



# Live Theatre Scheme of Work for GCSE Edexcel Drama

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# TEACHER'S INTRODUCTION

This scheme of work aims to guide the teaching of Component 3: Section B: Live Theatre Evaluation. Eight detailed lesson plans take you through every step of preparing pupils to view the performance, helping students analyse the performance and assimilate and consolidate their knowledge, and finally preparing students specifically for the exam. Each lesson is carefully marked with the A04 criteria content that is covered during the lesson and is structured into a warm-up (first four lessons), starter, main tasks, plenary and homework.

## Remember!

Always check the exam board website for new information, including changes to the specification and sample assessment material.

The student booklet, which can be photocopied and given out to students in full at the start of the scheme, contains 42 worksheets and resources, including mark schemes in student-friendly language and two practice papers (section B, the live theatre section only). This booklet will offer an excellent resource for pupils to collate their work and revise the material in the lead-up to the examination.

The resource also includes a sample trip letter to parents, a warm-up sheet for the first four lessons and an overview of each lesson.

Please note that although this is an eight-lesson scheme of work, you will need at least one extra lesson (if not two) for the pupils to write their notes under your observation. Guidance on how to assist your pupils in writing their 500-word notes is included and clearly marked within the scheme to let you know when these notes should be completed.

Before you start the scheme, please provide pupils with the play text of the play they are about to see. You will find that pupils who have a chance to read the play that they are going to review have a much stronger grasp on plot, characters and themes than those who have not read the play.

March 2018

## Free Updates!

Register your email address to receive any future free updates\* made to this resource or other Drama resources your school has purchased, and details of any promotions for your subject.

\* resulting from minor specification changes, suggestions from teachers and peer reviews, or occasional errors reported by customers

Go to [zzed.uk/freeupdates](http://zzed.uk/freeupdates)

# SCHEME OF WORK OVERVIEW

LESSON NUMBER	AREA OF FOCUS	LEARNING OBJECTIVE	RESOURCES NEEDED	
1	Preparing students for viewing the performance	You will learn how to identify the themes, and to start analysing the characters and how they play in the play.	Pupil booklet containing: 1. Resource 1.1 2. Resource 1.2 3. Resource 1.3 4. Resource 1.4  Also: 5. Warm-up sheet 0.2	<i>COULD</i> advance have some clear and focusing on  <i>SHOULD</i> be able about plot and  <i>MUST</i> be able to about the plot
2	Preparing students for viewing the performance	You will learn how to research the context of the play you are to watch and learn how this may affect choices made by the director and the designers.	Computers/laptops for research  Pupil booklet containing: 1. Resource 2.1 2. Resource 2.2  Also: 3. Warm-up sheet 0.2  Pupils will need the play texts for their homework.	<i>COULD</i> have been educates the audience  <i>SHOULD</i> have some understanding  <i>MUST</i> have a clear
3	Preparing students for viewing the performance	You will learn what to look for and note when watching the live theatre performance.  You will learn how to think not just of the	Computers/laptops for research  Pupil booklet containing: 1. Resource 3.1 2. Resource 3.9 3. Resource 3.10 4. Resource 3.11 5. Resource 3.12 6. Resource 3.13 7. Resource 3.14 8. Resource 3.15  Additional resources: 9. Warm-up sheet 0.2	<i>COULD</i> have come knowledge of the  <i>SHOULD</i> be know make notes on  <i>MUST</i> have an notes pro forma

\* Feel free to adjust these to suit your school's levelling system. These are in 'pupil-based' language rather than 'exam board-style language' to make

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LESSON NUMBER	AREA OF FOCUS	LEARNING OBJECTIVE	RESOURCES NEEDED	
4	Preparing students for viewing the performance	You will learn how to practise your note-taking and how to evaluate the quality of your observations and notes.  You will learn how to analyse and evaluate your observations.	Computers/laptops for research.  Pupil booklet containing: 1. Resource 0.1 2. Resource 0.2  Additional resources: 3. Warm-up sheet 0.2	<i>COULD</i> be able to have learnt from the director we  <i>SHOULD</i> be able to have seen.  <i>MUST</i> have attended
5	Helping students analyse performance and assimilate and consolidate their knowledge	You will learn how to understand, analyse and evaluate the live theatre you experienced.	1. Post-it notes  Pupil booklet containing: 2. Resource 5.1 3. Resource 5.2 4. Resource 5.3 5. Resource 5.4 6. Resource 5.5 7. Resource 5.6	<i>COULD</i> fully understand intentions and evaluated the design  <i>SHOULD</i> understand intentions and the design elements  <i>MUST</i> mostly understand his intentions and evaluated the design
6	Helping students analyse the performance and assimilate and consolidate their knowledge	You will learn how to understand, analyse and evaluate the live theatre you experienced.  You will learn how to compare and consolidate your notes	Computers/laptops for research.  Pupil booklet containing: 1. Resource 6.1 2. Resource 6.2 multiple copies for 3. Resource 6.3	<i>COULD</i> fully understand reactions to the analysed and evaluated within the play  <i>SHOULD</i> understand to the performance evaluated the reactions  <i>MUST</i> mostly understand reactions to the analysed and evaluated within the play

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LESSON NUMBER	AREA OF FOCUS	LEARNING OBJECTIVE	RESOURCES NEEDED	
Non-teacher-led lesson/s	Students write notes	You will learn how to rewrite your notes in the correct format.	Student booklet with all resources within it (pupils will need the resources to help rewrite their notes) Computers/laptops (notes can be handwritten or typed, but there must not be Internet access). Appendix 2 (from Edexcel syllabus)	<i>COULD</i> have resources ready if these are ready again until the end of the lesson. <i>SHOULD</i> have copies made some changes. <i>MUST</i> have written theatre experience.
7	Preparing students specifically for the exam	You will learn about the difference between analysis and evaluation and how to apply this to part b of a practice paper.	1. <b>Resource 7.1</b> 2. <b>Resource 7.2</b> 3. <b>Resource 7.3</b> 4. <b>Resource 7.4</b>  (7.1 and 7.2 can be attached to the student booklet after the lesson)	<i>COULD</i> clearly explain analysis and evaluation and practice paper. <i>SHOULD</i> understand evaluation and practice paper. <i>MUST</i> understand evaluation.
8	Preparing students specifically for the exam	You will learn how to use the marking criteria to refine your work.	1. <b>Resource 7.3</b> x 2 (marked and the unmarked photocopy) 2. <b>Resource 7.4</b> (should have been completed for homework) 3. <b>Resource 8.1</b> 4. <b>Resource 8.2</b> 5. <b>Resource 8.3</b> 6. <b>Resource 8.4</b> 7. <b>Resource 8.5</b> 8. <b>Resource 8.6</b> 9. <b>Resource 8.7</b>  (all can be attached to the student booklet for revision purposes apart from 8.5, which should be taken in for marking)	<i>COULD</i> have analysed marking criteria and be able to apply to a specific marking criteria to shape their work. <i>SHOULD</i> have analysed marking criteria and be able to apply to correct level. <i>MUST</i> have some understanding of marking criteria and be able to see how to improve their work.

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# LESSON PLANS

## PRIOR TO LESSON 1

Before you start the scheme, please provide pupils with the play text of the play they are going to review. Pupils who have a chance to read the play that they are going to review have a much better understanding of the play and its themes than those who have not read the play.

**Resource 0.1** is a sample letter to parents asking for consent to take their son/daughter on a live theatre trip. It is essential that pupils attend this trip. Edexcel stresses that ALL pupils MUST see a live performance (through a live broadcast or through performance). It does note that if there are 'extreme extenuating circumstances' Edexcel will allow pupils to see a live theatre broadcast.

## LESSON 1

**Learning Objective:** You will learn how to identify the themes, and to start analysing the play you are to evaluate.

**Working towards AO4:** 'Confident, balanced and thorough evaluation based on effective analysis and considered personal conclusions that are fully justified, demonstrating comprehensive understanding.'

**Working towards AO4:** 'Demonstrates a comprehensive level of engagement with the text, and to the specifics of the question.'

Welcome the pupils into your classroom. They should be excited to start their new project.

