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# A-LEVEL DRAMA AND THEATRE

(7262)

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## **Specification**

For teaching from September 2016 onwards  
For exams in 2018 onwards

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Version 1.5 19 August 2019





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## Are you using the latest version of this specification?

- You will always find the most up-to-date version of this specification on our website at [aqa.org.uk/7262](https://www.aqa.org.uk/7262)
- We will write to you if there are significant changes to the specification.

# 1 Introduction

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## 1.1 Why choose AQA for A-level Drama and Theatre

Our specification inspires students to become independent theatre makers with the skills they need to go on to higher education, whether that is to study a course in drama and theatre or another subject.

### A practical focus

We want students to have an inspiring experience of A-level Drama and Theatre.

This qualification emphasises practical creativity alongside research and theoretical understanding.

Students learn through experience, seeing theatre and making theatre for themselves. Students are introduced to a wide range of theatrical styles and contexts as they explore plays practically, devise and work on performances.

Students choose to develop as a:

- performer
- designer (lighting, sound, set, costume, puppets)
- director
- combination of these.

Whichever option they choose, students will gain many invaluable skills, both theatrical and transferable, to expand their horizons.

### Engaging exams

Each exam paper is designed to allow students to demonstrate their creativity and imagination in interpreting set texts and apply independent thinking as they evaluate a live theatre production.

We've gained considerable expertise in setting exam questions and writing mark schemes for drama and theatre so we know how to create papers that build students' confidence and help them achieve their full potential.

When setting the paper, quality of marking is at the forefront of our minds. We know how important it is that your students get results that reflect their achievements.

### Clear progression to higher education

Higher education institutions (HEIs) value and respect the skills our drama and theatre qualifications give students.

We developed this specification with help from HEIs and we've really made the most of the advice they gave us. By incorporating the approach they take with drama and theatre undergraduates into this A-level, your students will be really well prepared for the demands of university and beyond.

### Transferable skills

There's another reason our A-level in Drama and Theatre is so valued.

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Students of AQA Drama and Theatre develop skills that are not just essential for drama but applicable to a wide range of higher education subjects and in the workplace.

This specification refines students' collaborative skills, their analytical thinking and their approach to research.

Students grow in confidence and maturity as they successfully realise their own ideas. They learn to evaluate objectively and develop a sound appreciation of the influences that cultural and social contexts can have on decision making.

Whatever the future holds, students of A-level Drama and Theatre emerge with a toolkit of transferable skills preparing them for their next steps.

You can find out about all our Drama qualifications at [aqa.org.uk/drama](https://www.aqa.org.uk/drama)

## 1.2 Support and resources to help you teach

We've worked with experienced teachers to provide you with a range of resources that will help you confidently plan, teach and prepare for exams.

### Teaching resources

Visit [aqa.org.uk/7262](https://www.aqa.org.uk/7262) to see all our teaching resources. They include:

- schemes of work: ideas to help you plan your course with confidence
- co-teaching guidance: suggestions for how to co-teach the AS and A-level specifications to aid planning
- good practice guides: helping you to inspire and challenge students to think creatively
- exemplification materials: marked student work supported by examiner commentaries and guidance
- suggested plays: to help you choose appropriate material for practical study. We have developed a broad list of suggested plays that you might like to consider for your students and will keep this updated to ensure it reflects the best of contemporary theatre.

### Support service

- Training courses: helping you deliver AQA drama qualifications
- Subject expertise courses: for newly-qualified teachers to experienced teachers looking for fresh inspiration
- Drama advisory service: each school/college is allocated a non-exam assessment (NEA) Adviser. You can contact them for one-to-one advice on any aspect of the NEA and/or support with planning and delivery of course content.
- Subject community: access free resources and services offered by drama organisations and universities
- Support meetings: helping you with course delivery; offering practical teaching strategies and approaches that really work
- Teacher network group: contact colleagues at other schools/colleges to share ideas about resources and teaching strategies for the AQA specification

## Preparing for exams

Visit [aqa.org.uk/7262](https://www.aqa.org.uk/7262) for everything you need to prepare for our exams, including:

- past papers, mark schemes and examiners' reports
- specimen papers and mark schemes for new courses
- exemplar student answers with examiner commentaries.

## Analyse your students' results with Enhanced Results Analysis (ERA)

Find out which questions were the most challenging, how the results compare to previous years and where your students need to improve. ERA, our free online results analysis tool, will help you see where to focus your teaching. Register at [aqa.org.uk/era](https://www.aqa.org.uk/era)

For information about results, including maintaining standards over time, grade boundaries and our post-results services, visit [aqa.org.uk/results](https://www.aqa.org.uk/results)

## Keep your skills up-to-date with professional development

Wherever you are in your career, there's always something new to learn. As well as subject-specific training, we offer a range of courses to help boost your skills.

- Improve your teaching skills in areas including differentiation, teaching literacy and meeting Ofsted requirements.
- Prepare for a new role with our leadership and management courses.

You can attend a course at venues around the country, in your school or online – whatever suits your needs and availability. Find out more at [coursesandevents.aqa.org.uk](https://www.coursesandevents.aqa.org.uk)

## Help and support available

Visit our website for information, guidance, support and resources at [aqa.org.uk/7262](https://www.aqa.org.uk/7262)

If you'd like us to share news and information about this qualification, sign up for emails and updates at [aqa.org.uk/keepinformeddrama](https://www.aqa.org.uk/keepinformeddrama)

Alternatively, you can call or email our subject team direct.

E: [drama@aqa.org.uk](mailto:drama@aqa.org.uk)

T: 01483 556 301



## 2 Specification at a glance

This qualification is linear. Linear means that students undertake all non-exam assessment (NEA) in the certification year and sit the written exam at the end of the course.

### 2.1 Subject content

The subject content details the knowledge, understanding and skills that students are expected to develop throughout the course of study.

The subject content for A-level Drama and Theatre is divided into three components:

1. [Drama and theatre](#) (page 11)
2. [Creating original drama](#) (page 15)
3. [Making theatre](#) (page 16)

Guidance is also provided on the theatrical skills students will need to work on.

In the practical components students may specialise in performing, lighting, sound, set, costume, puppets and/or directing.

### 2.2 Assessments

Component 1: Drama and theatre
<p><b>What's assessed</b></p> <ul style="list-style-type: none"> <li>• Knowledge and understanding of drama and theatre</li> <li>• Study of two set plays, one chosen from List A, one chosen from List B</li> <li>• Analysis and evaluation of the work of live theatre makers</li> </ul>
<p><b>How it's assessed</b></p> <ul style="list-style-type: none"> <li>• Written exam: 3 hours</li> <li>• Open book</li> <li>• 80 marks</li> <li>• 40% of A-level</li> </ul>
<p><b>Questions</b></p> <ul style="list-style-type: none"> <li>• Section A: one question (from a choice) on one of the set plays from List A (25 marks)</li> <li>• Section B: one three part question on a given extract from one of the set plays from List B (30 marks)</li> <li>• Section C: one question (from a choice) on the work of theatre makers in a single live theatre production (25 marks)</li> </ul>



## Component 2: Creating original drama (practical)

### What's assessed

- Process of creating devised drama
- Performance of devised drama (students may contribute as performer, designer or director)

Devised piece must be influenced by the work and methodologies of one prescribed practitioner

### How it's assessed

- Working notebook (40 marks)
- Devised performance (20 marks)
- 60 marks in total
- 30% of A-level

This component is marked by teachers and moderated by AQA.



## Component 3: Making theatre (practical)

### What's assessed

- Practical exploration and interpretation of three extracts (Extract 1, 2 and 3) each taken from a different play

Methodology of a prescribed practitioner must be applied to Extract 3

Extract 3 is to be performed as a final assessed piece (students may contribute as performer, designer or director)

- Reflective report analysing and evaluating theatrical interpretation of all three extracts

### How it's assessed

- Performance of Extract 3 (40 marks)
- Reflective report (20 marks)
- 60 marks in total
- 30% of A-level

This component is marked by AQA.

# 3 Subject content

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Our A-level Drama and Theatre offers students the opportunity to explore drama as a practical art form, in which ideas and meaning are communicated to an audience through choices of form, style and convention.

Students will:

- create, perform and respond to drama and theatre
- develop the creativity and independence to become effective theatre makers
- explore the relationship between theory and practice in a range of theatrical styles and periods and historical, social and cultural contexts
- learn how relevant research, independent thought and analysis of live theatre production can inform decision making in their practical work and put this understanding into practice
- experience the ways in which theatre makers collaborate to create theatre.

The subject content details the knowledge, understanding and skills that students are expected to develop throughout the course of study.

The subject content for A-level Drama and Theatre is divided into three components:

1. [Drama and theatre](#) (page 11)
2. [Creating original drama](#) (page 15)
3. [Making theatre](#) (page 16)

For the practical components students choose to work as performers, designers (design students may choose lighting, sound, set, costume or puppets) or directors.

Guidance is provided in [Guidance on theatrical skills](#) (page 17).

## 3.1 Drama and theatre

This subject content is assessed in a written exam.

See [Component 1: Drama and theatre](#) (page 23) for details.

### 3.1.1 Knowledge and understanding

Students must develop knowledge and understanding of the following analytical framework for making, performing, interpreting and understanding drama and theatre.

Content	Details
<p>The theatrical processes and practices involved in interpreting and performing theatre</p> <p>How conventions, forms and techniques are used in drama and live theatre to create meaning</p> <p>How creative and artistic choices influence how meaning is communicated to an audience</p>	<p>Interpretative processes relating to:</p> <ul style="list-style-type: none"> <li>• practical demands of texts</li> <li>• the choice and use of performance space</li> <li>• patterns of stage movement</li> <li>• stage positioning and configuration</li> <li>• spatial relationships on stage</li> <li>• performer and audience configuration</li> <li>• character motivation and interaction</li> <li>• performers' vocal and physical interpretation of character</li> <li>• delivery of lines</li> <li>• listening and response</li> <li>• playing of sub-text</li> <li>• development of pace, pitch and dramatic climax</li> <li>• relationships between performers and audience</li> <li>• design of sets, costume, makeup, lighting, sound and props</li> <li>• design fundamentals such as scale, shape, colour, texture.</li> </ul>
<p>How performance texts are constructed to be performed, conveying meaning</p>	<ul style="list-style-type: none"> <li>• genre and form</li> <li>• structure</li> <li>• language</li> <li>• stage directions</li> <li>• character construction</li> <li>• style of play.</li> </ul>
<p>How performance texts are informed by their social, cultural and historical contexts and are interpreted and performed for an audience</p>	<ul style="list-style-type: none"> <li>• the social, cultural and historical contexts of plays</li> <li>• interpretative and performance strategies.</li> </ul>

### 3.1.2 Area of study 1 – Set plays

Students must study and explore practically **two** set plays, one chosen from List A and one chosen from List B.

