The *Supporting Written Evidence* should address the following questions and not exceed the requisite word limit (3,500 words). These questions are designed to offer some guidance and do not necessarily imply a recommended structure for the *Supporting*

*Written Evidence* that may include, where appropriate, sketches, drawings, plans, etc.

* How is the initial material being researched and developed at significant stages during the process of creating drama?
* How effectively are you personally exploring and developing your role(s)?
* How did you and your group explore the possibilities of form, structure and performance style?
* How did the work of established and recognised theatre practitioners, and/or the work of live theatre, influence the way in which your devised response developed?
* How successfully did your final performance communicate your aims and intentions for the piece to your audience?
* How effectively did the social, cultural, historical/political context of the piece communicate to your audience?

You are marked in four areas equally. The first two areas can be drafted and written about from the first lesson onwards and the last two can’t really be addressed until after the performance.

**Research and exploration**

Students demonstrate outstanding depth of research that is far-reaching

and comprehensive. It is clear how the research has directly influenced

performance outcomes and practice for both self and others.

13-15

Students demonstrate an excellent depth of research that has produced

a significant range of influence on performance outcomes and practice for

self and others.

10-12

\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*C BORDERLINE\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*

Students demonstrate a good depth of research that has produced a small

range of influence on performance outcomes and practice for self and

others.

7-9

Students demonstrate an adequate depth of research that has had some

impact on performance outcomes and practice for self.

4-6

Students demonstrate a limited range of research that shows superficial

understanding of the material and purpose of their enquiry. Research

activity has had no impact on performance outcomes or practice.

0-3

**Development and structure**

Students demonstrate an outstanding involvement in the developmental

process with a creative and imaginative input that has a far reaching

benefit to both their own work and the work of others.

13-15

Students demonstrate an excellent involvement in the developmental

process with a creative and imaginative input that fully benefits both their

own work and the work of others.

10-12

\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*C BORDERLINE\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*

Students demonstrate a good involvement in the developmental process

with a creative and imaginative input that benefits their own work and

some of the work of others.

7-9

Students demonstrate an adequate involvement in the developmental

process with a creative and imaginative input that impacts on their own

work but has little impact on the work of others.

4-6

Students demonstrate a limited involvement in the developmental

process. They incline towards accepting creative ideas made by others

with little understanding or appreciation of its relevance to the intended

performance.

0-3

**Performance**

Students demonstrate outstanding skills within the compass of their

chosen role or roles within the assessed performance. Their contribution

to the performance comprehensively communicates their intentions to the

audience.

13-15

Students demonstrate excellent skills within the compass of their chosen

role or roles within the assessed performance. Their contribution to the

performance fully communicates their intentions to the audience.

10-12

\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*C BORDERLINE\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*

Students demonstrate good skills within the compass of their chosen

role or roles within the assessed performance. Their contribution to the

performance communicates a range of intentions to the audience.

7-9

Students demonstrate adequate skills within the compass of their chosen

role or roles within the assessed performance. Their contribution to the

performance communicates some intentions to the audience but these lack

consistency.

4-6

Students demonstrate a limited range of skills within their chosen role that

communicates its worth to the audience in a fragmentary and haphazard

way.

0-3

**Evaluation**

Students produce an outstanding evaluation of the process and

performance. Perceptive links are made between the influence of research,

developmental activity and the performance taking significant note of the

involvement of self and appreciative contribution of others.

13-15

Students produce an excellent evaluation of the process and performance.

Clear links are made between the influence of research, developmental

activity and the performance taking significant note of both the

involvement of self and others.

10-12

\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*C BORDERLINE\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*

Students produce a good evaluation of the process and performance. They

make a range of links between the influence of research, developmental

activity and the performance taking full note of both the involvement of

self and others.

7-9

Students produce an adequate evaluation of the process and performance.

Some links are made between the influence of research, developmental

activity and the performance taking note of the involvement of self but

only superficial reference to others.

4-6

Students produce limited evaluation of the process and performance. Few

links are made between the influence of research, developmental activity

and the performance taking some note of the involvement of self but no

account of the contribution of others.

0-3