WARM-UP	Corners: See <b>Warm-up Sheet 0.2</b>
	Explain that today you will be preparing the pupils for their visit to the theatre. In the next lessons, they will learn what to look for when viewing the performance and practice what they have learnt by watching theatre clips. Go through the levels and learning objectives.
STARTER	Explain that you have given the pupils four of the main themes of the play they are going to watch. Their job now is to work as a team to cover other important themes.
	On the board, write the title THEMES, and ensure that you have four Post-it notes on the board with the four themes you have already given the pupils from the warm-up.
	Give each pupil a Post-it note; they need to each write one additional theme on their Post-it note and come and stick it on the board.
	Ask for a volunteer to come and take away any duplicates.
	Ask the class if there are any themes that they feel have been missed. Ask volunteers to add these to the board.
	Ask for a volunteer to come to the board and arrange the themes in order of importance. Give them one minute to do this, using a stopwatch (this is a quick-fire exercise).
	Ask the class whether they agree with the order.
MAIN ACTIVITY 1	Give out the <b>Student Booklet</b> . Ask pupils to turn to the first page of their booklet. Using their own notes, pupils (on how important each theme is to the plot), fill out the <b>Theme Grid</b> .
	Split the class into groups and give each group a different key scene (A SCENE THAT IS IMPORTANT TO THE PLOT OF THE PLAY) from the play you are exploring. Ask each group to read through their scene and to discuss what the most important message or plot point is.
	Explain to pupils that they now have 15 minutes to explore that scene and then to share it with the rest of the class. Ask the pupils to consider the following things: characterisation, space, proxemics, levels and how to clearly portray the message.

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<p>MAIN ACTIVITY 2</p>	<p>Ask the pupils to come and sit in the 'audience' area to share key scene work. After watching each scene, they need to fill in the second page of their booklet. This resource helps the pupils map out each of the key scenes. You may want more than one of these sheets in the pupil booklet, depending on how many key scenes there are in this activity.</p>
<p>HOMEWORK</p>	<p>Explain the homework task to the pupils. Ask them to concentrate on the central character to fill out <b>resource 1.4 (role-on-the-wall)</b> for this character. You may want to print this on A4 in the booklet, or you might want to increase the size of this to A3 so the pupils can write. For this, the pupils need to do the following:</p> <ol style="list-style-type: none"> <li>1. Write the character's name in the head.</li> <li>2. Write all the things they know about the character in the inside of the body.</li> <li>3. Write all the questions they have about the character outside the outline of the character.</li> </ol>
<p>PLENARY</p>	<p>Ask pupils to fill in the third sheet in their booklet (<b>resource 1.3</b>), fill in the spaces with a brief plot of the scenes they have seen today (depending on the play they are watching). You may want to include two or more of these worksheets in the pupil booklet). The final plenary needs to be done as the pupils are leaving the room. Ask them to line up as they leave the room you need to ask them one of the following:</p> <ol style="list-style-type: none"> <li>1. To name one theme from the play.</li> <li>2. To name one character from the play.</li> <li>3. To tell you a particular characteristic about a certain character.</li> </ol>

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## LESSON 2

**Learning Objective:** You will learn how to research the context of the play you are to affect choices made by the director and the designers.

**Working towards A04:** 'Confident, balanced and thorough evaluation based on effective considered personal conclusions that are fully justified, demonstrating comprehensive'

Welcome the pupils into your classroom. They should be excited to continue their new

WARM-UP	Quote race: see <b>Warm-up Sheet 0.2</b>
STARTER	<p>Explain that today you will be continuing to prepare the pupils for their visit to Today's focus will be on the historical/cultural context of the play that they are</p> <p><b>QUIZ:</b> Put pupils into teams and give each team a different percussion instrument. The teacher wants to answer the questions they need to hit their instrument (as if it's a buzzer).</p> <p><b>Questions:</b></p> <ol style="list-style-type: none"> <li>1. What is the play set?</li> <li>2. When is the play set?</li> <li>3. When was the play written?</li> <li>4. Who is the playwright?</li> </ol> <p>If they don't know the answer to any of these questions, you could give them a laptop / a text / a laptop to research.</p>
MAIN ACTIVITY	<p>Ask the pupils: What does the word 'context' mean? Ask them to copy down the definition at the top of <b>resource 2.1</b> (in their booklet):</p> <p><b>CONTEXT:</b> The historical, social and cultural background of both when/where the play is set and when/where the play is set.</p> <p>Keeping pupils in their groups, ask them to research and fill in <b>resource 2.1</b>. They will need to do the research, each taking a section and feeding back to the teacher. They need to individually fill in their sheets (explain to them that this booklet will be used which to revise for their exam).</p> <p>Feedback: As a group, check and compare answers – make sure everyone is happy to have researched.</p>
MAIN ACTIVITY 2	<p>Ask pupils to create a two-minute TIE (Theatre In Education) piece that has the audience on the context of your play. Explain that they might want to use a performance that helps them cover a lot of facts quickly. Explain to them that this exercise is to help them remember the facts and that you will film the piece as another resource for revision for the written exam.</p> <p>Share and film the pieces with the pupils. As the pupils are watching each other work as an active audience, they should be using <b>resource 2.2</b> (in their booklets).</p>
PLENARY	<p>Get the pupils to sit in a circle. Go around the circle and get them to name one thing they have learned about the context of the play you are studying. Once you have gone around the group, give out Post-it notes and ask them to all write their fact down. Create a board asking the pupils to stick their Post-it note to the board. Explain to the pupils that the board will be developed and built on as they progress towards their exam.</p>
HOMEWORK	<p>Ask pupils to reread the play and finish filling in <b>resource 1.3</b> (they started this in the lesson). This will ensure that they are now confident with the whole plot and are structured in terms of acts and scenes.</p>

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## LESSON 3

**Learning Objective 1:** You will learn what to look for and note when watching the live

**Learning Objective 2:** You will learn how to make notes using short clips.

**Working towards AO4:** 'Confident use of technical and subject-specific language.'

**Working towards AO4:** 'Demonstrates a comprehensive level of engagement with the

**Working towards AO4:** 'Confident, balanced and thorough evaluation based on effective  
considered personal conclusions that are fully justified, demonstrating comprehensive

Welcome the pupils into your classroom. As they enter, ask them to open their books to  
1.3 and show you the plot outline that they should have completed for prep.

WARM-UP	Character walks: see <b>Worksheet 0.2</b>
STARTER	<p>Play <b>30</b> minute: Split class into mixed-ability groups with 4–6 pupils in each. Tell the group that they have five minutes to prepare a 60-second piece that tells the story of the play you are studying. Encourage them to use narrators, multi-roles and any other conventions that they feel will help them tell the story in such a short time.</p> <p>Share from each group, being really strict about the one-minute time limit. After each group performs, evaluate their work using the following questions:</p> <ol style="list-style-type: none"> <li>1. What conventions did they use to help them tell the story?</li> <li>2. What actors used characterisation to help show you which role they were playing?</li> <li>3. Were there any major aspects of the plot you felt went unmentioned?</li> </ol>
MAIN ACTIVITY 1	<p>Explain that today, you will be giving out a pro forma (<b>resource 3.1</b>, in the book) that this resource goes over three pages) that the pupils can fill in when they watch a play. Go through this pro forma and explain to pupils that there are multiple columns on the pro forma so that they can practise taking notes using clips that you will be showing them.</p> <p>Explain that now you have gone through the pro forma, they will see there are several sheets of paper on tables around the room. Each of these sheets has a different production/performance element as a title. The pupils' job is to write one thing each on each sheet of vocabulary (just the term, not the definition) that will be intrinsic to analysing these elements. These sheets are <b>resources 3.2: LIGHTING; 3.3: SOUND; 3.4: MAKE-UP/MASKS; 3.6: SET; 3.7: ACTING/CHARACTERISATION; 3.8: DRAMA</b> (I suggest you increase the size of these to A3 if you have a large class). Explain that they must not repeat any terms that another classmate has written before them. This is also a good opportunity for the designers in the class to share their knowledge.</p> <p>Turn to <b>30</b> the <b>30</b> vocabulary pages: <b>resources 3.9, 3.10, 3.11, 3.12, 3.13, 3.14 and 3.15</b>. Each page is headed and labelled with the production/performance element as a title. You will see that on these sheets, in the terms, there are about half of the spaces filled with terms that they need to go through each of the sheets 3.2–3.8 (that they have just written). They need to go through each of the sheets 3.2–3.8 (that they have just written) and write down what terms that they knew that haven't been included on these vocabulary pages. They need to decide which of these terms are most important and write these terms in the spaces provided.</p> <p>Give the pupils 10 minutes only to research and fill in the definitions for the terms on the vocabulary pages (<b>resources 3.9–3.15</b>). Explain that they will finish this for the next lesson.</p>