There is one prohibited play combination for the exam: students must not answer on both Butterworth's *Jerusalem* from List A and Teale's *Brontë* from List B. This is because these texts were written at a similar time.

Study should be targeted at developing ideas for how the plays chosen may be interpreted and performed.

For plays in List A, for the purposes of the exam students must be prepared to adopt the perspective of at least two of the following three roles:

- performer
- designer (lighting, sound, set and costume)
- director.

For plays in List B, for the purposes of the exam students must be prepared to adopt the perspective of director, performer and designer (lighting, sound, set, costume).

Students must also develop [Knowledge and understanding](#) (page 11) of the content listed, in particular:

- how the play has been constructed to be performed and to communicate meaning
- how the play is informed by its social, cultural and historical context.

Students must not answer Section A or Section B of the exam on the same play they answer on for Section C ie the live production seen cannot be one of their set plays.

### 3.1.2.1 List A

Specific editions are not prescribed for these plays. However, we've listed the editions we use to set questions.

If you wish to use a different edition, we recommend you source a copy of the one we use to make sure it's similar. This will enable your students to access the questions on the paper. Adaptations are not appropriate.

List A – these plays have been selected to represent significant drama through the ages.

Playwright	List A set play
Sophocles	<i>Antigone</i> ( <i>The Three Theban Plays</i> , translated by Robert Fagles, Penguin, 1984, ISBN: 0140444254)
William Shakespeare	<i>Much Ado About Nothing</i> (ed Claire McEachern, Bloomsbury Arden Shakespeare, 2016, ISBN: 1472520297)
Carlo Goldoni	<i>A Servant to Two Masters</i> (ed Lee Hall, Methuen Drama, 1999, ISBN 0413748502)
Henrik Ibsen	<i>Hedda Gabler</i> (Student Edition, Bloomsbury, 2002, ISBN: 0413770702)
Bertolt Brecht	<i>The Caucasian Chalk Circle</i> (ed Eric Bentley, Penguin, 2007, ISBN: 0141189169)
Dario Fo	<i>Accidental Death of an Anarchist</i> (Methuen Drama, 1987, ISBN: 0413156109)
Jez Butterworth	<i>Jerusalem</i> (Nick Hern Books, 2009, ISBN: 1848420501)

### 3.1.2.2 List B

These plays have been selected to represent 20<sup>th</sup> and 21<sup>st</sup> century drama.

Specific editions are prescribed for these plays.

Playwright	List B set play
Federico García Lorca	<i>Yerma</i> (Methuen Drama, 2007, ISBN: 978-0713683264)
Tennessee Williams	<i>The Glass Menagerie</i> (Penguin, 2009, ISBN: 978-0141190266)
Steven Berkoff	<i>Metamorphosis</i> (in <i>Three Theatre Adaptations from Franz Kafka</i> , Amber Lane Press, 1988, ISBN: 978-0906399842)
Caryl Churchill	<i>Cloud Nine</i> (in <i>Plays: 1</i> , Methuen Drama, ISBN: 978-0413566706)
Timberlake Wertenbaker	<i>Our Country's Good</i> (Methuen Drama, 1985, ISBN: 978-0413692306)
Polly Teale	<i>Brontë</i> (Polly Teale, Nick Hern Books, 2011, ISBN: 978-1848421707)

### 3.1.3 Area of study 2 – Live theatre production

Students must learn how to analyse and evaluate the work of live theatre makers (performers/designers/directors).

Students should aim to understand productions in terms of the relevant content listed in [Knowledge and understanding](#) (page 11), and in addition:

- the perceived or stated aims of the production team and their success in achieving them
- the creative collaboration of the performers, the designers, the director and other members of the creative team
- the audience experience and response.

Students should learn how to:

- articulate their understanding of how the performers/designers/director (as appropriate) communicated meaning to the audience
- consider in detail how aspects of the performance piece contributed to the impact of the production
- assess how aspects of the production contributed to its effectiveness as a piece.

Prior to seeing a performance students are expected to have undertaken background research.

Live theatre could include:

- plays
- physical theatre
- theatre in education
- musical theatre.

Productions may be professional or amateur (not peer).

For the purposes of this specification live theatre can include digital recordings or streamed productions. The original production must have been performed live by the company no earlier than five years before the commencement of the student's course.

Students certificating after 1 January 2019 are required to experience live performance – in which they are a member of the audience in the same performance space as the performers. This may be a professional or amateur, but not a peer, performance. Schools/colleges must submit a 'Live Performance Statement' (which will be available on our website) to confirm that all students have completed this requirement. Failure to provide this statement prior to 1 May in the year of

certification will be treated as maladministration. Students may still complete the 'Live theatre production' section of the exam paper referring to digital recordings or streamed productions.

Teachers must ensure that students see at least one performance which will enable them to access the exam questions and mark scheme in full. We recommend that this performance is a minimum of 50 minutes in duration (excluding any intervals or breaks) and that it includes at least two actors, dialogue and a range of production values (lighting, sound, set and costume).

Students must not answer Section A or Section B of the exam on the same play they answer on for Section C ie the live production seen cannot be one of their set plays.

## 3.2 Creating original drama

This subject content is assessed practically.

Each student must choose to be assessed as a:

- performer or
- lighting designer or
- sound designer or
- set designer or
- costume designer or
- puppet designer or
- director.

Costume designers may choose to include make-up and/or hair and/or masks. Set designers may choose to include design of props.

Each student must choose one specialism only for all the Creating original drama content.

See [Component 2: Creating original drama](#) (page 26) for details.

### 3.2.1 Creating devised drama

Students must learn how to create and develop original devised ideas to communicate meaning as part of the theatre making process.

Students must draw on and demonstrate a practical understanding of the subject content listed in [Knowledge and understanding](#) (page 11).

Students must develop their ability to:

- develop their own ideas
- research relevant processes and practices of theatre making to inform their own practice
- apply what they have learnt from live theatre to their own work in practice
- collaborate with other theatre makers
- explore devising and rehearsal methods
- refine and amend work in progress.

Students must also study for this component the work and methodology of **one** influential theatre practitioner chosen from the list of [Prescribed practitioners](#) (page 20).

They must study:

- the social, cultural and historical context in which the practitioner is/was working
- theatrical purpose and practice
- artistic intentions

- 
- innovative nature of their approach
  - working methods
  - theatrical style and use of conventions
  - collaboration with/influence on other practitioners.

The practitioner must be a different practitioner to the practitioner used for text-based exploration.

For assessment, students must produce an individual Working notebook detailing their devising process.

See [The Working notebook](#) (page 28) for details.

### 3.2.2 Performing devised drama

Students must learn how to contribute to devised drama in a live theatre context for an audience.

They must contribute as either a performer, designer or director.

Students must draw on and demonstrate a practical understanding of the subject content listed in [Knowledge and understanding](#) (page 11).

They must develop their ability to:

- create and communicate meaning
- realise artistic intention in devised drama.

For assessment, students must perform, direct or create realised designs for a devised group piece.

See [The devised performance](#) (page 30) for details.

## 3.3 Making theatre

This subject content is assessed practically.

Each student must choose to be assessed as a:

- performer
- lighting designer
- sound designer
- set designer
- costume designer
- puppet designer
- director.

Costume designers may choose to include make-up and/or hair and/or masks. Set designers may choose to include design of props.

Each student may choose one, two or three specialisms for the Making theatre content.

Students may choose the same or different specialism(s) to the one chosen for the Creating original drama content.

See [Component 3: Making theatre](#) (page 32) for details.

Students must learn how to contribute to text-based drama in a live theatre context for an audience.

Students must draw on and demonstrate a practical understanding of subject content listed in [Knowledge and understanding](#) (page 11).

They must develop their ability to:

- interpret texts
- create and communicate meaning
- realise artistic intention in text-based drama
- analyse and evaluate their own work.

Students must also study for this component the work and methodology of one influential theatre practitioner chosen from the list of [Prescribed practitioners](#) (page 20).

They must study:

- the social, cultural and historical context in which the practitioner is/was working
- theatrical purpose and practice
- artistic intentions
- innovative nature of their approach
- working methods
- theatrical style and use of conventions
- collaboration with/influence on other practitioners.

The practitioner must be a different practitioner to the practitioner used in devising.

Students must also seek to apply an understanding of:

- the connections between theory and practice in a range of periods, theatrical styles, social, historical and cultural contexts
- the ways in which theatre makers collaborate to create theatre.

For assessment, students must:

- explore practically three key extracts each taken from a different play
- perform or create a realised design for one of these key extracts
- evidence the influence of the work and methodology of the practitioner in the performance
- analyse and evaluate their interpretation of all three key extracts studied.

See [Guidance on key extracts](#) (page 32) and [The Reflective report](#) (page 37) for details.

## 3.4 Guidance on theatrical skills

### 3.4.1 Performer

Students who have chosen performing as a specialism are expected to:

- learn how to interpret characters or develop roles that contribute positively to the overall effect of the performance and are fully aligned with the dramatic aims of the group
- develop vocal skills and techniques including the appropriate use of vocal expression, regional or national accent, clarity of diction, pace, pitch, pause, projection, intonation, inflection and rhythm; verse-speaking
- develop physical skills and techniques including the appropriate use of movement, body language, posture, gesture, gait, agility, synchronisation, fluidity
- develop facial expression and techniques including for example eye contact, listening and response, expression of mood

- 
- develop skills and techniques in ensemble playing showing awareness of spatial relationships; choral work
  - develop understanding of the configuration of the performer/audience relationship
  - develop interpretative skills and invention to communicate meaning
  - adopt the latest safe working practices.

### 3.4.2 Lighting designer

Students who have chosen lighting design as a specialism are expected to:

- learn how to design and realise lighting plots that contribute positively to the overall effect of the performance and are fully aligned with the dramatic aims of the group
- develop interpretative skills, creativity and inventiveness
- develop the ability to create and enhance meaning for an audience
- develop the ability to design lighting capable of establishing location/time and/or to enhance mood/atmosphere
- develop the ability to make appropriate selection of equipment, for example choice of lanterns, lamps, floorlights, side-lights, birdies, strobes, software
- develop the ability to ensure colour gels, filters, gauzes, silhouettes, projections are used effectively
- develop the ability to create lighting states, manipulating focus, intensity, colour, shadow for particular effect
- adopt the latest safe working practices.

