

# Notes and guidance: NEA 2022

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## A-level Drama and Theatre

As a result of the changes to specifications for 2022, we've produced this notes and guidance document to help you to understand how the marking criteria will be different this year.

All changes to mark schemes **appear in red** and content that has been removed has been ~~struck through~~. Further guidance is provided in the footnotes.

The Appendices contain further information regarding alternative evidence, guidance on devising monologues, instructions on how to scale up marks on the Devised performance and frequently asked questions.

## Component 2 – Devised performance (section 4.5.1 of the specification)

Mark	Level of theatrical skill <sup>1</sup>	Consonance of devised piece with dramatic intentions and methods of the chosen practitioner <sup>2</sup>	Inventiveness and originality of individual's work	Success in realising/explaining individual artistic intention <sup>3</sup>
5	<b>Exceptional</b> command of skillset, demonstrating faultless execution.	<del>Exceptional consonance between devised piece and dramatic intentions and methods of the chosen practitioner.</del>	<b>Exceptionally</b> inventive and original work.	<b>Exceptional</b> success in realising/explaining individual artistic intention in a completely sustained way, engaging the audience <sup>4</sup> fully throughout the performance.
4	<b>Excellent</b> command of skillset, demonstrating near perfect execution.	<del>High degree of compatibility between the devised piece and dramatic intentions and methods of the chosen practitioner.</del>	<b>Highly</b> inventive and original work.	<b>Highly</b> successful in realising/explaining individual artistic intention in a well-sustained way, engaging the audience throughout the performance.
3	<b>Good</b> command of skillset, demonstrating competent execution.	<del>Devised piece has many qualities reflective of the dramatic intentions and methods of the chosen practitioner.</del>	Work has many <b>inventive</b> and <b>original</b> qualities or moments.	<b>Largely successful</b> in realising/explaining individual artistic intention in a mostly focused way, engaging the audience for most of the performance.

<sup>1</sup> Regarding the 'Level of theatrical skill' column of the mark scheme, students and teachers are directed to Appendix A, which details the full list of alternative evidence that should be used in the place of a live performance to demonstrate students' theatrical skills.

<sup>2</sup> We have removed the 'Consonance of devised piece with dramatic intentions and methods of the chosen practitioner' column from the mark scheme. Students will still need to apply a practitioner to the Performance as this will still be assessed in the working notebook. However, due to the possibility of much shorter performance lengths than usual and the potential difficulty of evidencing some practitioner's dramatic intentions and methods in very short performances, this will not be assessed in performance in 2022. Teachers will therefore mark the Devised performance out of 15 and, using the scaling grid in Appendix D, convert this mark into a mark out of 20.

<sup>3</sup> Regarding the 'Success in realising individual artistic intention' column of the mark scheme, students and teachers are directed to Appendix A, which details the full list of alternative evidence that should be used in the place of a live performance to demonstrate students' artistic intentions.

<sup>4</sup> For students submitting alternative evidence, the term 'audience' can include someone at home, other students, teachers or the person assessing the work.

2	<b>Reasonable</b> command of skillset, demonstrating mainly secure execution.	<del>Some compatibility between the dramatic intentions and methods of the chosen practitioner and devised piece.</del>	<b>Reasonably</b> inventive and original ideas, demonstrating developing skills in this area.	<b>Reasonable</b> success in realising/ <b>explaining</b> 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.	<del>Limited compatibility between devised piece and dramatic intentions and methods of the chosen practitioner.</del>	<b>Limited</b> invention and originality.	<b>Limited</b> realisation/ <b>explanation</b> of individual artistic intention, rarely engaging the audience.
0	Nothing worthy of credit.	<del>Nothing worthy of credit.</del>	Nothing worthy of credit.	Nothing worthy of credit.

NB. We are aware that there may be some cases where students' monologues do not match the content in the working notebook because they created full pieces last year but never performed them, despite completing the working notebook. In such cases students should include a short paragraph at the end of the working notebook explaining the reasons for the differences and how/why they changed and altered their practical work.

## Component 3 – Performance of Extract 3 Part A (section 4.5.2 of the specification)

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/<b>explained</b> with complete control and in an exceptionally effective way<sup>5</sup></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/<b>explained</b> 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/<b>explained</b> 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>

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<sup>5</sup> Regarding the 'Skills are deployed' bullet point in the mark scheme, students and teachers are directed to Appendix B, which details the full list of alternative evidence that should be used in the place of a live performance to demonstrate students' theatrical skills.

