**STAGE 2 DRAMA (from 2021)**

**Assessment Type 2 – Evaluation and Creativity**

**Task 1: Evaluation**

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| Learning Focus |
| You will develop your understanding of how practitioners contribute to the artistic and cultural value of works or experiences. You will consider the intention and realisation of choices by the professional dramatic artists and the impact on your own work as a dramatic artist. |
| Assessment Task Description |
| Create an oral, multimodal or written response that considers the links between the creative performances and workshops we have experienced.Reflect how shows, workshops and/or masterclasses **provide a framework for the evolving creative identity of yourself as an artist.** Ask yourself **how the work/s help to inform or develop your unique ‘creative stamp’ as a theatre maker.**  Examine ways theatre companies, designers, actors and directors inspire and inform you, and ponder potential and real applications to our/ your own performance work. Give detailed, descriptive and analytical responses.HINT: Use the “Questions to stimulate your thoughts for Responding to Drama Task AT2” to kick start your response. You are encouraged to use visual literacy to communicate more clearly and creatively (photos, videos, diagrams etc).**Questions to stimulate your thoughts for the Evaluation Task AT2***Whose voice does this performance/ workshop capture?**2.      What techniques does the actor/ designer/ director/ company utilise to enhance their central idea?**3.      What elements of the show/ workshop ‘speak’ to you as an artist the most? How might these be useful or be adapted into your own work?**4.      In what ways does this company embody similar and different ideals to your company? How do they do this?**5.      What stylistic elements feature prominently in this work? Do any inspire your own character/ design creation?**6.      What aspects of this company’s approach to audience development appeal to you? How might your company adapt these to attract your audience?**7.      Experimentation is critical to an evolving, unique artistic style. In what ways does this show/ workshop/ company create an original, distinctive dramatic form?**8.      How does this actor/designer/ company create personally meaningful work? What can you take from this to apply to your own artistic development?**9.      How does this show/ actor/designer/company challenge dramatic conventions? How might you apply this to your own work?**10.  In what ways does this show/ workshop challenge your understanding of (topic/ style/ form)? Does this make you reassess your approach to your own (character/ directing/ design process)?** *Frantic Assembly Physical Theatre Workshops in class*
* *“Things I Know to be True” by Andrew Bovell with Frantic Assembly and State Theatre Company*
* *Movement Devising Workshops with Aidan Munn using William Forsythe’s techniques*
* *“Dimanche” by Cie Chaliwaté & Cie Focus*
* *“The Lighthouse” by Patch Theatre Company*
* *“Cassie and the Lights” by Patch of Blue*
* *Devising theatre with a social conscious workshop with Patch of Blue*
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| Assessment Conditions |
| *Consider the performances and workshops we have experienced:** “Things I Know to be True” by Andrew Bovell with Frantic Assembly and State Theatre Company
* Movement Devising Workshops with Aidan Munn using William Forsythe’s techniques
* “Dimanche” by Cie Chaliwaté & Cie Focus
* “The Lighthouse” by Patch Theatre Company
* “Cassie and the Lights” by Patch of Blue
* Devising theatre with a social conscious workshop with Patch of Blue

Use the prompts above to create your response to the Evaluation Task in an oral, multimodal or written response to be submitted as a final polished piece. Maximum length: 6 minutes recorded to video (mp4) if oral or multimodal. 1000 words if written. |
| **Performance Standards for Stage 2 Drama – AT2 – Task 2: Evaluation Task**

| - | Knowledge and Understanding | Critical and Creative Thinking | Creative Application |
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| A | KU1 Sophisticated and highly detailed exploration and understanding of dramatic theories, texts, styles, conventions, roles, and processes.KU2 Perceptive and insightful understanding and evaluation of the artistic and cultural value of local, global, contemporary, and/or historical drama. | CCT1 Highly creative thinking and experimentation in the development of dramatic ideas.CCT2 Sophisticated and creative analysis and evaluation of the student’s own drama-making and others’ dramatic works, styles, and/or events. | CA1 Highly focused and sustained application of dramatic processes, individually and in collaboration with others.CA2 Highly creative and proficient application of dramatic skills.CA3 Highly innovative and coherent integration of theory and practice to make meaningful dramatic outcomes. |
| B | KU1 Mostly detailed and some in‑depth exploration and understanding of dramatic theories, texts, styles, conventions, roles, and processes.KU2 Detailed and thorough understanding and evaluation of the artistic and cultural value of local, global, contemporary, and/or historical drama. | CCT1 Creative thinking and experimentation in the development of dramatic ideas.CCT2 Thorough analysis and evaluation of the student’s own drama-making and/or others’ dramatic works, styles, and/or events. | CA1 Focused and productive application of dramatic processes, individually and in collaboration with others.CA2 Creative and comprehensive application of dramatic skills.CA3 Innovative and clear integration of theory and practice to make meaningful dramatic outcomes. |
| C | KU1 Considered exploration and general understanding of dramatic theories, texts, styles, conventions, roles, and processes.KU2 Understanding and some evaluation of the artistic and cultural value of local, global, contemporary, and/or historical drama. | CCT1 Generally creative thinking and experimentation in the development of dramatic ideas.CCT2 Generally competent analysis and evaluation of the student’s own drama-making and others’ dramatic works, styles, and/or events. | CA1 Generally productive application of dramatic processes, individually and in collaboration with others.CA2 Competent application of dramatic skills.CA3 Some originality and coherence in the integration of theory and practice to make meaningful dramatic outcomes. |
| D | KU1 Some exploration and basic understanding of dramatic theories, texts, styles, conventions, roles, and/or processes.KU2 Attempted understanding of the artistic and cultural value of local, global, contemporary, and/or historical drama. | CCT1 Attempted thinking and experimentation in the development of dramatic ideas.CCT2 Some general reflection on the student’s own drama-making and/or others’ dramatic works, styles, or events. | CA1 Partial application of dramatic processes, individually and in collaboration with others.CA2 Partial application of dramatic skills.CA3 Basic expression and attempted integration of theory and practice to make meaningful dramatic outcomes. |
| E | KU1 Limited exploration and understanding of dramatic theories, texts, styles, conventions, roles, and/or processes.KU2 Limited understanding of the artistic and cultural value of local, global, contemporary, and/or historical drama. | CCT1 Limited thinking and experimentation in the development of dramatic ideas.CCT2 Limited reflection on the student’s own drama-making and/or others’ dramatic works, styles, or events. | CA1 Limited application of dramatic processes, individually and in collaboration with others.CA2 Limited application of dramatic skills. CA3 Limited expression of theory and practice to make meaningful dramatic outcomes. |

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