It is the student's lighting **design** that is assessed. Although students are expected to operate the lighting equipment when possible, this will not form part of the assessment.

### 3.4.3 Sound designer

Students who have chosen sound design as a specialism are expected to:

- learn how to create and realise sound designs that contribute positively to the overall effect of the performance and are fully aligned with the dramatic aims of the group
- develop interpretative skills, creativity and inventiveness
- develop the ability to create and enhance meaning for an audience
- develop the ability to establish location/time and/or to enhance mood/atmosphere through sound design
- develop the ability to make appropriate selection of equipment, for example, choice of microphones, amplifiers or software; musical instruments, conventional and/or improvised
- develop the ability to make appropriate recordings and/or selections of sound/music
- develop the ability to ensure sound levels, reverb, echo, recorded sound effects, fades, soundscapes or music are manipulated effectively
- adopt the latest safe working practices.

It is the student's sound **design** that is assessed. Although students are expected to operate the sound equipment when possible, this will not form part of the assessment.

### 3.4.4 Set designer

Students who have chosen set design as a specialism are expected to:

- learn how to design and realise sets that contribute positively to the overall effect of the performance and are fully aligned with the dramatic aims of the group
- develop interpretative skills, creativity and inventiveness

- develop the ability to create opportunities for the performers and meaning for an audience
- develop the ability to select and exploit appropriate staging forms and to maximise the effectiveness of selected space, use of scale and levels, perspective; configuration of performer/audience relationship
- develop the ability to design sets to accommodate the action and traffic of the piece including the positioning of entrances/exits, use of projections/media and effective and/or fluent scene changes
- develop the ability to select appropriate furnishings, texture, materials and colours
- develop the ability to ensure construction techniques are used effectively to achieve durability, security, practicality
- adopt the latest safe working practices.

It is the student's set **design** that is assessed. Although students are expected to construct the set when possible, this will not form part of the assessment.

### 3.4.5 Costume designer

Costume designs may include masks, hair and make-up as well as clothing.

Students who have chosen costume design as a specialism are expected to:

- learn how to design and realise costumes that contribute positively to the overall effect of the performance and are fully aligned with the dramatic aims of the group
- develop interpretative skills, creativity and inventiveness, creating meaning for an audience
- develop the ability to produce designs capable of establishing character
- develop the ability to produce designs capable of establishing period, location, or contributing to mood/atmosphere
- develop the ability to select the appropriate materials to realise costumes showing an understanding of eg fabric, texture, trimmings, accessories
- develop the ability to create costumes showing an understanding of colour, shape, appropriate fit, period details, ethnic authenticity, movement constraints, ornamentation
- develop the ability to create costumes showing an understanding of the dramatic intentions of the piece, individual performer interpretations, theatrical devices
- adopt the latest safe working practices.

Where students include make-up and hair in their designs they are expected to:

- develop the ability to select appropriate materials to realise their make-up design showing an understanding of different types of make-up eg grease-paint, liquids, powders, facial hair, eyelashes, gum, putty, prosthetics, stage blood
- develop the ability to create character through make-up: aging, fantasy characters
- develop the ability to create hairstyles appropriate to character, period, age, ethnicity.

It is the student's costume **design** that is assessed. Although students are expected to assemble the costume(s) when possible, this will not form part of the assessment.

### 3.4.6 Puppet designer

Students who have chosen puppet design as a specialism are expected to:

- learn how to design and realise puppets that contribute positively to the overall effect of the performance and are fully aligned with the dramatic aims of the group
- develop interpretative skills, creativity and inventiveness, creating opportunities for the performers and meaning for an audience

- develop the ability to select and exploit an appropriate style of puppet for the piece including marionette, shadow, hand, human-arm
- develop the ability to create a puppet with a defined character and with audience appeal
- develop the ability to select appropriate size, scale, shape and texture of puppet – human, animal or fantastical
- develop the ability to select appropriate costume, body, head, limbs for the puppet
- develop the ability to create a durable puppet that is easy for a puppeteer to manipulate and which engages the audience
- adopt the latest safe working practices.

It is the student's puppet **design** that is assessed. Although students are expected to construct and/or operate the puppet(s) when possible, this will not form part of the assessment.

### 3.4.7 Director

Students who have chosen directing as a specialism are expected to:

- learn how to develop directorial strategies that contribute positively to the overall effect of the performance and are fully aligned with the dramatic aims of the group
- develop the ability to communicate meaning to an audience through appropriate directorial interpretation of the extracts/devised material
- develop inventiveness and clarity of directorial vision
- develop the ability to explore material through rehearsal methods/devising strategies
- develop the ability to select, configure and exploit suitable performance spaces and to achieve appropriate performer/audience relationships
- develop the ability to apply (rehearsal) techniques in relation to for example direction of movement, spatial relationships, interactions, use of space, use of set/props to achieve clear dramatic intentions
- develop ability to create pace, tempo, rhythm, climax, in an appropriate way
- adopt the latest safe working practices.

## 3.5 Prescribed practitioners

For Component 2 students must select a practitioner from the list below.

For Component 3 students must select a different practitioner from the same list.

Practitioner	Active	Broad approach or role
Mike Alfreds	Contemporary	Actor centred/truth in performance
Antonin Artaud	Early 20 <sup>th</sup> century	Theatre of Cruelty
Steven Berkoff	Contemporary	Expressionism/physical theatre
Alecky Blythe	Contemporary	Verbatim theatre maker
Augusto Boal	Late 20 <sup>th</sup> century	Theatre of the Oppressed
Bertolt Brecht	Early 20 <sup>th</sup> century	Political/epic theatre
Peter Brook	Contemporary	Wide spectrum of approaches
Bruiser Theatre Company	Contemporary	Physical/actor orientated
Alison Chitty	Contemporary	Costume and set designer

Practitioner	Active	Broad approach or role
Complicite	Contemporary	Physical theatre
Paule Constable	Contemporary	Lighting designer
Gordon Craig	Early 20 <sup>th</sup> century	Designer
Bob Crowley	Contemporary	Costume and set designer
DV8	Contemporary	Physical/verbatim theatre/multimedia
Declan Donnellan	Contemporary	Director
Gregory Doran	Contemporary	Director
Eclipse	Contemporary	Black-led company
Marianne Elliott	Contemporary	Director
Polly Findlay	Contemporary	Director
Dario Fo & Franca Rame	Contemporary	Political/comic theatre
Forkbeard Fantasy	Contemporary	Multimedia
Frantic Assembly	Contemporary	Physical theatre
Gareth Fry	Contemporary	Sound designer
Gecko	Contemporary	Stylised/physical theatre
John Godber	Contemporary	Political comedy
Rupert Goold	Contemporary	Director
Graeae Theatre Company	Contemporary	Performers with disabilities
Jerzy Grotowski	Mid 20 <sup>th</sup> century	Poor theatre
Handspring Puppet Company	Contemporary	Puppetry
Headlong	Contemporary	Innovative ensemble theatre
Nicholas Hytner	Contemporary	Director
Nicholas Kent	Contemporary	Verbatim theatre
Kneehigh Theatre	Contemporary	Multi-disciplined/storytelling/physical theatre
Ralph Koltai	Late 20 <sup>th</sup> century	Designer
Mike Leigh	Contemporary	Character based devising
Phyllida Lloyd	Contemporary	Director
David Mamet	Contemporary	Director
John McGrath	Mid 20 <sup>th</sup> century	Socio-political/site specific theatre
Vsevolod Meyerhold	Early 20 <sup>th</sup> century	Constructivism
Bill Mitchell	Contemporary	Site specific theatre, set and costume designer
Katie Mitchell	Contemporary	Naturalism/multimedia

Practitioner	Active	Broad approach or role
John Napier	Contemporary	Sets and costume designer
Rufus Norris	Contemporary	Director
Richard Pilbrow	Mid 20 <sup>th</sup> century	Lighting
Tom Piper	Contemporary	Designer
Mic Pool	Contemporary	Sound designer
Propeller	Contemporary	All male company
Punchdrunk	Contemporary	Immersive theatre
Malcolm Rippeth	Contemporary	Lighting designer
Josie Rourke	Contemporary	Director
Shared Experience	Contemporary	Expressionism
Rae Smith	Contemporary	Set and costume designer
Max Stafford-Clark	Contemporary	Political/ensemble theatre
Konstantin Stanislavski	Late 19 <sup>th</sup> , early 20 <sup>th</sup> century	Naturalism
Talawa	Contemporary	Black-led company
Tamasha	Contemporary	Multiculturalism in Britain/British Asian influences
Julie Taymor	Contemporary	Director, set and costume designer
Theatre Alibi	Contemporary	Storytelling theatre
Polka Theatre	Contemporary	Children's theatre
Deborah Warner	Contemporary	Director
1927	Contemporary	Multimedia

# 4 Scheme of assessment

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Find past papers and mark schemes, and specimen papers for new courses, on our website at [aqa.org.uk/pastpapers](http://aqa.org.uk/pastpapers)

This specification is designed to be taken over two years.

This is a linear qualification. In order to achieve the award, students must complete all assessments at the end of the course and in the same series.

A-level exams and certification for this specification are available for the first time in May/June 2018 and then every May/June for the life of the specification.

All materials are available in English only.

## 4.1 Aims

Courses based on this specification should encourage students to:

- develop and apply an informed, analytical framework for making, performing, interpreting and understanding drama and theatre
- understand the place of relevant theoretical research in informing the processes and practices involved in creating theatre and the place of practical exploration in informing theoretical knowledge of drama and theatre
- develop an understanding and appreciation of how social, cultural and historical contexts of performance texts have influenced the development of drama and theatre
- understand the practices used in 21<sup>st</sup> century theatre making
- experience a range of opportunities to create theatre both published text-based and devised work
- participate as a theatre maker and as an audience member in live theatre
- understand and experience the collaborative relationship between various roles within theatre
- develop and demonstrate a range of theatre making skills
- develop the creativity and independence to become effective theatre makers
- adopt safe working practices as a theatre maker
- analyse and evaluate their own work and the work of others.

## 4.2 Assessment components

### Component 1: Drama and theatre

This component is a written exam in which students are assessed on their knowledge and understanding of how drama and theatre is developed and performed (AO3) and on their ability to analyse and evaluate the live theatre work of others (AO4).

The paper constitutes 40% of the A-level.

Students have 3 hours to answer the paper.

The paper is divided into **three** compulsory sections:

- Section A: Drama through the ages
- Section B: 20<sup>th</sup> and 21<sup>st</sup> century drama
- Section C: Live theatre production.

In the exam students are expected to demonstrate knowledge and understanding of the subject content.