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MAIN ACTIVITY 2	<p>Show pupils a short clip of your choice; this could be of a different production or a different play. I recommend subscribing to Digital Theatre Plus or National Theatre on Demand. Ask pupils to use the first of their pro formas in their booklet (<b>resources</b>) and to practise using this format. Try to keep to a 10-minute clip to start with. Some may find note-taking difficult at first, but reassure them that they will have more time to practise next lesson. I recommend just getting pupils to write key words on the first page to practise.</p>
PLENARY	<p>Ask pupils to stand in a space. Explain that when you shout a certain element (for example, LIGHTING), pupils are to go around (walking around individually and then in small groups) and share one observation that they made about the lighting. Then listen to their classmates' observations. If they have the same observation, they should join together and join forces going around the room. After two minutes spent on one element of your choice, stop the pupils and see how many have grouped together for the observation of a certain group? Do this twice with elements you feel they need to practise.</p>
PLENARY	<p>Ask pupils to spend 30 minutes (or the recommended time that your school allows) on their vocabulary sheets.</p>

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## LESSON 4

**Learning Objective:** You will learn how to practise your note-taking and how to evaluate observations and notes.

You will learn how to analyse and evaluate your observations.

**Working towards AO4:** 'Examples used are well developed and fully support evaluation.'

**Working towards AO4:** 'Response is assured and detailed.'

**Working towards AO4:** 'Confident use of technical and subject-specific language.'

**Working towards AO4:** 'Confident, balanced and thorough evaluation based on effectively considered personal conclusions that are fully justified, demonstrating comprehensive understanding.'

Welcome the pupils into your classroom. As they enter, ask them to open their book to their vocabulary sheets and show you their progress on their work there that they should be on for their next work.

WARM-UP	Two truths and a lie – in character: See <b>Warm-up Sheet 0.2</b>
STARTER	<p>Give pupils a small whiteboard, a whiteboard pen and a whiteboard eraser (if you don't have these, you could do this exercise on scrap paper). Call out the following design ideas and ask the pupils to write what the designer could be trying to communicate with each idea. Between each design idea, share a few of the strong/creative answers to model how to interpret symbolic design choices. After each idea, they need to wipe their whiteboard. You don't need to relate this to a particular play, it is just to get them thinking about interpreting design ideas. They need to be imaginative.</p> <ol style="list-style-type: none"> <li>1. An intense wash of red light across the stage.</li> <li>2. A moment where one character's level is very high on the stage and another is very low.</li> <li>3. Someone wearing a white dress.</li> <li>4. A character sitting on a swing, high above the stage.</li> <li>5. A scene that is underpinned by the sound of a heartbeat throughout.</li> <li>6. A character who has one side of their face with a glamorous make-up look and the other side of their face to look like a skull.</li> <li>7. A scene that cross-cuts between an elderly couple and a young couple.</li> </ol>
MAIN ACTIVITY 1	<p>Talk to the pupils about note-taking. Encourage them to write key words during a performance. Explain to them that if they are writing down full sentences, then they will struggle to remember something. Explain that in the interval and after the performance, they can elaborate on their key words and note more of the details around each key point.</p> <p>Explain that today the pupils will be watching a longer clip (again, of your choice) from Digital Theatre Plus or National Theatre On Demand for a wider range of resources. Ensure you have three versions of <b>resource 3.1</b> available to the pupils: one for the booklets, as they will need to use the second copy of it here. Try to watch a full performance. This extended work will give them a chance to note as they go.</p>

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<p>MAIN ACTIVITY 2</p>	<p>Arrange the pupils into groups of four. These should be mixed-ability. Explain have time, in their new groups, to discuss what they have seen and to add to Structure this discussion by giving pupils one minute to talk about each of the</p> <ol style="list-style-type: none"> <li>1. Lighting</li> <li>2. Sound</li> <li>3. Make-up/mask (if applicable)</li> <li>4. Costume</li> <li>5. Set</li> <li>6. Acting/characterisation</li> <li>7. Dramatic devices</li> </ol>
<p>PLENARY</p>	<p>Give each group a mini whiteboard, pen and eraser. Ask them to write on the feel the director's main intention was</p> <p>Ask each group to write down one design decision that they believe helped their chosen effect.</p> <p>Ask each group to write down one acting-based decision that they believe helped create their chosen effect.</p> <p>Ask each group to write down what they feel was the weakest design aspect they saw. Ask each group to explain why.</p>
<p>HOMEWORK</p>	<p>Remind pupils that for their homework they are going to the theatre, and must something to lean on, their booklet, and multiple pens. They will need to ensure final copy of <b>resource 3.1</b> is complete as well as the additional information sheet ready for next lesson. Go through the travel arrangements and the details of tell them just how important it is for them to attend this trip as they will be writing exam. Recommend that they buy a programme, stressing that this will include information and the names of the actors/designers, etc.</p>

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## LESSON 5

**Learning Objective:** You will learn how to understand, analyse and evaluate the live

**Working towards AO4:** 'Confident, balanced and thorough evaluation based on effectively considered personal conclusions that are fully justified, demonstrating comprehensive understanding.'

**Working towards AO4:** 'Response is assured and detailed.'

**Working towards AO4:** 'Examples used are well developed and fully support evaluation'

**Working towards AO4:** 'Demonstrates a comprehensive level of engagement with the relation to the specifics of the question.'

**Working towards AO4:** 'Confident use of technical and subject-specific language.'

Welcome the pupils into your classroom. As they enter, ask them to open their book to their vocabulary sheets and show you their progress on their work there that they should have done on for their homework.

STARTER	Director's intentions: Give each pupil three Post-it notes and ask them to indicate what they believe the three main intentions of the director were in the live theatre production (one intention to one Post-it note).
	Ask pupils to come and place these on the board.
	Explain to the class that you are going to play a game of Snap. Split the class into two teams and give each team a character name from the play they saw. What they need to do is to find two Post-it notes that state the same intention (obviously the intentions can differ). Every time they find a 'SNAP' you need to check whether they are correct. If they are, give one of the matching Post-it notes to the group. The winning group is the one with the most Post-it notes at the end. Both teams are searching simultaneously. The game should be fast-paced and competitive!
	If you have got down to two or three intentions, continue on to the main activity. Ask pupils to narrow down the importance of these and try to focus on three intentions for the rest of the lesson.
MAIN ACTIVITY 1	Give out <b>resource 5.1</b> : (ways the director achieved his intentions) and ask them to choose, from the different director's intentions they had previously suggested and discussed, the intention that they feel was most prevalent/apparent to them, and to circle in the centre of the diagram. Explain to the pupils that they now need to discuss with their group the outside stating how they feel the director fulfilled that intention.
	Split the class into three, with pupils sharing intention one in one group, intention two in a second group, and intention three in a third group. Ask the groups to discuss and decide how the director achieved each intention.
	As a group ask them to decide on the three main / most important things that the director achieved to achieve this intention.
	Ask each group to feed back to the whole class, starting with their chosen intention and then listing three main ways that the director achieved this intention. Allow other pupils to

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<p>MAIN ACTIVITY 2</p>	<p>Set up a carousel. To do this, you could split pupils into five groups, and with each pupil a number; for example, 1–4. Every time you change the focus of the pupils who have numbered '1' go to the table to their left, pupils numbered '4' to their right. This keeps the groups continually moving and ensures that all pupils have a range of opinions and thoughts. Give each group a table to work at. Explain to them they are going to create detailed notes which examine the play they have seen by identifying, analysing and evaluating the use of lighting, sound, set, costume and make-up/masks using the following resources:</p> <p><b>Resource 5.2: LIGHTING</b>  <b>Resource 5.3: SOUND</b>  <b>Resource 5.4: SET</b>  <b>Resource 5.5: COSTUME</b>  <b>Resource 5.6: MAKE-UP/MASKS</b></p> <p>You may choose to focus on each of these production elements; for example, you could have a very minimal use of make-up and no masks used in the production.</p>
<p>PLENARY</p>	<p>Give out Post-it notes and ask pupils to write down the most important thing they have learnt/noted this lesson. As a class, organise these and put them into the folders for lighting, sound, set, costume, make-up/masks or director's intentions. Ask pupils to add their own notes anything that they feel they may have missed.</p>
<p>HOMEWORK</p>	<p>Ask pupils to spend time finishing resources 5.2–5.6. Explain that they will need to complete this for the next lesson.</p>

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## LESSON 6

**Learning Objective:** You will learn how to compare, consolidate and rewrite your notes.

**Working towards AO4:** 'Confident, balanced and thorough evaluation based on effective analysis of relevant evidence, including considered personal conclusions that are fully justified, demonstrating comprehensive understanding.'

