



**HAMPSTEAD SCHOOL**

Learning together Achieving together

**Y12 – Y13**

**Summer Bridging Tasks**

**2023**

**A Level Drama**

Name: \_\_\_\_\_

- You should spend some time during the summer holidays working on the activities in this booklet.
- You will be required to hand in this booklet in your first lesson at the start of Year 12 and the content will be used to form the basis of your first assessments.
- You should try your best and show commitment to your studies.

# Component One: Written Coursework



## **Key Information**

**Your response needs to be: 2500–3000 words**, each response should include the following:

- an exploration of the chosen text and practitioner
- an analysis and evaluation of the student's contribution to the devising process through their ability to create and develop ideas as theatre makers
- an analysis and evaluation of the student's ability to make connections between the chosen text/practitioner and their intended aims and objectives
- an understanding of social, historical and cultural contexts

## **Marking Criteria**

<b><u>Mark</u></b>	<b><u>Level</u></b>	<b>Descriptor (AO1): Creating and developing ideas to communicate meaning as part of theatre-making process (portfolio)</b>
<b><u>Level 1</u></b>	Limited 1-4	<ul style="list-style-type: none"><li>● Limited reference to relevant research, contexts and live theatre, resulting in superficial decision making</li><li>● Basic depth and range of research undertaken and contexts explored.</li><li>● Superficial understanding of how aims and intentions are created through the devising process, demonstrated through limited development of independent ideas. Basic understanding of the key extract placed in the context of the whole performance text.</li></ul>
<b><u>Level 2</u></b>	General 5-8	<ul style="list-style-type: none"><li>● Generally sound reference to relevant research, contexts and live theatre used to inform appropriate decision making.</li><li>● Adequate depth and range of research undertaken and contexts explored.</li><li>● Generally sound understanding of how aims and intentions are created through the devising process, demonstrated through emerging development of independent ideas. Adequate understanding of the key extract placed in the context of the whole performance text.</li></ul>
<b><u>Level 3</u></b>	Competent 9–12	<ul style="list-style-type: none"><li>● Secure reference to relevant research, contexts and live theatre used to inform competent decision making.</li><li>● Consistent depth and range of research undertaken and contexts explored.</li><li>● Competent understanding of how aims and intentions are created through the devising process, demonstrated through consistent development of independent ideas. Secure understanding of the key extract placed in the context of the whole performance text</li></ul>
Level 4	Assured 13–16	<ul style="list-style-type: none"><li>● Assured reference to relevant research, contexts and live theatre used to inform effective decision making.</li><li>● Comprehensive depth and range of research undertaken and contexts explored.</li><li>● Confident understanding of how aims and intentions are created through the devising process, demonstrated through assured development of independent ideas. Assured understanding of the key extract placed in the context of the whole performance text</li></ul>
Level 5	Sophisticated 17–20	<ul style="list-style-type: none"><li>● Accomplished reference to relevant research, contexts and live theatre used to inform perceptive decision making.</li><li>● Sophisticated depth and range of research undertaken and contexts explored.</li><li>● Perceptive understanding of how aims and intentions are created through the devising process, demonstrated through sophisticated development of independent ideas. Perceptive understanding of the key extract placed in the context of the whole performance text.</li></ul>

<b><u>Mark</u></b>	<b><u>Level</u></b>	<b>Descriptor (AO1): Making connections between dramatic theory and practice (portfolio)</b>
<b>Level 1</b>	Limited 1–4	<ul style="list-style-type: none"> <li>● Superficial knowledge and understanding of the work and methodologies of the chosen practitioner. Makes superficial connections when applying practitioner’s methodologies to own practice.</li> <li>● Basic ability to refine and amend work through the development process in order to realise creative intentions.</li> <li>● Use of subject terminology is limited and/or inaccurate</li> </ul>
<b>Level 2</b>	General 5–8	<ul style="list-style-type: none"> <li>● Reasonably sound knowledge and understanding of the work and methodologies of the chosen practitioner. Makes generally appropriate connections when applying practitioner’s methodologies to own practice.</li> <li>● Emerging ability to refine and amend work through the development process in order to realise creative intentions.</li> <li>● Use of subject terminology is generally accurate.</li> </ul>
<b>Level 3</b>	Competent 9–12	<ul style="list-style-type: none"> <li>● Secure knowledge and understanding of the work and methodologies of the chosen practitioner. Competent connections made when applying practitioner’s methodologies to own practice.</li> <li>● Consistent ability to refine and amend work through the development process in order to realise creative intentions.</li> <li>● Use of subject terminology is competent and accurate</li> </ul>
<b>Level 4</b>	Assured 13–16	<ul style="list-style-type: none"> <li>● Confident knowledge and understanding of the work and methodologies of the chosen practitioner. Makes assured connections when applying practitioner’s methodologies to own practice.</li> <li>● Comprehensive ability to refine and amend work through the development process in order to realise creative intentions.</li> <li>● Use of subject terminology is assured.</li> </ul>
<b>Level 5</b>	Sophisticated 17–20	<ul style="list-style-type: none"> <li>● Sophisticated knowledge and understanding of the work and methodologies of the chosen practitioner. Makes perceptive connections when applying practitioner’s methodologies to own practice.</li> <li>● Perceptive ability to refine and amend work through the development process in order to realise creative intentions.</li> <li>● Use of subject terminology is accomplished.</li> </ul>