See [Knowledge and understanding](#) (page 11) for details.

In their answers for Section A and Section B students should:

- support their creative ideas with close reference to the text
- support design questions with sketches and/or diagrams
- include reference to the social, cultural or historical context of their selected play where the instruction is given to do so
- note the guidance on the exam paper about what constitutes a 'section' of the play.

There is one prohibited play combination for the exam: students must not answer on both Butterworth's *Jerusalem* from List A and Teale's *Brontë* from List B.

### Section A: Drama through the ages

In Section A students answer one essay question (from a choice) on one of the set plays listed in List A below (in place from 2018 onwards).

Specific editions are not prescribed for these plays. However, we've listed the editions we use to set questions.

If you wish to use a different edition, we recommend you source a copy of the one we use to make sure it's similar. This will enable your students to access the questions on the paper. Adaptations are not appropriate.

List A – these plays have been selected to represent significant drama through the ages.

Playwright	List A set play
Sophocles	<i>Antigone</i> ( <i>The Three Theban Plays</i> , translated by Robert Fagles, Penguin, 1984, ISBN: 0140444254)
William Shakespeare	<i>Much Ado About Nothing</i> (ed Claire McEachern, Bloomsbury Arden Shakespeare, 2016, ISBN: 1472520297)
Carlo Goldoni	<i>A Servant to Two Masters</i> (ed Lee Hall, Methuen Drama, 1999, ISBN 0413748502)
Henrik Ibsen	<i>Hedda Gabler</i> (Student Edition, Bloomsbury, 2002, ISBN: 0413770702)
Bertolt Brecht	<i>The Caucasian Chalk Circle</i> (ed Eric Bentley, Penguin, 2007, ISBN: 0141189169)
Dario Fo	<i>Accidental Death of an Anarchist</i> (Methuen Drama, 1987, ISBN: 0413156109)
Jez Butterworth	<i>Jerusalem</i> (Nick Hern Books, 2009, ISBN: 1848420501)

The focus of the questions is interpretation of specific aspects of the play adopting the perspective of a performer, designer or director as appropriate to the question.

Section A is marked out of 25.

Students are permitted to refer to a clean copy of their chosen play during the exam. This must not be annotated and must not contain any additional notes, marks, alterations or inclusions.

Students must not answer Section A or Section B of the exam on the same play they answer on for Section C ie the live production seen cannot be one of their set plays.

## Section B: 20<sup>th</sup> and 21<sup>st</sup> century drama

In Section B students answer three compulsory parts of one question on a given extract from one of the set plays from List B below (in place from 2018 onwards).

List B – these plays have been selected to represent 20<sup>th</sup> and 21<sup>st</sup> century drama.

Specific editions are prescribed for these texts.

Playwright	List B set play
Federico García Lorca	<i>Yerma</i> (Methuen Student Editions – ISBN: 978-0713683264)
Tennessee Williams	<i>The Glass Menagerie</i> (Penguin Books – ISBN: 978-0141190266)
Steven Berkoff	<i>Metamorphosis</i> (in <i>Three Theatre Adaptations from Franz Kafka</i> , Amber Lane Press – ISBN: 978-0906399842)
Caryl Churchill	<i>Cloud Nine</i> (in <i>Plays: 1</i> , Methuen Drama – ISBN: 978-0413566706)
Timberlake Wertenbaker	<i>Our Country's Good</i> (Methuen Student Editions – ISBN: 978-0413692306)
Polly Teale	<i>Brontë</i> (Nick Hern Books – ISBN: 978-1848421707)

The focus of the questions is how the extract might be interpreted in performance to create meaning for an audience.

The first part of the question is to be answered from the perspective of director, the second part of the question is to be answered from the perspective of performer and the third part of the question is to be answered from the perspective of designer (lighting, sound, set, costume).

Section B is marked out of 30 in total; 10 marks for each part of the question.

Students are permitted to refer to a clean copy of their chosen play during the exam.

This must not be annotated and must not contain any additional notes, marks, alterations or inclusions.

Students must not answer Section A or Section B of the exam on the same play they answer on for Section C ie the live production seen cannot be one of their set plays.

## Section C: Live theatre production

In Section C students answer one essay question (from a choice) on the work of theatre makers in a single live production they have experienced as an audience member as part of their course.

Students are required to demonstrate their understanding of how theatre makers collaborate to create theatre, communicating meaning to an audience through choices of form, style and convention.

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They are expected to refer to particular moments within the production.

They should be able to discuss a variety of aspects of one production seen giving a personal analysis and evaluation of the theatrical elements that contributed to its total effectiveness.

Students are assessed on their knowledge and understanding of the subject content detailed in [Knowledge and understanding](#) (page 11) as well as their analytical and evaluative skills.

Section C is marked out of 25.

Students must not answer Section A or Section B of the exam on the same play they answer on for Section C ie the live production seen cannot be one of their set plays.

## Component 2: Creating original drama

This is a practical component in which students are assessed on their ability to create and develop ideas to communicate meaning as part of the theatre making process making connections between dramatic theory and practice (AO1) and apply theatrical skills to realise artistic intentions in live performance (AO2).

Component 2 constitutes 30% of the A-level.

It is marked by teachers and moderated by AQA.

For this component, students must complete **two** assessment tasks:

- produce an individual Working notebook documenting the devising process
- contribute to a final devised, group performance.

The Working notebook is marked out of 40.

Each student's contribution to the final devised performance is marked out of 20.

### Guidance on devising

The stimulus/stimuli for the devised piece must be chosen by students.

There is no restriction on the subject matter that forms the basis of students' devising work. For example the starting point for the piece might be:

- from literature or art
- an adaptation of a poem, a folk tale, a newspaper story
- theme-based or focused on an historical event
- wholly original
- intended to educate the audience, to express a political viewpoint, to be serious or comical.

The devised piece must be informed by the work and methodologies of one of the prescribed theatre practitioners on our set list (see [Prescribed practitioners](#) (page 20)).

Each student must choose a different practitioner to that chosen for Component 3.

Performers and directors in the same group must select the same practitioner. Designers may select different practitioners. All practitioner choices must be compatible.

It is important that the content of the devised work is entirely in line with the dramatic intentions of the chosen practitioner(s) whose methodology has been adopted.

## Specialisms

Students must choose to be assessed as a:

- performer or
- lighting designer or
- sound designer or
- set designer or
- costume designer or
- puppet designer or
- director.

Costume designers may choose to include make-up and/or hair and/or masks. Set designers may choose to include design of props.

Each student must choose one specialism only for this component. They are assessed in relation to this specialism for both the Working notebook and devised performance.

Requirements in relation to the number of students per specialism are as follows:

Specialism	Requirement for each performance
Performer	Between <b>two</b> and <b>six</b> students
Lighting designer	Maximum of <b>one</b> student
Sound designer	Maximum of <b>one</b> student
Set designer	Maximum of <b>one</b> student
Costume designer	Maximum of <b>one</b> student
Puppet designer	Maximum of <b>one</b> student
Director	Maximum of <b>one</b> student

In the case of only two students entering, both students must nominate themselves as performer.

Cross-sex casting is permitted.

Students must apply their chosen specialism as follows:

Specialism chosen	Requirement
Performer	Must perform <b>one</b> character <sup>1</sup>
Lighting designer	Must create <b>one</b> lighting design
Sound designer	Must create <b>one</b> sound design
Set designer	Must create <b>one</b> set design
Costume designer	Must create <b>one</b> costume design for <b>one</b> performer
Puppet designer	Must create <b>one</b> puppet design
Director	Must direct the devised piece

<sup>1</sup>Or more than one if appropriate to the subject matter and performance style of the piece.

Teachers must ensure that students have the opportunity to take an equal and active part in the creative and collaborative process regardless of their chosen specialism.

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Each pair/group is to be self-contained and totally responsible for all aspects of the devised work, which should seek to realise clear artistic intentions for an audience.

All designs must be assessed in live performance:

- For lighting designers the lights and lighting effects must be seen in the live performance.
- For sound designers the sound and sound effects must be heard in the live performance.
- For set designers the set seen in the live performance should follow the student's design.
- For costume designers the costume designed must be worn in the live performance by the relevant character.
- For puppet designers the puppet(s) designed must be a part of the live performance.

Design students are not assessed on their ability to operate equipment associated with their design.

Therefore although all students are encouraged to develop their theatrical skills to their full potential the following applies:

- Lighting designers are not required to operate the lighting equipment in the live performance.
- Sound designers are not required to operate the sound equipment in the live performance.
- Set designers are not assessed on the set's construction.
- Costume designers are not assessed on the costume's construction.
- Puppet designers are not assessed on the puppet's construction and need not be the puppet operators during the live performance.

Assessors must assess the design and not its execution.

Designs should be realised in performance to the full extent possible within any practical constraints.

Design students must work to support performers (and director where applicable) and create a design which supports and enhances the live performance work. Students should have an awareness of how their design will impact on the live performance as a whole.

## The Working notebook

Each student is required to complete a Working notebook documenting and exploring the creation, development and refinement of their ideas during the devising process.

Students should illustrate the ways in which they have made connections between theory and practice throughout including:

- research they have undertaken and how this has informed their decision making
- ways in which they have applied the work and methodologies of their selected practitioner
- relevant experiences of live theatre production and how these have influenced them in the shaping and development of their piece.

The Working notebook is divided into two sections, each marked out of 20 marks:

- Section 1: Rationale and research
- Section 2: Development and refinement.

### Section 1: Rationale and research

In this section students should define their inspiration for the devised piece and document their influences.

They should outline their personal dramatic aims and objectives and those agreed upon by the devising group.

Students must include:

- the rationale for their starting point
- an explanation of their dramatic influences, including the influences they have drawn from their research, their chosen practitioner and live theatre productions they have experienced
- an explanation of the stylistic and contextual factors they have taken into account
- an explanation of their individual dramatic aims and intentions, identifying the connections they have made between theory and practice
- an explanation of the dramatic aims and intentions of the piece, identifying the connections they have made between theory and practice.

## Section 2: Development and refinement

In this section students should explain how they developed and refined their work during the devising process, reflecting on their decision making along the way.

They should demonstrate how theory has informed their practical work.

Students should contrast the outcome of the final piece with their original aims and intentions, identifying how and why these changed during the devising process.

Students must include:

- an explanation of the approach they have taken in devising the piece
- an explanation of their collaborative and independent decision making in relation to their evolving ideas, detailing how these ideas were experimented with, developed and refined during the devising process. Students should identify how these ideas connect theory and practice.
- an explanation of the decisions they have made in relation to the application of their theatrical skills, detailing how these skills were developed and refined in the context of devising
- an explanation of their final ideas for the devised performance, identifying how these ideas connect theory and practice
- a comparison of the outcome of the final devised performance with the initial aims and intentions for the piece, identifying key areas of change and how the devising process has shaped these changes.