**Working towards AO4:** 'Response is assured and detailed.'

**Working towards AO4:** 'Examples used are well developed and fully support evaluation.'

**Working towards AO4:** 'Demonstrates a comprehensive level of engagement with the question, including a clear relation to the specifics of the question.'

**Working towards AO4:** 'Confident use of technical and subject-specific language.'

Welcome pupils back to class and ensure they have read in **resources 5.2–5.6**.

STARTER	On the board, write four performance styles, one of which needs to be the style of the theatre performance that the pupils attended was in. Examples of styles include Stylised, Physical, Brecht and Theatre of the Absurd.
	Give out mini whiteboards and pens, and ask the pupils to individually work out which performance was in and write it on their individual mini boards. Asking them to answer at the same time, pick out pupils who got the right answer and ask them if they think it is in that style.
	Give out <b>resource 6.1</b> . Explain to pupils that now they know what style of performance they need to outline the features of this style. Ensure they have computers available to use.
	Ask pupils to share their findings; did anyone get different answers? Use your own judgement to ensure that they are identifying correct features (if it is a style you are unfamiliar with, you might find it useful to do your own <b>resource 6.1</b> before the lesson).
MAIN ACTIVITY 1	Explain that today the pupils will be focused on the acting and the characteristics of the performers. Give out <b>resource 6.2</b> and go through it with the pupils. Ensure they understand all the terminology used and what they should be writing in each section.
	Focusing on four performers (or as many as you deem essential), the pupils will write about <b>resource 6.2</b> for each central character (or character that it will be important to write about in the exam).
MAIN ACTIVITY 2	Give out <b>resource 6.3</b> and ask pupils to fill in the first row, which asks about the play.
	Explain to the pupils that they have 10 minutes to interview six classmates and write up <b>resource 6.3</b> . Explain to them that they will need these responses to write an exam. Explain that the more detail the higher the mark they can obtain for the examination.
PLENARY	Ask pupils to take a highlighter and to go through the resources from this lesson, highlighting what they believe to be the most important points from each. Explain to pupils that the reason they are doing this is that this will help them to prepare 500-word notes next lesson. Explain that they won't be able to use the Internet with each other, so they must be prepared for this.
HOMEWORK	Ask pupils to spend some time on <b>resources 6.1, 6.2</b> (of which there should be one for each character that is being analysed) and <b>6.3</b> . Explain to the pupils that these are essential as next lesson they will be writing their notes.

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## LESSON/S SPENT WRITING – NOT TEACHER-LE

Things to go through before pupils start writing:

- Notes are allowed to be a maximum of 500 words.
- Must include title of play, venue and date seen.
- Must only discuss one performance.
- Should make reference to: performers, costume, set, lighting and sound, the director, performance style, impact on audience (including the impact on the individual performers), use of theatre space, how ideas were communicated.
- Diagrams, sketches and drawings may be included in the notes.
- Notes may be handwritten or typed.
- Pupils are not allowed access to the Internet as they prepare their notes.
- Pupils are allowed to use their booklet of notes to help them prepare their notes.
- Notes must be written on appendices available in the Edexcel Syllabus: [zed.uk](http://www.edexcel.org.uk)
- Teachers must be present when pupils prepare notes.
- You must take in the notes when these are completed.

## LESSON 7

**Learning Objective:** You will learn about the difference between analysis and evaluation as part b of a practice paper.

**Working towards AO4:** 'Confident, balanced and thorough evaluation based on effective analysis, considered personal conclusions that are fully justified, demonstrating comprehensive understanding.'

**Working towards AO4:** 'Response is assured and detailed.'

**Working towards AO4:** 'Examples used are well developed and fully support evaluation.'

**Working towards AO4:** 'Demonstrates a comprehensive level of engagement with the question in relation to the specifics of the question.'

**Working towards AO4:** 'Confident use of technical and subject-specific language.'

Welcome pupils back into the class.

STARTER

Divide pupils into small discussion groups (about four in a group) and give them whiteboards. Ask pupils to write ANALYSE as a heading on one board and EVALUATE as a heading on the second board.

Ask pupils to discuss, what is the difference between the two?

Once the pupils have discussed, ask them to write a definition for the term ANALYSE on the first whiteboard, and the definition for the term EVALUATE on the other board.

Go around the class and get each group to read out their definition for ANALYSE. Each group has read their definition, the class needs to vote – if they agree with the definition, they need to stand up. If they disagree, they need to stay sitting. Ask those that stand up to give their definition. Come to an agreement as a class on what the word ANALYSE has meant (use my definitions just below).

Repeat the exercise with the word EVALUATE.

**ANALYSE:** This is when you try to ponder the answers to the question WHY; for example, WHY the costume designer costumed the little girl in a pure white dress.

**EVALUATE:** This is when, after analysing, you suggest whether the decision was good or bad, to what degree it was effective; did it have the desired effect on the audience?

Once you have agreed on the two definitions, ask pupils to open their booklets and to write out the two agreed terms.

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MAIN ACTIVITY	<p>Give out <b>resource 7.2</b>. This contains five statements; the pupils need to fill in the resource by working out if each statement is analysis or evaluation.</p>
	<p>Go through the answers to these:</p> <ol style="list-style-type: none"> <li>1. Analysis</li> <li>2. Analysis</li> <li>3. Evaluation</li> <li>4. Analysis</li> <li>5. Evaluation</li> </ol>
	<p>See who had difficulty with this and who got <b>all</b> the answers right. Partner to got <b>all</b> of the answers right with one that struggled and give them time to help struggling pupil to see the difference between ANALYSIS and EVALUATION.</p>
MAIN ACTIVITY 2	<p>Explain that today the pupils will be attempting section B of a test paper. Explain section B, they need to use 22 minutes of time, as it is worth 15/60 marks on a paper.</p>
	<p>Give out <b>resource 7.3: Section B Practice Paper 1</b>. Explain that this contains two questions (one 9-mark question. Ask the pupils which question requires more time).</p>
	<p>Explain to the pupils that unfortunately they will not have access to their notes or exercises as Edexcel forbids this. However, they will have these in the actual test.</p> <p>Read through the two questions out loud, carefully stressing the words ANALYSE and EVALUATE.</p>
	<p>Give the pupils 22 minutes to answer the two questions, based on the play that they need to give this in to you.</p>
PLENARY	<p>Ask pupils to look at <b>resource 7.1</b> and to memorise the two definitions.</p>
	<p>Ask pupils who remember the two definitions by heart to stand up. Picking four of them to recite the ANALYSE definition, and the other two, the EVALUATE definition. If they are all correct, ask the ANALYSE volunteers to stand at one end of the room and the EVALUATE volunteers at the other end of the room (if they are incorrect, try defining until they have the correct word-for-word definition).</p>
	<p>Explain to all the other pupils that they have three minutes to be tested on both definitions by the appropriate volunteers. Explain to the volunteers that they must be tested on their own and they are not in charge of helping with. Explain that anyone who doesn't know their definitions back to their places and revise before going back to be tested.</p>
HOMEWORK	<p>Give out <b>resource 7.4</b>; this asks the pupils to write five statements of their own, a mixture of analysis and evaluation. Ask pupils to write the statements in the middle column and in the first column to state whether each statement is analysis or evaluation. Leave the last column blank. Explain to them that they will be using these sheets in the next lesson. It is VERY important that they do their homework.</p>
	<p>Please photocopy the pupils' answers to <b>resource 7.3</b>. They will need two copies: one blank for the 9-mark, and another with your marks and comments. They will bring these in to the next lesson.</p>

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## LESSON 8

**Learning Objective:** You will learn how to use the marking criteria to refine your work.

**Working towards AO4:** 'Confident, balanced and thorough evaluation based on effective considered personal conclusions that are fully justified, demonstrating comprehensive understanding.'

**Working towards AO4:** 'Response is assured and detailed.'

**Working towards AO4:** 'Examples used are well developed and fully support evaluation.'

**Working towards AO4:** 'Demonstrates a comprehensive level of engagement with the relation to the specifics of the question.'