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/<b>explained</b> 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/<b>explained</b> 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.

### Component 3 – Reflective report (section 4.5.2 of the specification)

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

## Appendix A – Alternative evidence for Component 2 (Devising)

Evidence must include either audio-visual recordings of complete performances or alternative evidence including one or more of the following, as appropriate. No other forms of alternative evidence will be accepted:

Alternative evidence for **performers** must include **both** of the following. No other forms of alternative evidence will be accepted:

- audio-visual recording of some acting performance without need for fully designed set/lighting/costumes. This could include recorded rehearsals or physical demonstrations of key aspects.
- detailed explanation of the effects students would have wished to create and the theatrical skills/methods they would have employed in order to do so in the final live performance. This could be audio-visual or written.

Alternative evidence for **directors** and **designers** must include one or more of the following, as appropriate. No other forms of alternative evidence will be accepted.

- Prototype of product – to clearly demonstrate key design features that would be realised in the final product.
- Original and non-original photography – to clearly demonstrate either students' own realised designs or effects that they would want to emulate from live theatre productions.
- Drawings or annotated sketches of designs – to clearly demonstrate the key features of the design eg size, shape, fit, effect etc.
- Annotated scripts – to clearly demonstrate cues and effects throughout the performance.
- Video or written account – a detailed explanation of the effects students would have wished to create and the theatrical skills/methods they would have employed in order to do so in the final live performance.
- Physical demonstrations – an audio-visual recording to clearly demonstrate:
  - a director's interaction with other members of the group
  - the effects created by the direction
  - how costumes fit and move
  - sound effects
  - lighting effects
  - set design
  - size, shape and operation of puppets.

## Appendix B – Alternative evidence for Component 3 (text-based)

Evidence must include either a complete and unedited audio-visual recording of the text-based performance and/or presentation of each discrete aspect/each student's individual contribution.

Alternative evidence for **performers** must include the following. No other forms of alternative evidence will be accepted.

- Audio-visual recording of acting performance without need for fully designed set/lighting/costumes.

Alternative evidence for **directors** and **designers** must include one or more of the following, as appropriate. No other forms of alternative evidence will be accepted.

- Prototype of product – to clearly demonstrate key design features that would be realised in the final product.
- Original photography – to clearly demonstrate students' own realised designs
- Drawings or annotated sketches of designs – to clearly demonstrate the key features of the design eg size, shape, fit, effect etc.
- Annotated scripts – to clearly demonstrate cues and effects throughout the performance.
- Video or written account – a detailed explanation of the effects students would have wished to create and the theatrical skills/methods they would have employed in order to do so in the final live performance.
- Physical demonstrations – an audio-visual recording to clearly demonstrate:
  - a director's interaction with other members of the group
  - the effects created by the direction
  - how costumes fit and move
  - sound effects
  - lighting effects
  - set design
  - size, shape and operation of puppets.

## Appendix C – Guidance on devising monologues

Below we have reproduced the guidance on devising from sections 3.2.1, 3.2.2 and 4.2 of the specification. We have indicated (in red) where the guidance has been adapted to allow for monologue submissions.

### 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 (section 3.1.1 of the specification).

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 (for groups of 2-6)
- 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 (section 3.5 of the specification).

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 (section 4.2 of the specification) 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 (section 3.1.1 of the specification).

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 **monologue**, **duologue** or group piece.

See the devised performance (section 4.2 of the specification) for details.

## 4.2 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, **monologue**, **duologue** or group performance.

The working notebook is marked out of 40.

Each student's contribution to the final devised performance is marked out of 15, whether that contribution is as a collaborator in a duologue/ group or as sole creator/performer in a monologue. This mark is then scaled up by the teacher, using the conversion grid in Appendix D.

### 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, section 3.5 of the specification).

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
- 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 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>one</b> and six 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*
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 one performer
Puppet designer	Must create <b>one</b> puppet design
Director	Must direct the devised piece

\*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.

Each **individual**/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 (for groups of 2-6 only) 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.

## Appendix D – Conversion grid for marking the Devised performance (Component 2)

Once the teacher arrives at a mark out of 15 for the Devised performance they should use the grid below to convert that mark into a mark out of 20 that is then recorded on the Candidate Record Form.