## Assessment evidence

The Working notebook evidence presented for assessment must be the student's own work.

Details of admissible evidence types for the Working notebook can be found below:

Evidence for the Working notebook must be one of the following:	Suggested length per section	The Working notebook must not exceed in total (evidence beyond this must not count towards the mark)
Entirely written	800–1,200 words	3,000 words
Written accompanied by: <ul style="list-style-type: none"> <li>• annotated photographs and/or</li> <li>• annotated sketches/ drawings and/or</li> <li>• annotated cue-sheets.</li> </ul>	4–7 A4 pages	20 pages

Evidence for the Working notebook must be one of the following:	Suggested length per section	The Working notebook must not exceed in total (evidence beyond this must not count towards the mark)
Written accompanied by audio/visual/audiovisual recording(s)	400–600 words 4–6 minutes	2,000 words 15 minutes
Entirely audio/visual/audiovisual recording(s)	6–8 minutes	20 minutes

Students and teachers must sign a Candidate record form (CRF) to authenticate each student's work.

### Supervising students

Students do not have to be directly supervised at all times whilst they are completing their Working notebook. However there must be adequate supervision to ensure that work can be authenticated.

Teachers may provide guidance and support to students so that they are clear about the requirements of the task they need to undertake and the marking criteria that will be used.

Teachers may provide guidance to students on the suitability of their response to the task particularly if it means they will not meet the requirements of the specification.

Teachers must follow JCQ instructions regarding the provision of feedback to students.

### The devised performance

Each student is required to contribute to a devised duologue or devised group piece.

The assessed performance for this component cannot be a devised monologue.

Type	Performance duration
Duologue ( <b>two</b> performers)	Must be between <b>five</b> and <b>ten</b> minutes
Group performance ( <b>three</b> or <b>more</b> performers)	Must be between <b>six</b> and <b>thirty</b> minutes

For group performances playing time for each performance should reflect the number of performance students in the group. For example a group with six performance students should work to the upper time limit.

Teachers are required to ensure minimum performance times are met.

If a student's performance does not meet the required duration a penalty is applied to the mark (the size of the penalty depends on the severity of the timing infringement). It may also result in schools or colleges being investigated for maladministration.

### Assessment evidence

The performances/designs presented for assessment must be the student's own work.

Students and teachers will be required to sign a *Candidate record form* (CRF) to fully authenticate each student's work.

## Programme notes

Teachers must provide programme notes for the moderator stating the title of the piece and the name of the practitioner selected for devising.

The programme notes must include photographs of each student so that each student is clearly identifiable to the moderator.

The programme notes must also state each student's chosen specialism.

In addition each student must offer a statement of their individual dramatic intentions to justify their theatrical choices.

The Statement of Dramatic Intentions must be completed by the student on the template AQA provides. This statement is not assessed directly but should be used to support assessment. Assessment must not take place without reference to the student's Statement of Dramatic Intentions.

## Recording

Assessed performances must be recorded with a single camera from an audience perspective from start to finish and be unedited.

Each student being assessed must identify themselves by name and candidate number at the start of the recording.

Students must also state their chosen specialism.

Close-ups of set, costume and puppet design students' work must be included at the beginning of the recording.

## Supervising students

It is expected that during the rehearsal process teachers will support students through the provision of workshops.

Teachers may provide guidance and support to students so that they are clear about the requirements of the task they need to undertake and the marking criteria that will be used.

Teachers may provide guidance to students on the suitability of their response to the task particularly if it means they will not meet the requirements of the specification.

Teachers must not direct the performance under any circumstances and must follow JCQ instructions regarding the provision of feedback to students.

For authentication, regular monitoring should be undertaken by the teacher so that the work is seen at each developmental stage.

Students do not have to be directly supervised at all times during performance preparation but there must be adequate supervision to ensure that work can be authenticated.

Teachers are not permitted to provide any guidance to students whilst the assessed performance is being carried out.

## Other requirements

Each performance must be carried out in live performance conditions and ideally under stage lighting. There is no requirement upon students to present the devised piece within a full production context ie with full set and costume.

All performance preparation and the live performance itself must be carried out in a setting which has been formally risk assessed and deemed safe.

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The performance space should enable students to fulfill their chosen specialism as much as possible.

Students should be aware of health and safety factors as they relate to both their chosen specialism and the performance piece as a whole.

Non-examinees are permitted to perform alongside performance candidates, but only where absolutely necessary in order to make the group size up to the minimum of performers. They must be students not staff.

Technical support may be provided to design students. This may be by non-examinee students or staff.

## Component 3: Making theatre

This is a practical component in which students are assessed on their ability to apply theatrical skills to realise artistic intentions in live performance (AO2) and analyse and evaluate their own work (AO4).

Component 3 constitutes 30% of the A-level.

It is marked by AQA.

For this component students must practically explore (workshop) and interpret **three** key extracts each from a different play and complete **two** assessment tasks:

- formally present Extract 3 to an audience
- produce an individual Reflective report analysing and evaluating their theatrical interpretation of all three key extracts studied.

Each student's contribution to the performance of Extract 3 is marked out of 40.

Their Reflective report is marked out of 20.

For the performance of Extract 3 students must apply the work and methodologies of one of the prescribed theatre practitioners on our set list (see [Prescribed practitioners](#) (page 20)).

Performers and directors in the same group must select the same practitioner. Designers may select different practitioners. All practitioner choices must be compatible.

Students should seek to ensure that their work is fully consonant with the intentions and methods of the selected practitioner(s).

Only Extract 3 **must** have a prescribed practitioner applied.

Extract 1 and Extract 2 may have:

- no practitioner applied
- the same practitioner applied
- a different practitioner applied.

### Guidance on key extracts

Students are required to practically explore (workshop) and interpret **three** key extracts (Extract 1, Extract 2 and Extract 3) each from a different play.

Extract 1, Extract 2 and Extract 3 must be taken from a different play and understood in the context of the whole play.

The three plays chosen must:

- each have been professionally commissioned or professionally produced
- as a whole be a minimum of 35 minutes in duration if performed in full
- offer interpretive opportunities for performers, designers and directors
- be rich and of substance in terms of content, context, theme and/or characterisation
- offer an appropriate level of theatrical challenge to students at A-level
- be deemed age-appropriate by the Head of Centre who must submit a declaration to AQA confirming that he/she has approved the plays chosen for practical study
- be different plays from those set plays studied by the student for Component 1
- not be similar to each other in terms of their social, cultural and historical context
- not contravene the prohibited play combinations below.

Teachers must ensure that all students have sufficient opportunity to demonstrate their chosen specialism (to enable them to access the full range of marks).

### Prohibited play combinations for Component 3

Set play studied for Component 1 (List A)	Student must not study any other play that is:
<i>Antigone</i>	Classical Greek tragedy
<i>Much Ado About Nothing</i>	Elizabethan comedy
<i>The Servant of Two Masters</i>	Commedia dell'Arte
<i>Hedda Gabler</i>	19 <sup>th</sup> century naturalistic tragedy
<i>The Caucasian Chalk Circle</i>	Post World War II epic
<i>Accidental Death of an Anarchist</i>	20 <sup>th</sup> century political farce
<i>Jerusalem</i>	21 <sup>st</sup> century anarchic realism

Set play studied for Component 1 (List B)	Student must not study any other play that is:
<i>Yerma</i>	Early 20 <sup>th</sup> century Spanish tragedy
<i>The Glass Menagerie</i>	20 <sup>th</sup> century American memory play
<i>Metamorphosis</i>	20 <sup>th</sup> century Expressionism
<i>Cloud Nine</i>	20 <sup>th</sup> century political parody
<i>Our Country's Good</i>	Historicisation
<i>Brontë</i>	21 <sup>st</sup> century feminist drama

Schools/colleges must seek AQA approval of their play choices by submitting a *Play Approval Form* directly to their allocated AQA AS/A-level NEA (non-exam assessment) adviser. Teachers must seek approval well in advance of the visiting exam date in case they are not approved. All play approval forms must be submitted by 31 January at the latest.

Play choice approval is an essential part of the specification. Failure to seek timely approval will be treated as maladministration and failure to gain timely approval may result in delays to the assessment taking place.

If your school/college is new to teaching this specification, please contact AQA to be allocated an AQA NEA Adviser.

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The key extracts chosen must be significant to the play as a whole ie pivotal to plot, character(s) or theme(s).

The key extracts chosen must be continuous and individually last at least 10 minutes in duration if the full extract were to be performed.

Students can perform an abridged version of the key extract if needed (to provide a coherent performance within the minimum performance times stated) but the wording itself must not be modified.

We advise the following steps to choose the key extracts:

Step 1: Choose a play (adhering to the requirements above) and start to explore the play practically.

Step 2: Focus on one section of the play. The section must be substantial, which is defined as taking at least 10 minutes to perform if performed. Large groups will need to study a longer section (see Step 3). Students should study the section chosen in depth, taking time to thoroughly explore and interpret it.

Step 3: Identify how much of the section needs to be performed to meet the relevant AQA minimum performance time. The minimum performance time varies depending on the number of performers in the group. If the group is large, collectively the group is likely to need to perform the whole section they have studied (which may have needed to have been more than the minimum 10 minutes, see Step 2). If the performance is to be a monologue, the performer will only need to perform part of the section they have studied.

Step 4: Repeat for two other plays.

Students are not required to perform the full key extract for assessment but all three key extracts must be explored practically in their entirety during the course.

NEA Advisers are able to provide guidance about the selection and use of key extracts.

## Specialisms

For each key extract the student must choose to be assessed as a:

- performer or
- lighting designer or
- sound designer or
- set designer or
- costumer designer or
- puppet designer or
- director.

Costume designers may choose to include make-up and/or hair and/or masks. Set designers may choose to include design of props.

They may choose the same specialism or different specialisms for each key extract studied.

They may choose the same or different specialism(s) to the specialism they chose for Component 2.

Requirements in relation to number of students per specialism are as follows:

Specialism	Requirement
Performer	Between <b>one</b> and <b>six</b> students
Lighting designer	Maximum of <b>one</b> student

Specialism	Requirement
Sound designer	Maximum of <b>one</b> student
Set designer	Maximum of <b>one</b> student
Costume designer	Maximum of <b>one</b> student
Puppet designer	Maximum of <b>one</b> student
Director	Maximum of <b>one</b> student

In the case of only one student entering, this student must nominate himself/herself as performer.