Welcome pupils back into the class, checking that they completed **resource 7.4** for homework.

STARTER	<p>Ask pupils to fold <b>resource 7.4</b> so that the first column (where the pupils have written their responses to the question) is hidden. They need to swap sheets with a partner and the partner marks the third column on the side which each statement is.</p> <p>Once they have answered this, they need to come together and (one sheet at a time) compare their answers. If the answers match, they need to ask for assistance to see who was right.</p>
MAIN ACTIVITY 1	<p>Give out marking criteria for question 9 (b) on <b>resource 8.1</b> (it is adapted to be used for the first sample). Go through this carefully with the class and ensure that they fully understand it.</p> <p>Give out <b>resource 8.2</b>, which contains three samples of writing. Ask the pupils to mark the samples in pairs.</p> <p>Pupils all have a chance to vote what level they believe sample A to be – they raise their hands up. Do they think it is level 1, 2 or 3? Repeat the exercise with samples B and C.</p> <p>These are my suggested marks:          Sample A = Level 2 (perhaps a 5)          Sample B = Level 3 (perhaps a 9)          Sample C = Level 1 (perhaps a 2)</p> <p>Go through each sample and ensure pupils are clear why it gets the mark that it does.</p>
MAIN ACTIVITY 2	<p>Give out the pupils' unmarked work from last lesson and with the marking criteria as well as the mark scheme for question 9 (a) on <b>resource 8.3</b>, ask pupils to mark their work (<b>resource 7.3</b>, the unmarked copy).</p> <p>Give out the marked work to each pupil; did they give their work the same mark? Partner together a pupil who was marked correctly and a pupil who struggled with the marking exercise. Let the pupil who was marked correctly try to guide the struggling pupil to see why they got the mark that they did. Be ready to assist and explain your reasoning for the marking.</p>
PLENARY	<p>Give out <b>resource 8.4</b>, which asks pupils to reflect on the lesson and write down what they will do differently on the next practice paper.</p>
HOMEWORK	<p>Give out <b>resource 8.5: Sample paper 2</b>. Explain that this is a timed homework and they must spend 22 minutes doing this only. They must answer the questions based on what they went to see. This is much more beneficial than answering it on clips of other performances as they are thoroughly revising their live performance experience, helping them to apply the information. Explain that they are going to be given the mark scheme for this homework and they should carefully study this before they start. This mark scheme is provided in student <b>resources 8.6 and 8.7</b>.</p>

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# Resource 0.1: Sample Letter to Parents/C

Please adapt this template as necessary to suit your needs

Dear Parents/Guardians,

**[NAME OF SCHOOL]** has secured tickets for the GCSE Drama pupils to see **[PLAY TITLE]**

This trip will enable pupils to write section B of their written exam, which is worth 10% therefore, a mandatory requirement for the course.

### Trip Outline: **[PLAY TITLE]**

- Date: **[DATE]**
- Depart on school transport from **[PLACE]** at **[TIME]**
- Return using school transport to **[PLACE]** at **[TIME]**
- Cost: **[COST]**

The cost of attendance will be added to your child's school fees invoice / can be paid by **[PAYEE]**. I would be grateful if you could please complete the Parental Consent slip and confirm your child's participation and your expected transport arrangements.

The Parental Consent slip should be completed by **[DATE]**. Should you have any questions, please do not hesitate to contact me.

Many thanks in advance.

**[YOUR SIGNATURE]**

**[YOUR NAME]**, Head of Drama / Teacher of Drama  
**[YOUR EMAIL ADDRESS]**

-----

I give permission for my son/daughter \_\_\_\_\_ to attend the

Please tick the box that applies:

- I will provide transport for my child/daughter from the theatre, ensuring they arrive promptly at \_\_\_\_\_.
- I would like my child to take the school transport at an added cost of **[COST]**.

SIGNED: \_\_\_\_\_ DATE: \_\_\_\_\_



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## Resource 0.2: Warm-Up Sheet



On this document, you will find an explanation for all the warm-ups in the Edexcel Live Theatre Evaluation Scheme

LESSON NUMBER	NAME OF WARM-UP	INSTRUCTIONS
1	 <b>Corners</b>	<p>For this warm-up you will need a large open space.</p> <ul style="list-style-type: none"> <li>• Ask pupils to stand in the centre of the room.</li> <li>• Tell them that each corner represents a theme that is key to the play they are studying at the theatre.</li> <li>• Point to each corner and tell them the theme of each corner (for example, back left corner – LOVE, back right corner – DEATH, front left corner – BIRTH, front right corner – DEATH, with themes that are fitting to your chosen play).</li> <li>• As you shout out each theme, they need to run to the corner that you have identified. The slowest person to get to the correct corner is out and needs to sit on the floor. Eventually the game will come down to two people. The first of these two people to reach the corner that you identify as a theme (e.g. LOVE) is the winner.</li> </ul>
2	 <b>Quote race</b>	<ul style="list-style-type: none"> <li>• Ask pupils to make a large circle with chairs, and to sit facing into the circle. Give each person a main character's name, so that they go in order and change names; for example, if you were studying <i>The Crucible</i>, you might choose to go ABIGAIL, PARRIS, PUTNAM, PROCTOR, ABIGAIL, PARRIS, PUTNAM, PROCTOR, ABIGAIL, PUTNAM, etc. all the way around the circle so that every fourth pupil is, for example, ABIGAIL.</li> <li>• Take one chair away from the circle so that every fourth pupil is, for example, ABIGAIL.</li> <li>• Have a list of four quotes from your chosen play that are said by the four characters. These will be used for this game.</li> <li>• Every time you say one of the quotes, the pupils who are the character who say that quote must get up and swap chairs with each other. The person in the middle must try to swap with one of the other people.</li> <li>• Whoever is left in the middle of the circle at the end of the 10 quotes is the loser. They must answer four questions about your play, provided by four different members of the class.</li> </ul>

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LESSON NUMBER	NAME OF WARM-UP	INSTRUCTIONS
3	<b>Character walks</b> 	<ul style="list-style-type: none"> <li>• Ask the pupils to stand in a space in the room.</li> <li>• Ask pupils to stand in a neutral position.</li> <li>• Ask pupils to walk around the room, with their bodies loose and at a moderate pace, as if they are a particular character, just as they possibly can.</li> <li>• Ask pupils to choose a central character showing the stance, facial expression and character of a play (your choice of character).</li> <li>• Ask them to move around the room as this character, reminding them that a character is not just a name. Ask them to greet each other as this character.</li> <li>• See a few at a time, make the others casting agents. Narrow it down until you have a few central characters. I would repeat the process a few times with a few central characters. Really focus on characterisation with attention to detail – posture, gait, facial expressions, body language, gestures, etc.</li> </ul>
4	<b>Two truths and a lie (in character)</b> 	<p><i>This is a twist on the classic game 'Two Truths and a Lie'.</i></p> <ul style="list-style-type: none"> <li>• Ask pupils to get into groups of four.</li> <li>• Give pupils the names of four central characters in the play they are going to be studying <i>The Crucible</i>, it could be ABIGAIL, PROCTOR, MERCY and PARRIS).</li> <li>• Ask all the (for example) ABIGAILS to go into one corner of the classroom, ask all the PROCTORS to go into the second corner of the room (and so on, until you have a quarter of the class in each corner).</li> <li>• Ask them to plan two truths about their character and one lie. Remind them that the 'truths' or 'lies' they will be seen through immediately, so they need to dig deep and be creative with their 'lie'.</li> <li>• Once each quarter of the class has worked out their 'truths' and a 'lie', they should sit on a chair.</li> <li>• In the group of four, the person who is sharing their 'two truths and a lie' should sit on the chair at a lower level.</li> <li>• Ask the pupils that when they are on that chair, it works almost as a hot seat. The other three people are looking about facial expression, stance, gestures, voice, etc. to try to embody the character.</li> <li>• The three people on the floor must work together to correctly guess which 'fact' is the lie and if they don't get it correct then the person in the chair is the winner!</li> <li>• Keep changing round until each of the four pupils has sat in the chair and let them know their 'truths and lies'.</li> </ul>

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**STUDENT  
BOOKLET**



*Edexcel GCSE Drama*

## **Component 3: Section B**


# **Live Theatre Evaluation**

Name: .....

Play: .....

Class: .....

# Resource 1.1: Themes

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← MOST IMPORTANT THEME

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# Resource 1.2: Key Scenes

Act and scene numbers	Who were the characters in this scene?	Why is this scene important?	