<b><u>Mark</u></b>	<b><u>Level</u></b>	<b>Descriptor (AO4): Analysing and evaluating their own work (portfolio)</b>
<b>Level 1</b>	Limited 1–4	<ul style="list-style-type: none"> <li>● Superficial analysis of their personal contribution to the process of exploring and realising artistic intentions, application of performance/design skills to create impact on an audience and collaboration with other theatre makers.</li> <li>● Struggles to offer evaluation demonstrating limited ability to formulate and justify personal judgements of how ideas, meaning and impact are created through application of skills and collaboration.</li> <li>● Uneven treatment of analysis and evaluation resulting in a limited overall response.</li> </ul>
<b>Level 2</b>	General 5–8	<ul style="list-style-type: none"> <li>● Clear analysis of their personal contribution to the process of exploring and realising artistic intentions, application of performance/design skills to create impact on an audience and collaboration with other theatre makers.</li> <li>● Offers partial evaluation demonstrating emerging ability to formulate and justify personal judgements of how ideas, meaning and impact are created through application of skills and collaboration.</li> <li>● Partially balanced treatment of analysis and evaluation resulting in a</li> </ul>

		clear overall response.
<b>Level 3</b>	Competent 9–12	<ul style="list-style-type: none"> <li>● Competent analysis of their personal contribution to the process of exploring and realising artistic intentions, application of performance/design skills to create impact on an audience and collaboration with other theatre makers.</li> <li>● Offers consistent evaluation demonstrating competent ability to formulate and justify personal judgements of how ideas, meaning and impact are created through application of skills and collaboration.</li> <li>● Mostly balanced treatment of analysis and evaluation resulting in a competent overall response.</li> </ul>
<b>Level 4</b>	Assured 13-16	<ul style="list-style-type: none"> <li>● Assured analysis of their personal contribution to the process of exploring and realising artistic intentions, application of performance/design skills to create impact on an audience and collaboration with other theatre makers.</li> <li>● Comprehensive evaluation demonstrating assured ability to formulate and justify personal judgements of how ideas, meaning and impact are created through application of skills and collaboration.</li> <li>● Balanced treatment of analysis and evaluation resulting in an effective overall response.</li> </ul>
<b>Level 5</b>	Sophisticated 17-20	<p>Accomplished analysis of their personal contribution to the process of exploring and realising artistic intentions, application of performance/design skills to create impact on an audience and collaboration with other theatre makers.</p> <ul style="list-style-type: none"> <li>● Perceptive evaluation demonstrating sophisticated ability to formulate and justify personal judgements of how ideas, meaning and impact are created through application of skills and collaboration</li> <li>● Fully balanced treatment of analysis and evaluation resulting in a secure overall response</li> </ul>

# **1) Outline your initial response to the key extract and practitioner and track how it was developed throughout the devising process.**

**What was your initial response to the extract?**

What did you find most interesting about the extract? What did you think about the ideas and themes within the extract?

What was your initial response to the relationship between the characters?

What was your initial response to the social, political and historical context of the extract?

**What possibilities did the extract present for devising?**

What were your group's initial ideas?

How did these ideas develop/change through the devising process? (Provide at least three detailed examples to illustrate your ideas)

**What was your first response to the chosen practitioner?**

What was your first response to the practitioner when you began the workshops?

How did your group decide they would use the practitioner in the devising process?

**How did the influence of the practitioner change and develop through the devising process?**

Did you use the practitioner's methods for devising or did you emulate the performance style in your performance? Or did you do both? (Provide at least three detailed examples to illustrate your ideas)

Were there any challenging aspects of using the practitioner?

Did your approach to using the practitioner change through the process?



**Tip:**

**Detailed examples are needed to answer this. The key word is track, we must see how your ideas developed.**

## **2) Connect your research material/s to key stages in the development process and to performance outcomes**

**How did you and your group use research to develop your initial ideas?**

Give details of the research that you and your group did to develop your initial ideas.

How did this research help you to develop your piece?

**How did the research cause you to change your piece or to move it in a different direction?**

Did the research cause you to make any significant changes in the rehearsal process?

Can you evaluate how your research helped you to develop your piece at key moments through the piece? (Please provide at least three practical examples)

**Evaluate the impact that your group's research had on the final performance.**

How did the research have a significant impact on the final piece?

Could you have used your research more effectively?



**Tip:**

**Give specific examples of how research material has been explored and used in rehearsal and then used in performance to communicate meaning for the audience in performance to get the higher marks.**

### **3) Evaluate how your chosen role/s emerged and developed from initial ideas through to the final performance**

**What were the roles you played in your piece? (just focus on the main ones here)**

What were the aims and intentions for your character(s)?

**How did you develop your role?**

How did you use research to develop your role and why was this effective?

Did you use any particular rehearsal techniques to develop your character? (here you might like to talk about, voice, use of space, status cards , creating monologues).

**Did you make any significant changes to your character during the rehearsal process?**

Please talk about two significant moments in the rehearsal room where you developed your character.

Did design have an impact on the development of the role?

**Did your final character realise your original aims and intentions for your character?**

How effectively did you communicate your main aims and intentions of the character?

How were roles received and interpreted by the audience on the day of the performance?



**Tip:**

**Evaluate both the positive and negative aspects of your character development, and make sure that you give detailed and specific examples. .**



#### **4) Analyse how your contribution was influenced by the selected theatre practitioner and/or theatre makers, and the impact live theatre has had on your own practical work**

**How did the chosen practitioner in rehearsal to develop your piece?**

Did you follow the working methodologies of the practitioner in rehearsal? (practical examples)

Were there any limitations in using the practitioner's approach to devising?

Where there any challenges or limitations when using the practitioner's performance style?

**How was the group influenced by live theatre?**

Were there any plays that you have seen that had a significant influence on your piece?

**Did you include the practitioners acting style in the final piece, and what meaning did this make? (practical examples).**

How successfully do you feel you emulated Stafford-Clark's style in the final piece?

Is there any way that you could of used elements of Stafford-Clark's style more effectively?



**Tip:**

**Use subject specific terminology in order to gain higher marks. .**