Cross-sex casting is permitted.

Students must apply their chosen specialism as follows:

Specialism chosen	Requirement
Performer	Must perform <b>one</b> character/interpret <b>one</b> role <sup>2</sup>
Lighting designer	Must create <b>one</b> lighting design
Sound designer	Must create <b>one</b> sound design
Set designer	Must create <b>one</b> set design
Costume designer	Must create <b>one</b> costume design for <b>one</b> performer
Puppet designer	Must create <b>one</b> puppet design
Director	Must direct the extract

<sup>2</sup>Or more than one role if appropriate eg in a multi-role play.

Teachers must ensure that students have the opportunity to take an equal and active role in the creative and collaborative process regardless of their chosen specialism.

All designs must be assessed in live performance:

- For lighting designers the lights and lighting effects must be seen in the live performance.
- For sound designers the sound and sound effects must be heard in the live performance.
- For set designers the set seen in the live performance should follow the students' design.
- For costume designers the costume designed must be seen in the live performance.
- For puppet designers the puppet designed must be a part of the live performance.

Design students are not assessed on their ability to operate equipment associated with their design.

Therefore although all students are encouraged to develop their theatrical skills to their full potential the following applies:

- Lighting designers are not required to operate the lighting equipment in the live performance.
- Sound designers are not required to operate the sound equipment in the live performance.
- Set designers are not assessed on the set's construction.
- Costume designers are not assessed on the costume's construction.
- Puppet designers are not assessed in the puppet's construction and need not be the puppet operators during the live performance.

Assessors must assess the design and not its execution.

Designs should be realised in performance to the full extent possible within any practical constraints.

Design students must work to support performers (and director where applicable) and create a design which supports and enhances the live performance work. Students should have an awareness of how their design will impact on the live performance as a whole.

### The performance of Extract 3

Each student is required to contribute to a monologue, duologue or a group piece.

Type	Performance duration <sup>3</sup>
Monologue ( <b>one</b> performer)	Must be between <b>two</b> and <b>five</b> minutes
Duologue ( <b>two</b> performers)	Must be between <b>five</b> and <b>ten</b> minutes
Group performance ( <b>three</b> or <b>more</b> performers)	Must be between <b>six</b> and <b>thirty</b> minutes

<sup>3</sup>Students are not required to perform the full key extract.

For group performances playing time for each performance should reflect the number of performance students in the group. For example a group with six performance students should work to the upper time limit.

Teachers are required to ensure minimum performance times are met.

If a student's performance does not meet the required duration a penalty is applied to the mark (the size of the penalty depends on the severity of the timing infringement). It may also result in schools or colleges being investigated for maladministration.

### Assessment evidence

The performances/designs presented for assessment must be the student's own work.

Students and teachers will be required to sign a *Candidate record form* (CRF) to fully authenticate each student's work.

### Programme notes

Teachers must provide programme notes for the examiner stating the title of the piece and the name of the practitioner selected.

The programme notes must include photographs of each student in order that each student is clearly identifiable to the examiner.

The programme notes must also state each student's chosen specialism, chosen plays and if they are performing, the character(s) they are playing.

In addition each student must offer a statement of their individual dramatic intentions to justify their theatrical choices and provide the examiner with a context for the productions he/she is assessing.

The Statement of Dramatic Intentions must be completed by the student on the template AQA provides. This statement is not assessed directly but is used to support assessment. Assessment must not take place without reference to the student's Statement of Dramatic Intentions.

### Recording

Assessed performances must be recorded with a single camera from an audience perspective from start to finish and be unedited.

Each student being assessed must identify themselves by name and candidate number at the start of the recording.

Students must also state their chosen specialism and chosen plays and if they are performing, the character(s) they are playing.

Close-ups of set, costume and puppet design students' work must be included at the beginning of the recording.

### Supervising students

It is expected that during the rehearsal process teachers will support students through the provision of workshops.

Teachers may provide guidance and support to students so that they are clear about the requirements of the task they need to undertake and the marking criteria that will be used.

Teachers may provide guidance to students on the suitability of their response to the task particularly if it means they will not meet the requirements of the specification.

Teachers must follow JCQ instructions regarding the provision of feedback to students.

For authentication, regular monitoring should be undertaken by the teacher so that the work is seen at each developmental stage.

Students do not have to be directly supervised at all times during performance preparation but there must be adequate supervision to ensure that work can be authenticated.

Teachers are not permitted to provide any guidance to students whilst the assessed performance is being carried out.

### Other requirements

Each performance must be carried out in live performance conditions and ideally under stage lighting. There is no requirement upon students to present their key extract within a full production context ie with full set and costume.

All performance preparation and the live performance itself must be carried out in a setting which has been formally risk assessed and deemed safe.

The performance space should enable students to fulfill their chosen specialism as much as possible.

Students should be aware of health and safety factors as they relate to both their chosen specialism and the performance piece as a whole.

Non-examinees are permitted to perform alongside performance candidates, but only where absolutely necessary in order to make the group size up to the minimum of performers. They must be students not staff.

Technical support may be provided to design students. This may be by non-examinee students or staff.

### The Reflective report

Each student is required to write a Reflective report in which they analyse and evaluate their theatrical interpretation of all three key extracts studied. Students do not need to discuss each extract in turn. They should take a holistic approach.

Students must provide the following information on the cover sheet:

- the name of each play studied
- the playwright of each play
- the key extracts selected, indicating which one is to be performed as a final finished piece
- the specialism chosen for each extract (and if performer, the character played)
- the practitioner chosen for this component (which must be applied to the key extract performed as a final finished piece and may have been applied to the other two extracts).

For assessment students must discuss:

- the opportunities and challenges presented by their three extracts
- their theatrical interpretations for each key extract, including how this was informed by:
  - the genre and style of the play
  - the social, cultural and historical contexts of the play
  - the work and methodology of their selected prescribed practitioner, where appropriate.
- how successful their theatrical interpretations are in fulfilling their aims and communicating intended meaning, during the workshopping of material.

The report must be completed before the final assessed performance of Extract 3 takes place. Students are not required to reflect on a final performance, only on their workshopped theatrical interpretations.

### Assessment evidence

The Reflective report must be the student's own work.

The Reflective report must be presented as a written document.

Evidence for the Reflective report must be	Suggested length	The Reflective report must not exceed in total (evidence beyond this will not count towards the mark)
Entirely written	2,000–2,500 words	3,000 words

Students and teachers will be required to sign a *Candidate record form* (CRF) to fully authenticate each student's work.

### Supervising students

Students do not have to be directly supervised at all times whilst they are completing their Reflective report. However there must be adequate supervision to ensure that work can be authenticated.

Teachers may provide guidance and support to students so that they are clear about the requirements of the task they need to undertake and the marking criteria that will be used.

Teachers may provide guidance to students on the suitability of their response to the task particularly if it means they will not meet the requirements of the specification.

Teachers must follow JCQ instructions regarding the provision of feedback to students.

## 4.3 Assessment objectives

Assessment objectives (AOs) are set by Ofqual and are the same across all A-level Drama and Theatre specifications and all exam boards.

The exams and non-exam assessment will measure how students have achieved the following assessment objectives:

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

### 4.3.1 Assessment objective weightings for A-level Drama and Theatre

Assessment objectives (AOs)	Component weightings (approx %)			Overall weighting (approx %)
	Component 1	Component 2	Component 3	
AO1		20		20
AO2		10	20	30
AO3	30			30
AO4	10		10	20
Overall weighting of components	40	30	30	100

## 4.4 Assessment weightings

The marks awarded on the papers will be scaled to meet the weighting of the components. Students' final marks will be calculated by adding together the scaled marks for each component. Grade boundaries will be set using this total scaled mark. The scaling and total scaled marks are shown in the table below.

Component	Maximum raw mark	Scaling factor	Maximum scaled mark
Component 1	80	1	80
Component 2	60	1	60
Component 3	60	1	60
Total scaled mark:			200

## 4.5 Assessment criteria

The assessment criteria below details the mark bands with descriptors for the assessment of students' work.

### 4.5.1 Component 2: Creating original drama assessment grids

Component 2 is marked by the teacher out of 60 marks, with marks divided as follows:

- Working notebook Section 1: Rationale and research AO1 (20 marks)
- Working notebook Section 2: Development and refinement AO1 (20 marks)
- Devised performance AO2 (20 marks).

## Marking the Working notebook

This is the mark scheme to be used for both sections of the Working notebook in Component 2. This is a level of response mark scheme.

Level of response mark schemes are broken down into levels, each of which has a descriptor. The descriptor for the level shows the average performance. There are marks in each level. Before you apply the mark scheme to a student's response you should review the response.

Step 1 Determine a level – Start at the lowest level of the mark scheme and use it as a ladder to see whether the response meets the descriptor for that level. The descriptors for the level indicate the different qualities that might be seen in the student's response. If the response meets the lowest level then go to the next one and decide if it meets this level, and so on, until you have a match between the level descriptors and the response.

When assigning a level look at the overall quality of the response. If the response covers different aspects of different levels of the mark scheme you should use a best fit approach and use the variability of the response to decide the mark within the level, ie if the response is predominantly level 3 with a small amount of level 4 material it would be placed in level 3 but awarded a mark near the top because of the level 4 content.

Step 2 Determine a mark – Once you have assigned a level you need to decide on the mark. The exemplar materials used during teacher standardisation will help. You can compare the student's response with the marked and annotated examples to determine if it is the same standard, better or worse.

There are 20 marks available for each section, 40 marks in total.

The assessment objective being assessed is AO1: Create and develop ideas to communicate meaning as part of the theatre making process, making connections between dramatic theory and practice.