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# Resource 1.3: Plot and Scene Summaries

ACT ____ SCENE ____	ACT ____ SCENE ____	ACT ____ SCENE ____
ACT ____ SCENE ____	ACT ____ SCENE ____	ACT ____ SCENE ____
ACT ____ SCENE ____	ACT ____ SCENE ____	ACT ____ SCENE ____
ACT ____ SCENE ____	ACT ____ SCENE ____	ACT ____ SCENE ____
ACT ____ SCENE ____	ACT ____ SCENE ____	ACT ____ SCENE ____

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## Resource 1.4: Role-on-the-Wall



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## Resource 2.1: Context

The play is set in \_\_\_\_\_ in the year \_\_\_\_\_. What issues that were predominant at this time/place?

What inequalities and prejudices were prevalent in that time and place?

What is the natural scenery of this time and place?

If this play were to be costumed in an era-/place-specific style, what would it look like?



How is the setting affected by its time/place?

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## Resource 2.2: Evaluating Tie Performances

NAMES OF GROUP MEMBERS	TALLY: HOW MANY FACTS DID THEY SHARE?	Tally total	How clear the group the informa
			/5
			/5
			/5
			/5



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# Resource 3.1: Notes Proforma

PLAY TITLE:		DIRECTOR:	
DATE SEEN:		STYLE OF PERFORMANCE:	
THEATRE:		STYLE OF STAGE USED:	

TERM	KEY WORDS NOTED DURING PERFORMANCE	ELABORATION
Lighting 		
Sound		
Costume		
Make-up/masks		
Set		
Acting/ characterisation 		
Dramatic conventions		

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TERM	KEY WORDS NOTED DURING PERFORMANCE	ELABORATION
Tension created		
Director's intentions/ concept		
Impact on the audience		
Impact on you		
How was this impact achieved?		
Use of theatre space		
How were ideas communicated? (Look carefully at the main themes.)		

SKETCH THE STAGE/SET



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### Resource 3.3: Important Sound Terms


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# Resource 3.4: Important Costume Terms




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# Resource 3.5: Important Make-Up/Mas


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## Resource 3.6: Important Set Terms


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## Resource 3.7: Important Acting/Charac


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Resource 3.8: Important Dramatic Conv


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## Resource 3.9: Vocabulary Page: Lighting Terms and Definitions



TERM	DEFINITION
WASH	A general lighting state, where a 'wash' of light
GELS	Coloured, see-through filters that are placed in coloured light. For example, a red light or
 BC	A flat shape that is put in front of a light to create onto the stage. An example could be in the shape
FRESNELS	A spotlight with a much softer edge. They have and close to make a wider or narrower beam of
	

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## Resource 3.10: Vocabulary page: Sound Terms and Definitions

TERM	DEFINITION
INCIDENTAL MUSIC	Music that is played in the background of a scene.
SOUND EFFECTS	A sound that is neither music nor speech. Examples include a door closing, a dog barking, or a car engine.
CROSS-FADE	This term is used to describe the transition of fading out one sound while simultaneously bringing up the volume of a second sound.
 FREQUENCY	This is how you refer to the pitch of a digital sound. A high frequency (HF) is a high pitch and a low frequency (LF) is a low pitch.
	

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## Resource 3.11: Vocabulary Page: Costume Terms and Definitions



TERM	DEFINITION
TEXTURE	The word to describe the feeling of the fabric is rough, smooth. This can be useful to analyse this particular texture for this costume, and what it means.
ACCESSORY	Small items added to the costume, such as a hat, you can give you clues to the character that wears the item. A multirole might wear a plain costume and then change between characters.
ERA	The time period in which the play is set. This means you need to look carefully at whether the costume is specific or not, and what this may mean.
SYMBOLIC USE OF COLOUR	The choice of colour in a costume can give you clues to the character that wears the costume; for example, the colour red can symbolise blood, passion, death or sexuality.

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## Resource 3.12: Vocabulary Page: Make-Important Terms and Definitions



TERM	DEFINITION
CONTOUR	Using shadow and light to add definition to the
COUNTER MASK	When the actor's body language shows the opposite of what is displayed by the mask.
LATEX	Used to create texture on the skin; for example, to create a scaly texture.
 PROSTHETICS	Fake features, such as a fake chin that has been added to the face. These can be created using a variety of materials including foam, gum and plaster bandages.
	

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# Resource 3.13: Vocabulary Page: SET: In and Definitions

TERM	DEFINITION
<p><b>FLATS</b></p>	<p>A flat piece of wood that is placed strategically. Sometimes scenery will be painted onto these black.</p>
<p><b>BACKDROP</b></p>	<p>A piece of material that has been painted to create a background. This is hung at the back of the stage, giving the stage a depth.</p>
<p><b>APRON</b></p>	<p>The part of the stage that extends beyond the audience area (the auditorium).</p>
<p> <b>LEVELS</b></p>	<p>It is extremely important for sets to use levels scope to place actors on levels, but also to create the characters that primarily occupy those spaces.</p>
<p></p>	

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# Resource 3.14: Vocabulary Page: Acting/

## Important Terms And Definitions



TERM	DEFINITION
PROXEMICS	The physical distance that characters stand from each other and how it affects their feelings for each other. The closer the two characters are, the more intense the intensity of feelings.
MANNERISMS	Small habits that the character has. These are often related to the character's psychological state or personality. For example, a character who has gone through a traumatic experience might always bite their nails.
AI	The character's walk. This should give you a clue to the character's personality. For example, a very laid-back character might limp with loose limbs.
LEVELS	How high or low the character is physically speaking. For example, a very wealthy, or a very confident or very highly regarded character might stand on a higher level than a poor, or under-confident character.

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# Resource 3.15: Vocabulary Page: Drama Important Terms and Definitions



TERM	DEFINITION
<b>TABLEAU</b>	A frozen picture where the actor needs to focus language, stance, proxemics, space, levels and a snapshot of an important moment within a piece.
<b>CROSS-CUTTING</b>	Cutting between two scenes (usually placed on show similarities and differences between the scenes) would go from one scene to the other and back.
<b>SPOT-LIGHTING</b>	Instead of using a physical light, you can create a spotlight in a tableau, and just one (or two, etc.) actors remain in focus.
 <b>DIRECT ADDRESS</b>	When a character talks directly to the audience and breaking the fourth wall.
	

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## Resource 4.1: Space for Additional Note to resource 3.1 for Theatre Trip)

ELEMENT OF THEATRE PRODUCTION	KEY WORDS NOTED DURING PERFORMANCE	ELAB
		
		

