileen	Angharad Tomos
Tonypandemonium	Rachel Trezise
A Proper Little Nooryeff	Jean Ure adapted by Leonard Gregory
All's Fair	Frank Vickery
Alice	Laura Wade
The Trestle at Pope Lick Creek	Naomi Wallace
Macbeth on the Loose	Robert Walker
Apart from George	Nick Ward
Missing	Charles Way
Our Country's Good	Timberlake Wertenbaker
The Importance of Being Earnest	Oscar Wilde
The Glass Menagerie	Tennessee Williams
Sophie	Bryan Willis
Effie's Burning	Valerie Windsor
Cressida	Nicholas Wright
Effect of Gamma Rays on Man-in-the-Moon Marigolds	Paul Zindel

New Connections: New Plays for Young People (1999-2011)

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APPENDIX C

List of drama terms

Conventions, forms, strategies, techniques

Action
Alter ego
Back story
Chorus/chorus work
Collage
Communal voice
Conscience corridor (also known as 'conscience alley' or 'thought tunnel')
Flashback
Forum theatre
Frame distancing
Freeze-frame
Hot-seating
Improvisation
Narration
Narrator
Pace
Pause
Pitch
Ranking
Rehearsal techniques in addition to those noted in this list: see teachers' guidance
Role reversal
Role transfer
Sculpting
Soundscape
Split screen
Tableau(x)
Tempo
Thoughts in the head or thought tracking
Transporting a character

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Analytical, structural and theatrical terms

Alienation

Anti-climax

Arena staging

Aside

Audience

Auditorium

Caricature

Character

Climax

Composite setting

Dance drama

Devising/devised work

Dramatic irony

Dramatic tension

End on staging

Epic theatre

Fourth wall

Genre

Monologue

Naturalism

Physical theatre

Promenade staging

Proscenium

Realism

Style

Subtext

Theatre in the Round

Thrust stage

Traverse stage

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