## Marking Section 1 and Section 2

Working notebook Section 1 (20 marks) and Section 2 (20 marks)

Band	Mark	Descriptors
4	16–20	<b>Excellent</b> response: <ul style="list-style-type: none"><li>• Explanations given in the Working notebook evidence excellent skills in creating and developing ideas to communicate meaning through devising.</li><li>• Evidence of a very sensitive and highly creative response to the stimulus.</li><li>• Evidence of full development and refinement of skills and the piece.</li><li>• Precise details are provided throughout.</li><li>• Structure and reasoning is logical and systematic.</li><li>• Responses make perceptive connections between dramatic theory and practice.</li></ul>

Band	Mark	Descriptors
3	11–15	<p><b>Good</b> response:</p> <ul style="list-style-type: none"> <li>• Explanations given in the Working notebook evidence good skills in creating and developing ideas to communicate meaning through devising.</li> <li>• Evidence of a fully engaged response to the stimulus, demonstrating strong creativity.</li> <li>• Evidence of a good degree of development and refinement of skills and the piece.</li> <li>• A number of precise details are provided.</li> <li>• Structure and reasoning is clear and consistent.</li> <li>• Responses make considered connections between dramatic theory and practice.</li> </ul>
2	6–10	<p><b>Reasonable</b> response:</p> <ul style="list-style-type: none"> <li>• Explanations given in the Working notebook evidence reasonable skills in creating and developing ideas to communicate meaning through devising.</li> <li>• Evidence of creative engagement with the stimulus.</li> <li>• Evidence of some useful development and refinement of skills and the piece.</li> <li>• Only some details are given and/or details may lack precision.</li> <li>• Structure and reasoning is present but not always clear.</li> <li>• Responses make some useful connections between dramatic theory and practice.</li> </ul>
1	1–5	<p><b>Limited</b> response:</p> <ul style="list-style-type: none"> <li>• Explanations given in the Working notebook evidence limited skills in creating and developing ideas to communicate meaning through devising.</li> <li>• Evidence of a predictable response to the stimulus.</li> <li>• Lack of evidence regarding development and refinement of skills.</li> <li>• Details are rarely given and/or where details are given, are imprecise.</li> <li>• There is little or no structure or reasoning present.</li> <li>• Responses make only generalised connections between dramatic theory and practice.</li> </ul>
0	0	Nothing worthy of credit.

## Marking the Devised performance

This is the mark scheme to be used for the Devised performance in Component 2.

There are 20 marks available. Award either one mark, two marks, three marks, four marks or five marks for each of the following four criteria.

The assessment objective being assessed is AO2: Apply theatrical skills to realise artistic intentions in live performance.

## Devised performance (20 marks)

Mark	Level of theatrical skills	Consonance of devised piece with dramatic intentions and methods of the chosen practitioner	Inventiveness and originality of individual's work	Success in realising individual artistic intention
5	<b>Exceptional</b> command of skill-set, demonstrating faultless execution.	<b>Exceptional</b> consonance between devised piece and dramatic intentions and methods of the chosen practitioner.	<b>Exceptionally</b> inventive and original work.	<b>Exceptional</b> success in realising individual artistic intention in a completely sustained way, engaging the audience fully throughout the performance.
4	<b>Excellent</b> command of skill-set, demonstrating near perfect execution.	<b>High degree</b> of compatibility between the devised piece and dramatic intentions and methods of the chosen practitioner.	<b>Highly</b> inventive and original work.	<b>Highly</b> successful in realising individual artistic intention in a well-sustained way, engaging the audience throughout the performance.
3	<b>Good</b> command of skill-set, demonstrating competent execution.	Devised piece has <b>many qualities</b> reflective of the dramatic intentions and methods of the chosen practitioner.	Work has many <b>inventive and original</b> qualities or moments.	<b>Largely successful</b> in realising individual artistic intention in a mostly focused way, engaging the audience for most of the performance.
2	<b>Reasonable</b> command of skill-set, demonstrating mainly secure execution.	<b>Some</b> compatibility between the dramatic intentions and methods of the chosen practitioner and devised piece.	<b>Reasonably</b> inventive and original ideas, demonstrating developing skills in this area.	<b>Reasonable</b> success in realising individual artistic intention, engaging the audience at a number of points during the performance.
1	<b>Limited</b> command of skill-set, demonstrating insecure execution.	<b>Limited</b> compatibility between devised piece and dramatic intentions and methods of the chosen practitioner.	<b>Limited</b> invention and originality.	<b>Limited</b> realisation of individual artistic intention, rarely engaging the audience.
0	Nothing worthy of credit.	Nothing worthy of credit.	Nothing worthy of credit.	Nothing worthy of credit.

## 4.5.2 Component 3: Making theatre assessment grids

Component 3 is marked by a visiting AQA assessor, using the assessment grids below.

There are 60 marks available, divided as follows:

- Performance of Extract 3 (40 marks – split into two mark schemes, one out of 25 and one out of 15) - the assessment objective being assessed is AO2: Apply theatrical skills to realise artistic intentions in live performance.
- Reflective Report (20 marks) – the assessment objective being assessed is AO4: Analyse and evaluate their own work and the work of others.

### Mark scheme for the Performance of Extract 3 Part A (25 marks)

Band	Mark	Descriptors
5	21–25	<p><b>Exceptional</b> contribution to performance:</p> <ul style="list-style-type: none"> <li>• An outstanding range of skills are demonstrated.</li> <li>• Skills are deployed with complete control and in an exceptionally effective way.</li> <li>• Personal interpretation is exceptionally appropriate to the play as a whole.</li> <li>• Personal interpretation is exceptionally sensitive to context.</li> <li>• Artistic intentions are completely achieved to exceptional effect, engaging the audience fully throughout the performance.</li> </ul>
4	16–20	<p><b>Excellent</b> contribution to performance:</p> <ul style="list-style-type: none"> <li>• An extensive range of skills are demonstrated.</li> <li>• Skills are deployed precisely and in a highly effective way.</li> <li>• Personal interpretation is entirely appropriate to the play as a whole.</li> <li>• Personal interpretation is highly sensitive to context.</li> <li>• Artistic intentions are entirely achieved, engaging the audience throughout the performance.</li> </ul>
3	11–15	<p><b>Good</b> contribution to performance:</p> <ul style="list-style-type: none"> <li>• Wide range of skills are demonstrated.</li> <li>• Skills are deployed confidently and in a mostly effective way.</li> <li>• Personal interpretation is mostly appropriate to the play as a whole.</li> <li>• Personal interpretation is mostly sensitive to context.</li> <li>• Artistic intentions are mostly achieved, engaging the audience for most of the performance.</li> </ul>

Band	Mark	Descriptors
2	6–10	<p><b>Reasonable</b> contribution to performance:</p> <ul style="list-style-type: none"> <li>• Fair range of skills are demonstrated.</li> <li>• Skills are deployed earnestly with effectiveness in places.</li> <li>• Personal interpretation has some relevance to the play as a whole.</li> <li>• Personal interpretation is sensitive to context in places.</li> <li>• Artistic intentions are only partly achieved, engaging the audience at a number of points during the performance.</li> </ul>
1	1–5	<p><b>Limited</b> contribution to performance:</p> <ul style="list-style-type: none"> <li>• Narrow range of skills are demonstrated.</li> <li>• Skills are deployed uncertainly with little effectiveness.</li> <li>• Personal interpretation lacks appropriateness for the play as a whole.</li> <li>• Personal interpretation lacks sensitivity to context.</li> <li>• Very few, or no, artistic intentions are achieved, rarely engaging the audience.</li> </ul>
0	0	Nothing worthy of credit.

### Mark scheme for the Performance of Extract 3 Part B (15 marks)

Band	Marks	Descriptors
5	13–15	<p><b>Exceptional</b> application of practitioner's work/methodologies:</p> <ul style="list-style-type: none"> <li>• Personal interpretation is wholly consistent with the practitioner's dramatic intentions and methods.</li> <li>• Features of the chosen practitioner's work and methodologies are evident throughout.</li> <li>• Application of the practitioner's work and/or methodologies is wholly effective.</li> </ul>
4	10–12	<p><b>Excellent</b> application of practitioner's work/methodologies:</p> <ul style="list-style-type: none"> <li>• Personal interpretation is highly consistent with the practitioner's dramatic intentions and methods.</li> <li>• Features of the chosen practitioner's work and methodologies are evident frequently.</li> <li>• Application of the practitioner's work and/or methodologies is highly effective.</li> </ul>
3	7–9	<p><b>Good</b> application of practitioner's work/methodologies:</p> <ul style="list-style-type: none"> <li>• Personal interpretation is consistent with the practitioner's dramatic intentions and methods.</li> <li>• Features of the chosen practitioner's work and methodologies are evident in a number of places.</li> <li>• Application of the practitioner's work and/or methodologies is effective.</li> </ul>

Band	Marks	Descriptors
2	4–6	<p><b>Reasonable</b> application of practitioner's work/methodologies:</p> <ul style="list-style-type: none"> <li>• Personal interpretation is partially consistent with the practitioner's dramatic intentions and methods.</li> <li>• Features of the chosen practitioner's work and methodologies are evident occasionally.</li> <li>• Application of the practitioner's work and/or methodologies is partially effective.</li> </ul>
1	1–3	<p><b>Limited</b> application of practitioner's work/methodologies:</p> <ul style="list-style-type: none"> <li>• Personal interpretation lacks consistency with the practitioner's dramatic intentions and methods.</li> <li>• Features of the chosen practitioner's work and methodologies are rarely evident.</li> <li>• Application of the practitioner's work and/or methodologies lacks effectiveness.</li> </ul>
0	0	Nothing worthy of credit.

### Mark scheme for the Reflective report (20 marks)

Band	Mark	Descriptors
5	17–20	<p><b>Assured and perceptive</b> analysis and evaluation referring in precise detail to their theatrical interpretation of all three extracts.</p> <p>Compelling and fluently structured.</p>
4	13–16	<p><b>Focused and considered</b> analysis and evaluation referring in detail to their theatrical interpretation of all three extracts.</p> <p>Detailed and well structured.</p>
3	9–12	<p><b>Straightforward and pertinent</b> analysis and evaluation referring in detail in places to their theatrical interpretation of all three extracts.</p> <p>Relevant with some structure.</p>
2	5–8	<p><b>Generalised</b> analysis and evaluation referring in limited detail to their theatrical interpretation of all three extracts.</p> <p>Lacking in clarity of expression and organisation.</p>
1	1–4	<p><b>Little relevant</b> analysis and evaluation referring in negligible detail to their theatrical interpretation of all three extracts.</p> <p>Unclear and disorganised.</p>
0	0	Nothing worthy of credit.



# 5 Non-exam assessment administration

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The non-exam assessment (NEA) for this specification is for Component 2 Creating original drama and Component 3 Making theatre.

Visit [aqa.org.uk/7262](http://aqa.org.uk/7262) for detailed information about all aspects of NEA administration.

The head of the school or college is responsible for making sure that NEA is conducted in line with our instructions and Joint Council for Qualifications (JCQ) instructions.

## 5.1 Supervising and authenticating

To meet Ofqual's qualification and subject criteria:

- **students** must sign the *Candidate record form* (CRF) to confirm that the work submitted is their own
- all **teachers** who have marked a student's work must sign the declaration of authentication on the CRF. This is to confirm that the work is solely that of the student concerned and was conducted under the conditions laid down by this specification
- teachers must ensure that a CRF and an audiovisual recording of each student's performance/design is provided with each student's work.