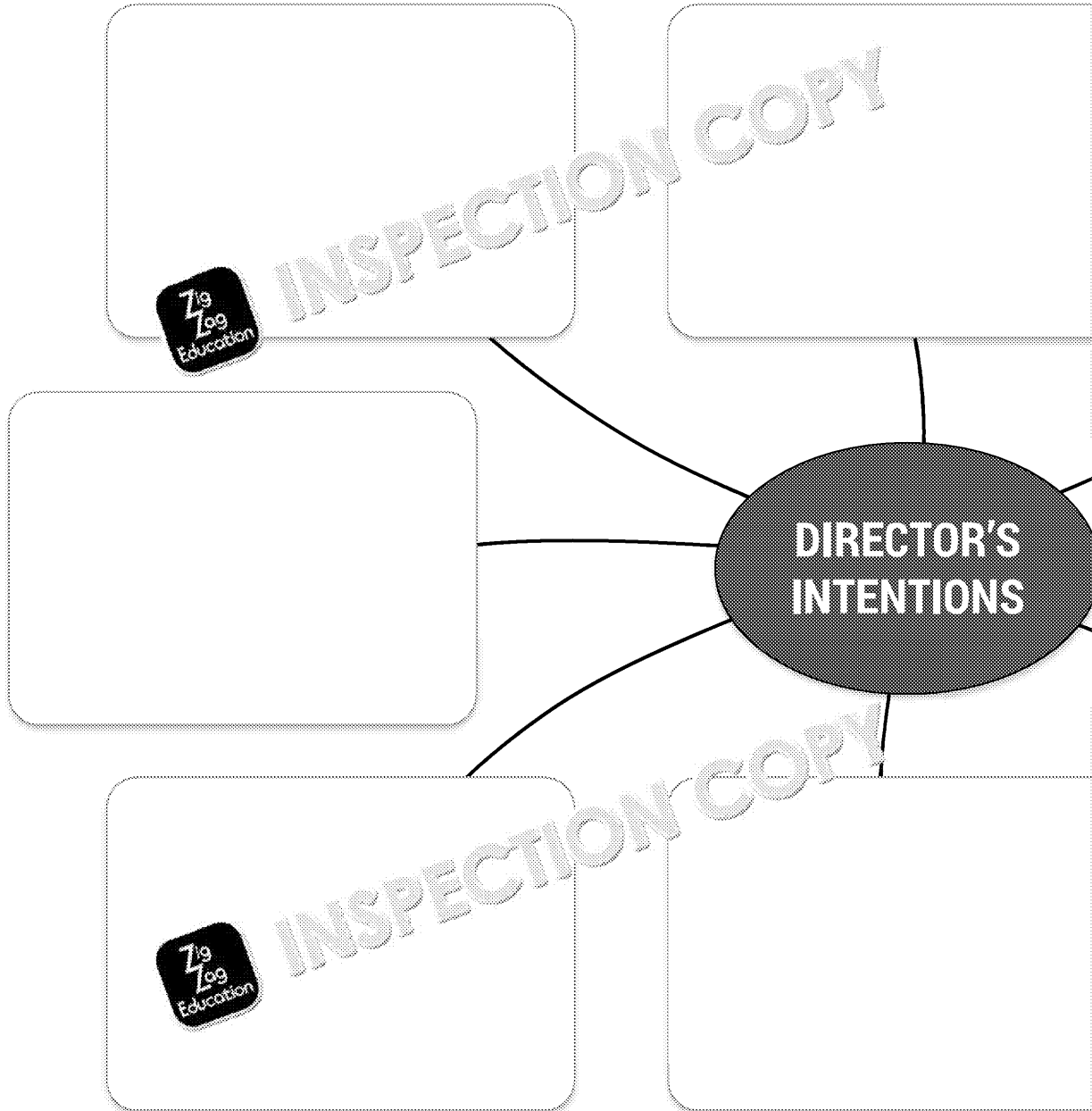
Lighting designer's name:		Set designer's name:	
Costume designer's name		Sound designer's name:	

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## Resource 5.1: How Did the Director Achieve his Intentions



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## Resource 5.2: Lighting

Lighting choice	Why do you think this choice was made?	



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## Resource 5.2: Sound



Sound choice	Why do you think this choice was made?	
		
		

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## Resource 5.2: Set

Set choice	Why do you think this choice was made?	
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## Resource 5.2: Costume

Costume choice	Why do you think this choice was made?	

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# Resource 5.2: Make-up/mask

Make-up/mask choice	Why do you think this choice was made?	

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# Resource 6.1: Elements of Style

The style of performance seen in the play \_\_\_\_\_ v

FEATURE OF THE STYLE	WHERE THIS WAS

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# Resource 6.2: Acting and Characterisation

**MANNERISMS**



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**USE OF LEVELS**

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**USE OF SPACE**  
**PROXEMICS**

**GESTURES**

**Character name**

**Performer's name**

**VOICE**



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**POSTURE**

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**BODY LANGUAGE**

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## Resource 6.3: Personal and Peer Response


NAME	What was the strongest moment of the play and how did it make you feel?	What did the play make you feel after its conclusion?
<p><i>Your own response to the performance</i></p>		

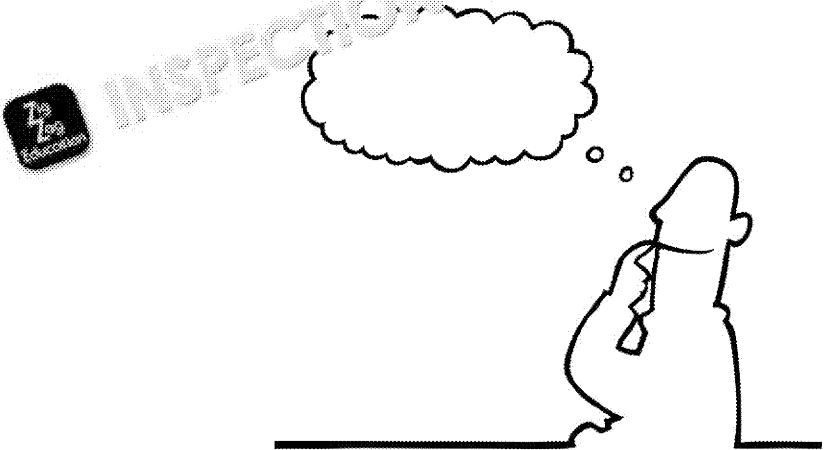
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# Resource 7.1: Definition Sheet

TERM	DEFINITION
ANALYSE 	
EVALUATE	



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## Resource 7.2: Analysis or Evaluation Qu

STATEMENT	
<p>I believe the reason for green lighting being used at the end of the play was to signal a 'new beginning' for Jane, as she has been given a second chance to fulfil her dreams of becoming a writer.</p>	
<p>Perhaps the set designer, James Smith, chose to use a centrally placed high tower, which overlooked all action to emphasise the overriding nature of the dictator, who controlled the play's world around him.</p>	
<p>If the lampshades being made from the dresses of young girls was to foreshadow the obsession Jane was to have after losing her daughter, then this was thoroughly effective. I felt this was an excellent choice as from the very beginning of the play, I found myself questioning the choice, and this added to the suspense of the play.</p>	
<p>I believe that Emily Jones, who played the character of Jane, wore a mask throughout the play to act as a metaphor. It could have represented the fact that she was faceless in a crowd; she was ignored by those who should have helped her.</p>	
<p>As I firmly believe that the reason that Arthur King, who played the role of James, kept trying to touch Jane's face was to physicalise his desire to reach out to her and help her, I can see that this was an effective choice. However, I feel that this needed to be exaggerated so as to assist the audience in understanding the reasoning behind this gesture.</p>	

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# Resource 7.3: Practice Paper One

## SECTION B: LIVE THEATRE EVALUATION

Answer both questions on the performance you have seen.

9 (a) Analyse how levels were used to engage the audience in one key moment.

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(b) Evaluate how sound was used in the performance to create impact for one key moment.

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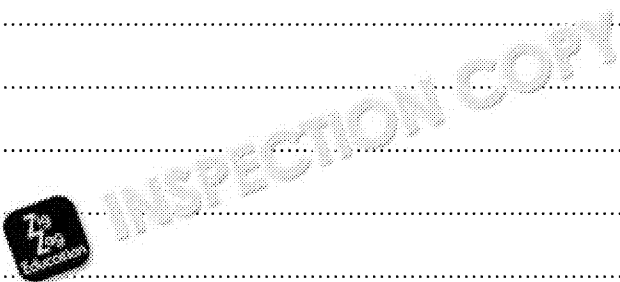
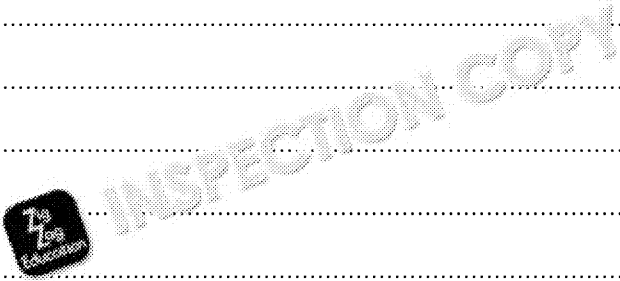
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(Please continue on additional paper and staple together)  
**(Total for Question 9 = 15 marks) TOTAL FOR SECTION B = 15 MARKS; TOTAL**

# Resource 7.4: Analysis or Evaluation Wo

ANALYSIS OR EVALUATION? (YOU)	STATEMENTS
	
	

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# Resource 8.1: Student-Friendly Mark Scheme

Mark scheme designed specifically for students. This is based on the Edexcel mark scheme but has been altered. Link for the Edexcel mark scheme: [zzed.uk/8293-edexcel](http://zzed.uk/8293-edexcel)