Teacher mark out of 15	Converted mark out of 20
0	0
1	1
2	3
3	4
4	5
5	7
6	8
7	9
8	11
9	12
10	13
11	15
12	16
13	17
14	19
15	20

## Appendix E – Frequently asked questions

### **With the changes that have been made to the NEA, does that mean that the overall weighting of each component has changed?**

We want to reassure you that we're not changing the weightings for coursework (60% of the course). The raw mark for the Devised performance in component 2 will now be 15 marks which will then be scaled up to a mark out of 20 by the teacher, using the conversion table that can be found in Appendix D of this document. This will ensure that the normal component weightings are maintained and no student will be disadvantaged by this change.

### **Why have you removed the 5 marks for 'Consonance of devised piece with dramatic intentions and methods of the chosen practitioner' from the Devised performance mark scheme?**

We made this amendment to the assessment of the devised performance so that any students who follow the revised regulations (monologue and/or reduced timings) aren't disadvantaged – this is because with the current restrictions, it may be more challenging for them to apply some practitioner's methods to their devised work appropriately. This includes any students who did the work while schools were closed, as well as any students who are doing the work now.

### **Does the change in the component 2 mark scheme mean that students do not need to apply the methodologies of a practitioner?**

All students are still expected to explore practitioner techniques in their component 2 work. The research into practitioner techniques must still be fully shown in detail in the working notebook. However, as the minimum time limits has been reduced for the Devised performance, we have removed the practitioner marks (5 marks) from the Devised performance mark scheme as it may not be possible for all students to fully apply all the techniques they would have been able to within a longer performance. We still expect students to apply practitioner methods as much as possible in the Devised performance and students are able to explain what techniques they would have included in their performance in the second section of the working notebook, where it was not possible to show this fully in the Devised performance.

### **Could you clarify exactly what is expected from students and from teachers for the working notebook in 2022?**

The only variation to the contents of the working notebook will occur where students are devising a monologue, as 'sole creator and performer', and are therefore unable to discuss their collaborative decision-making in Section 2 of the working notebook: 'Development and refinement'. They will not be penalised for this omission.

### **For the working notebook in component 2, if students devise a monologue, is the word count different since they can't refer to collaboration?**

The criteria for assessing the working notebook are unchanged, as are the required contents of Sections 1 and 2 of the working notebook.

### **What alterations do I need to make to the CRF?**

Updated CRFs will be available on the AQA website soon to reflect the changes for 2022. However, if you have already used the existing CRFs you can amend the marks on these to reflect the changes to the marking of the Devised performance. To do this simply remove the mark and comments you have given for 'Consonance of devised piece...' on page 5 of the CRF and use the conversion table that can be found in Appendix D of this guidance document to convert the mark out of 15 into a mark out of 20. Record this converted mark at the bottom of page 1 of the CRF

(‘Devised performance – mark awarded’) and also towards the bottom of page 5 maximum 20’).

### **What are the time limits for performances submitted in 2022?**

Please see the [changes for 2022](#) webpage for details of the revised minimum time limits for 2022.

If the upper limit is exceeded, the performances tend to be self-penalising as overlong performances affect the students' success in realising individual artistic intentions.

### **Can students devise a monologue this year?**

Students can devise a monologue for the 2022 series. They are required to perform their devised piece, which should last a minimum of one and a half minutes and be no longer than five minutes. Any student may opt to devise a monologue for 2022 only. This has been primarily introduced to provide an option for students who are unable to work with a group due to Covid-19 issues (such as self-isolation). However, students who are unable to work with a group could also choose to work with a non-examinee if circumstances allow and they do not wish to work on a monologue.

Please note, monologues can only be submitted in 2022. As things stand, monologues will not be acceptable for Component 2 in 2023 and beyond. Current Year 12 students must meet the requirements for a ‘normal’ year, as outlined in the specification.

**For component 2 my students’ monologues will not match their working notebooks. They created full pieces last year - the final performance wasn’t filmed, but they did get the notebook done. Therefore, when we alter the performances to make them Covid-safe they will no longer match the working notebooks.**

We will accept this and we won’t ask centres to re-do work in the current climate. Students will need to include a short paragraph at the end of the working notebook explaining the reasons for the differences and how/why they changed and altered their practical work.