Students must have some direct supervision to ensure that the work submitted can be confidently authenticated as their own.

## 5.2 Avoiding malpractice

Please inform your students of the AQA regulations concerning malpractice. They must not:

- submit work that is not their own
- lend work to other students
- allow other students access to, or use of, their own independently-sourced source material
- include work copied directly from books, the internet or other sources without acknowledgement
- submit work that is word-processed by a third person without acknowledgement
- include inappropriate, offensive or obscene material.

These actions constitute malpractice and a penalty will be given (for example, disqualification).

If you identify malpractice **before** the student signs the declaration of authentication, you don't need to report it to us. Please deal with it in accordance with your school or college's internal procedures. We expect schools and colleges to treat such cases very seriously.

If you identify malpractice **after** the student has signed the declaration of authentication, the head of your school or college must submit full details of the case to us at the earliest opportunity. Please complete the form *JCQ/M1*, available from the JCQ website at [jcq.org.uk](http://jcq.org.uk)

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You must record details of any work which is not the student's own on the front of the assessment booklet or other appropriate place.

You should consult your exams officer about these procedures.

## 5.3 Administration for Component 2

Component 2 is teacher marked and moderated by AQA.

### Teacher standardisation

We will provide support for using the marking criteria and developing appropriate tasks through teacher standardisation.

For further information about teacher standardisation visit our website at [aqa.org.uk/7262](http://aqa.org.uk/7262)

In the following situations teacher standardisation is essential. We will send you an invitation to complete teacher standardisation if:

- moderation from the previous year indicates a serious misinterpretation of the requirements
- a significant adjustment was made to the marks in the previous year
- your school or college is new to this specification.

For further support and advice please speak to your adviser. Email your subject team at [drama@aqa.org.uk](mailto:drama@aqa.org.uk) for details of your adviser.

### Internal standardisation

You must ensure that you have consistent marking standards for all students. One person must manage this process and they must sign the *Centre declaration sheet* to confirm that internal standardisation has taken place.

Internal standardisation may involve:

- all teachers marking some sample pieces of work to identify differences in marking standards
- discussing any differences in marking at a training meeting for all teachers involved
- referring to reference and archive material, such as previous work or examples from our teacher standardisation.

### Commenting

To meet Ofqual's qualification and subject criteria, you must show clearly how marks have been awarded against the assessment criteria in this specification.

Your comments will help the moderator see, as precisely as possible, where you think the students have met the assessment criteria.

You must record your comments on the *Candidate record form*.

### Submitting marks

You must check that the correct marks are written on the *Candidate record form* and that the total is correct.

The deadline for submitting all your students' marks to AQA for moderation is given at [aqa.org.uk/keydates](http://aqa.org.uk/keydates)

## Keeping students' work

Students' work must be kept under secure conditions from the time that it is marked, with completed CRF. After the moderation period and the deadline for Enquiries about Results (or once any enquiry is resolved) you may return the work to students.

## Moderation

You must send all your students' marks to us by the date given at [aqa.org.uk/deadlines](http://aqa.org.uk/deadlines). You will be asked to send a sample of your students' NEA evidence to your moderator.

You must show clearly how marks have been awarded against the assessment criteria in this specification. Your comments must help the moderator see, as precisely as possible, where you think the students have met the assessment criteria. You must:

- record your comments on the Candidate Record Form (CRF)
- check that the correct marks are written on the CRF and that the total is correct.

The moderator re-marks a sample of the evidence and compares this with the marks you have provided to check whether any changes are needed to bring the marking in line with our agreed standards. Any changes to marks will normally keep your rank order but, where major inconsistencies are found, we reserve the right to change the rank order.

## School and college consortia

If you are in a consortium of schools or colleges with joint teaching arrangements (where students from different schools and colleges have been taught together but entered through the school or college at which they are on roll), you must let us know by:

- filling in the *Application for Centre Consortium Arrangements for centre-assessed work*, which is available from the JCQ website [jcq.org.uk](http://jcq.org.uk)
- appointing a consortium co-ordinator who can speak to us on behalf of all schools and colleges in the consortium. If there are different co-ordinators for different specifications, a copy of the form must be sent in for each specification.

We will allocate the same moderator to all schools and colleges in the consortium and treat the students as a single group for moderation.

All the work must be available at the lead school or college.

## 5.4 Administration for Component 3

Component 3 is marked by AQA.

### The assessment visit

All your students' work for Component 3 will be marked by a visiting AQA assessor. The visit will be by arrangement and take place over the course of the certificating year.

### Evidence for AQA marked NEA

All NEA evidence, including the reflective report and an audiovisual recording of all performances seen on the day of the visit, must be posted to the examiner. It must arrive within 10 working days of the visit taking place.

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Enquiries about results (EARs) will be based on the audiovisual recording of the performance seen by the AQA assessor.

## 5.5 Factors affecting individual students

For advice and guidance about arrangements for any of your students, please email us as early as possible at [eos@aqa.org.uk](mailto:eos@aqa.org.uk)

**Occasional absence:** you should be able to accept the occasional absence of students by making sure they have the chance to make up what they have missed. You may organise an alternative supervised session for students who were absent at the time you originally arranged.

**Lost work:** if work is lost you must tell us how and when it was lost and who was responsible, using our special consideration online service at [aqa.org.uk/eaqa](http://aqa.org.uk/eaqa)

**Special help:** where students need special help which goes beyond normal learning support, please use the CRF to tell us so that this help can be taken into account during moderation.

**Students who move schools:** students who move from one school or college to another during the course sometimes need additional help to meet the requirements. How you deal with this depends on when the move takes place. If it happens early in the course, the new school or college should be responsible for the work. If it happens late in the course, it may be possible to arrange for the moderator to assess the work as a student who was 'Educated Elsewhere'.

## 5.6 After assessment

You will receive a report when the results are issued, which will give feedback on the appropriateness of the tasks set, interpretation of the marking criteria and how students performed in general.

We will give you the final marks for each component when the results are issued.

We may need to keep some of your students' work to meet Ofqual requirements for awarding, archiving or standardisation purposes.

# 6 General administration

You can find information about all aspects of administration, as well as all the forms you need, at [aqa.org.uk/examsadmin](http://aqa.org.uk/examsadmin)

## 6.1 Entries and codes

You only need to make one entry for each qualification – this will cover all the question papers, non-exam assessment and certification.

Every specification is given a national discount (classification) code by the Department for Education (DfE), which indicates its subject area.

If a student takes two specifications with the same discount code, further and higher education providers are likely to take the view that they have only achieved one of the two qualifications. Please check this before your students start their course.

Qualification title	AQA entry code	DfE discount code
AQA Advanced Level GCE in Drama and Theatre	7262	TBC

This specification complies with:

- Ofqual *General conditions of recognition* that apply to all regulated qualifications
- Ofqual GCE qualification level conditions that apply to all GCEs
- Ofqual GCE subject level conditions that apply to all GCEs in this subject
- all other relevant regulatory documents.

The Ofqual qualification accreditation number (QAN) is 601/8494/2.

## 6.2 Overlaps with other qualifications

There is overlapping content in the AS and A-level Drama and Theatre specifications. This helps you teach the AS and A-level together.

## 6.3 Awarding grades and reporting results

The A-level qualification will be graded on a six-point scale: A\*, A, B, C, D and E.

Students who fail to reach the minimum standard for grade E will be recorded as U (unclassified) and will not receive a qualification certificate.

## 6.4 Resits and shelf life

Students can resit the qualification as many times as they wish, within the shelf life of the qualification.

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## 6.5 Set texts

There may be changes to the set play lists within the lifetime of the specification. We will give schools and colleges at least nine months' notice of any changes prior to first teaching of a two year course. We do not expect there to be any changes to the texts within the first five years.

Notice of any change will be communicated to schools and colleges via our exam bulletins and on our website.

## 6.6 Previous learning and prerequisites

There are no previous learning requirements. Any requirements for entry to a course based on this specification are at the discretion of schools and colleges.

However, we recommend that students should have the skills and knowledge associated with a GCSE Drama course or equivalent.

## 6.7 Access to assessment: diversity and inclusion

General qualifications are designed to prepare students for a wide range of occupations and further study. Therefore our qualifications must assess a wide range of competences.

The subject criteria have been assessed to see if any of the skills or knowledge required present any possible difficulty to any students, whatever their ethnic background, religion, sex, age, disability or sexuality. If any difficulties were encountered, the criteria were reviewed again to make sure that tests of specific competences were only included if they were important to the subject.

As members of the Joint Council for Qualifications (JCQ) we participate in the production of the JCQ document *Access Arrangements and Reasonable Adjustments: General and Vocational qualifications*. We follow these guidelines when assessing the needs of individual students who may require an access arrangement or reasonable adjustment. This document is published on the JCQ website at [jcq.org.uk](http://jcq.org.uk)

### 6.7.1 Students with disabilities and special needs

We can make arrangements for disabled students and students with special needs to help them access the assessments, as long as the competences being tested are not changed. Access arrangements must be agreed **before** the assessment. For example, a Braille paper would be a reasonable adjustment for a Braille reader but not for a student who does not read Braille.

We are required by the Equality Act 2010 to make reasonable adjustments to remove or lessen any disadvantage that affects a disabled student.

If you have students who need access arrangements or reasonable adjustments, you can apply using the Access arrangements online service at [aqa.org.uk/eaqa](http://aqa.org.uk/eaqa)

### 6.7.2 Special consideration

We can give special consideration to students who have been disadvantaged at the time of the assessment through no fault of their own – for example a temporary illness, injury or serious problem such as the death of a relative. We can only do this **after** the assessment.

Your exams officer should apply online for special consideration at [aqa.org.uk/eaqa](http://aqa.org.uk/eaqa)

For more information and advice about access arrangements, reasonable adjustments and special consideration please see [aqa.org.uk/access](http://aqa.org.uk/access) or email [accessarrangementsqueries@aqa.org.uk](mailto:accessarrangementsqueries@aqa.org.uk)

## 6.8 Working with AQA for the first time

If your school or college has not previously offered any AQA specification, you need to register as an AQA centre to offer our specifications to your students. Find out how at [aqa.org.uk/becomeacentre](http://aqa.org.uk/becomeacentre)

## 6.9 Private candidates

This specification is not available to private candidates.

## Get help and support

Visit our website for information, guidance, support and resources at [aqa.org.uk/7262](https://aqa.org.uk/7262)

You can talk directly to the Drama and Theatre subject team:

E: [drama@aqa.org.uk](mailto:drama@aqa.org.uk)

T: 01483 556 301