Question	Evaluate how sound was used in the performance to create impact	
9 (b)	A04 = 9 marks The answer to this question must be about <b>the use of sound</b> and Evaluation could compare different moments within the production more effective than others. Evaluation could be positive or negative response. Examples should explain how effective certain sound effects impact these made. There must be an understanding of sound to	
Level	Mark	Descriptor
	0	Answers don't provide material that is good enough
Level 1	1-3	<ul style="list-style-type: none"> <li>Basic analysis and evaluation demonstrating only a basic understanding.</li> <li>Basic response which is mainly stating facts, rather than evaluating them.</li> <li>Some underdeveloped examples are used.</li> <li>The answer isn't very focused on the question.</li> <li>Pupil appears to lack engagement with the performance.</li> <li>Basic use of technical and subject-specific language.</li> </ul>
Level 2	4-6	<ul style="list-style-type: none"> <li>Good and reasonably well thought through evaluation.</li> <li>Gives conclusions and shares their thoughts with the audience.</li> <li>Shows correct knowledge and understanding with examples.</li> <li>Uses examples which are helpful to the points made.</li> <li>The answer is focused on the question.</li> <li>Pupil is clearly engaged with the performance.</li> <li>Good use of technical and subject-specific language.</li> </ul>
Level 3	7-9	<ul style="list-style-type: none"> <li>Excellent and highly detailed evaluation; strong analysis.</li> <li>Gives conclusions and shares their thoughts with the audience.</li> <li>Shows excellent knowledge and understanding with examples.</li> <li>Uses examples which are very helpful to the points made.</li> <li>The answer is completely focused on the question.</li> <li>Pupil shows excellent engagement with the performance.</li> <li>Excellent use of technical and subject-specific language.</li> </ul>

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## Resource 8.2: Samples of Writing for St

SAMPLE LETTER	SAMPLE	YOUR MARK
A	<p>Personally, I disagree with the decision to use contrasting sound between the first and final scene. I understand that the use of solo violin playing slowly in a minor key in the final scene could have represented sadness; however, I believe the loud clashing chords of the brass instruments from the opening scene would have had much more impact on the audience who had just witnessed a shocking murder.</p>	
B	<p>There was an interesting contrast of sound between the opening and final scenes, which, apart from the lighting, was identical in every aspect. I believe the lighting designer, Tim Smith, chose to use a discordant symphonic sound, constructed from brass and wind instruments, for the first scene, and a bittersweet minor melody from a solo violin for the final scene was to mirror the emotion that the audience was experiencing. The first time the audience sees the twins lying dead on the floor, the shocking chords which blast from the pit symbolises the audience's initial shock at the death. However, the contrasting minor melody in the final scene indicates the melancholy mood of an audience who are now attached to the two young men that they see lying murdered in front of them. The wider-reaching use of surround sound for the violin helped to portray an audience who are saddened by the tragic loss of two young men with so much to live for.</p>	
C	<p>In the first scene, the lighting designer used loud music which could symbolise how loud gunshots are, as the twins were bleeding, having been shot. They were shot as one of them had shot the other, and then a policeman had shot the other one. The sound being so loud helped to make it more dramatic.</p>	

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## Resource 8.3: Student-Friendly Mark Scheme

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Question	Analyse how levels were used to engage the audience in one key moment	
9 (a)	A04 = 6 marks The answer to this question must be about <b>the use of levels with production</b> , focusing on <b>how it was used to focus the audience</b> .  Answer should show how the relationships and hierarchy between levels are established through the use of levels and how the use of levels focuses the audience on important themes and motifs.	
Level	Mark	Descriptor
		The answers don't provide material that is good enough.
Level 1	1-2	<ul style="list-style-type: none"> <li>Basic analysis demonstrating only simple knowledge.</li> <li>Basic response which is mainly stating facts, rather than analysing them.</li> <li>Some underdeveloped examples are used.</li> <li>The answer isn't very focused on the question; focus for the moment is not clear.</li> <li>Pupil appears to lack engagement with the performance.</li> <li>Basic use of technical and subject-specific language.</li> </ul>
Level 2	3-4	<ul style="list-style-type: none"> <li>Analysis is quite good.</li> <li>Shows correct knowledge and understanding with examples.</li> <li>Uses examples which are helpful to the points made.</li> <li>The answer is focused on the question.</li> <li>Pupil is clearly engaged with the performance.</li> <li>Good use of technical and subject-specific language.</li> </ul>
Level 3	5-6	<ul style="list-style-type: none"> <li>Strong and effective analysis.</li> <li>Shows excellent knowledge and understanding with examples.</li> <li>Uses examples which are very helpful to the points made.</li> <li>The answer is completely focused on the question.</li> <li>Pupil shows excellent engagement with the performance.</li> <li>Excellent use of technical and subject-specific language.</li> </ul>

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# Resource 8.4: Review

What three things have you learnt this lesson?	What three things will you do next lesson?
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# Resource 8.5: Practice Paper Two

## SECTION B: LIVE THEATRE EVALUATION

*Answer both questions on the performance you have seen.*

9 (a) Analyse how the use of physicality within the performance made use of

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(b) Evaluate how lighting was used to create tension at one key moment

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(Please continue on additional paper and staple together)  
**(Total for Question 9 = 15 marks) TOTAL FOR SECTION B = 15 MARKS; TOTAL**

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# Resource 8.6: Student-Friendly Mark Scheme

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Question	Analyse how the costume design within the performance made use of physicality	
9 (a)	AO4 = 6 marks The answer to this question must be about <b>the use of physicality</b> . Answers may refer to comparisons between physical aspects of the performance, a positive or negative or balanced view as to whether physicality showed contrast, or how it demonstrated the level of success in contrast to the physicality of the performance. It must demonstrate an understanding of acting terminology.	
Level	Mark	Descriptor
	0	Answers don't provide material that is good enough to be marked.
Level 1	1-2	<ul style="list-style-type: none"> <li>Basic analysis demonstrating only simple knowledge and understanding with limited examples.</li> <li>Basic response which is mainly stating facts, rather than analysing them.</li> <li>Some underdeveloped examples are used.</li> <li>The answer isn't very focused on the question; for example, contrast is not clear.</li> <li>Pupil appears to lack engagement with the performance.</li> <li>Basic use of technical and subject-specific language.</li> </ul>
Level 2	3-4	<ul style="list-style-type: none"> <li>Analysis is quite good.</li> <li>Shows correct knowledge and understanding with relevant examples.</li> <li>Uses examples which are helpful to the points made.</li> <li>The answer is focused on the question.</li> <li>Pupil is clearly engaged with the performance.</li> <li>Good use of technical and subject-specific language.</li> </ul>
Level 3	5-6	<ul style="list-style-type: none"> <li>Strong and effective analysis.</li> <li>Shows excellent knowledge and understanding with relevant examples.</li> <li>Uses examples which are very helpful to the points made.</li> <li>The answer is completely focused on the question.</li> <li>Pupil shows excellent engagement with the performance.</li> <li>Excellent use of technical and subject-specific language.</li> </ul>

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# Resource 8.7: Student-Friendly Mark Scheme

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Question	Evaluate how lighting was used to create tension at one key moment	
9 (b)	AO4 = 9 marks. The answer to this question must show <b>how lighting was used to create tension at one key moment of the performance</b> . This could use a number of examples but they must be within ONE KEY MOMENT. The tension used as a result of lighting within the audience, between two characters, or between a group of characters. The lighting terminology used.	
Level	Mark	Descriptor
	0	Answers don't provide material that is good enough.
Level 1	1-3	<ul style="list-style-type: none"> <li>Basic analysis and evaluation demonstrating only a basic understanding.</li> <li>Basic response which is mainly stating facts, rather than evaluating them.</li> <li>Some underdeveloped examples are used.</li> <li>The answer isn't very focused on the question.</li> <li>Pupil appears to lack engagement with the performance.</li> <li>Basic use of technical and subject-specific language.</li> </ul>
Level 2	4-6	<ul style="list-style-type: none"> <li>Good and reasonably well thought through evaluation.</li> <li>Gives conclusions and shares their thoughts with the reader.</li> <li>Shows correct knowledge and understanding with relevant examples.</li> <li>Uses examples which are helpful to the points made.</li> <li>The answer is focused on the question.</li> <li>Pupil is clearly engaged with the performance.</li> <li>Good use of technical and subject-specific language.</li> </ul>
Level 3	7-9	<ul style="list-style-type: none"> <li>Excellent and highly detailed evaluation; strong analysis.</li> <li>Gives conclusions and shares their thoughts with the reader.</li> <li>Shows excellent knowledge and understanding with relevant examples.</li> <li>Uses examples which are very helpful to the points made.</li> <li>The answer is completely focused on the question.</li> <li>Pupil shows excellent engagement with the performance.</li> <li>Excellent use of technical and subject-specific language.</li> </ul>

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