### **What happens if, due to Covid-19, students are unable to reference live performances they have seen in their Working notebook?**

Section A of the Working notebook requires students to reference live theatre performances that have influenced them. However, we understand many students have not been able to access these in the last year. Both live-streamed and digital performances are permitted and, as is the case with the written paper, the five year ‘rule’ has gone. These must be actual theatre performances and not made for film/television productions.

### **Will students be penalised if they do 1 or 2 extracts rather than 3 for component 3, making theatre?**

Students are able to explore 1, 2 or 3 extracts for component 3, but we will mark all work that is submitted so no work that has been undertaken in Year 12 will be wasted or not considered for assessment.

### **For the reflective report in component 3, is there any change to the word count if a student is writing about 1 or 2 extracts?**

No change has been made to the suggested length of the reflective report, as published in the specification.

There is no suggested minimum length.

There is no suggested word count for the discussion of each extract workshopped by the student(s).

The suggested length of the report is between 2,000 and 2,500 words.

The absolute maximum word allowance is 3,000 words and any evidence that exceeds 3,000 will not count towards the mark for the reflective report.

There is no penalty for submitting a reflective report that is shorter than the 'suggested length' of 2,000 to 2,500. Because there is no minimum requirement in the specification, only a total suggested length, our examiners will be aware that some students who explore 1 or 2 extracts may have shorter work than the 2,000-2,500 suggestion and they will not be penalised.

### **What options do I have if a student is absent in the lead up to an assessed performance?**

If a student is absent during the devising/rehearsal period, you could rearrange the assessed performance for when they return. As in previous years, it's up to you when you do the assessed performance.

If a student in a group is absent for a long time, the other students could rework their piece. If it was originally a group of two, the remaining student could opt to create a monologue if they choose – or to work with a non-examinee.

Students can write a short paragraph at the end of their Working notebooks, explaining the differences between what is seen on film and what is in the Working notebook and how/why they have changed their practical work.

Another option is for the students to offer alternative evidence, as long as this includes audio-visual recording of some acting performance. This could include recorded rehearsals or physical demonstrations of key aspects. There is more guidance on this on [our website](#).

Design students may find themselves in a situation where, due to absence, no assessed performance can be filmed. In this case, they should include one or more of the following as alternative evidence:

- prototype of product
- original and non-original photography to demonstrate either their own realised designs or effects that they would want to emulate from live theatre productions
- drawings or annotated sketches of designs
- annotates scripts to demonstrate cues and effects throughout the performance
- video or written account – detailed explanation of the effects students would have wished to create and the theatrical skills/methods they would have employed in order to do so in the final live performance
- physical demonstrations, eg how costumes fit and move, sound effects, lighting effects, set design, size, shape and operation of puppets, director interacting with other members of the group, effects created by the direction.

### **At my school, students still have to wear masks. Will this have an impact on assessed performances?**

Usually, examiners and moderators will be able to carry out their work without needing alternative evidence. They generally have no problems marking performances where students are wearing masks. However, if you're still concerned about the potential impact on your students, we suggest:

- you ask your senior leadership team if they can make an exception to the school rule given the importance of the C2/C3 assessment (providing students return a negative lateral flow test before the performance)
- visitors may be better as you can see students' faces and hear what they're saying more clearly.

If you're still concerned that mask-wearing has meant the recording does not fully support the quality of your student(s)' performance, you can submit alternative evidence. In these cases:

- The alternative evidence would be supplemental evidence. Submit the full masked performance along with just the key moments from the performance that you cannot clearly hear or see. This supplemental evidence can be **either**:
  - a written document of the inaudible dialogue
  - or**
  - rehearsal footage (or similar) of the affected student(s) performing the key section(s) unmasked.
- You only need alternative evidence if the final recording does not fully reflect the quality of the student(s)' performance (C3) or fully support the teacher mark awarded (C2). Facial expressions/dialogue may be obscured/inaudible in masked performances, but there might still be enough evidence to support the quality of the work. In these cases, you don't need to submit alternative evidence.

### **Do we still have to apply the '5-year rule' in 2022?**

We've permanently removed the '5-year rule' for the use of digital or streamed productions in the written exam for our drama qualifications. The change will take place with immediate effect and will mean that for exams from 2022 onwards, students will be able to refer to any digital or streamed production in their response to the live theatre production section of the written paper.

### **Are any of these changes being applied to the Y12 cohort.**

Apart from the removal of the 5-year rule all changes apply to students entering in 2022 only.