

## Mock Process and Evaluation Report

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Task: To write part 1, 2 and 3 of your Process and Evaluation Report. On this occasion, you should write no more than 1800 words. You are welcome to include pictures and diagrams should they be relevant. Make sure that you number each section clearly.

### Reflecting and evaluating

Upon completion of the practical work, learners write one process and evaluation report on **both** pieces. Learners have one week to complete the report. The report has three sections and should be no more than 3000 words.

**1. Connections between theory and practice, (10 marks)** including explanation of how:

- relevant research on the theatre practitioner or theatre company and chosen contrasting style informed their own practical work
- the stimulus was used to interpret the text and provide ideas for devised work.

Section 1 may contain a limited amount of additional evidence such as photographs or diagrams where necessary to illustrate the connections between theory and practice.

**2. Analysis and evaluation of process, (15 marks)** including how:

- dramatic conventions or design techniques were used to create meaning
- the piece was refined and amended for performance
- live theatre influenced their own work.

**3. Analysis and evaluation of the final performance or design to realise artistic intentions, (15 marks)** including:

- the effectiveness of their performing or design skills
- the effectiveness of the practitioner or company and stylistic techniques in performance
- their own contribution to the success of the piece.

## COMPONENT 2: Process and Evaluation Report. Performing Candidates

- Analysis and evaluation of both the devised piece and the text piece are assessed through the process and evaluation report
- The appropriate band **for each column** should be established by determining which performance descriptor best reflects the candidate's performance
- The appropriate mark should then be established by determining **the extent to which** the candidate has **met the criteria within the relevant band**
- The total marks for both columns may reflect performance at different bands across the assessment objective, for example, a candidate may achieve band 4 for AO1 and band 5 for AO4 column 1
- It should be noted that the bands have been designed to assist the marking process by identifying individual levels of achievement and they do not correlate with grade boundaries.

Band	AO1.1b. Make connections between dramatic theory and practice	AO4.1a, 1b and 1d. Analyse and evaluate their own work and the work of others	
	Process report	Analysis and evaluation of process	Analysis and evaluation of performance
<b>5</b>	<p><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>• A creative and sophisticated response to the stimulus to produce two pieces which display clearly defined structures with fully developed characters</li> <li>• A mature and sophisticated interpretation of the text demonstrating an in-depth understanding of the style of the extract within the context of the whole text</li> <li>• The practitioner/company is fully explored* and highly relevant aspects of research, including practitioner/company techniques, methods, style and conventions are applied creatively and skilfully in the making of the devised piece</li> <li>• Chosen stylistic methods and techniques are applied creatively and skilfully in the making of the text piece</li> </ul>	<p><b>13-15 marks</b></p> <ul style="list-style-type: none"> <li>• A perceptive and thorough analysis of the creative process for both pieces including how dramatic conventions, forms and techniques were chosen and used to communicate meaning</li> <li>• A perceptive and thorough analysis of how the pieces were amended and refined for performance</li> <li>• A perceptive evaluation of how live theatre seen during the course influenced the development of their own pieces</li> </ul>	<p><b>13-15 marks</b></p> <ul style="list-style-type: none"> <li>• A perceptive and thorough evaluation of both final performances including how well they used performance skills</li> <li>• A perceptive and thorough analysis of how the practitioner/company/stylistic techniques were used in performance including how the two performances differ</li> <li>• A perceptive and thorough evaluation of their own contribution to the success of the whole</li> </ul>

4	<p style="text-align: center;"><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>• A creative response to the stimulus to produce two pieces which display well-defined structures with well-developed characters</li> <li>• An effective interpretation of the text demonstrating an understanding of the style of the extract within the context of the whole text</li> <li>• The practitioner/company is explored* and most relevant aspects of this research, including practitioner/company techniques, methods, style and conventions are applied effectively in the making of the devised piece</li> <li>• Chosen stylistic methods and techniques are applied effectively in the making of the text piece</li> </ul>	<p style="text-align: center;"><b>10-12 marks</b></p> <ul style="list-style-type: none"> <li>• A thorough analysis of the creative process for both pieces including how dramatic conventions, forms and techniques were chosen and used to communicate meaning</li> <li>• A thorough analysis of how the pieces were amended and refined for performance</li> <li>• A thorough evaluation of how live theatre seen during the course influenced the development of their own pieces</li> </ul>	<p style="text-align: center;"><b>10-12 marks</b></p> <ul style="list-style-type: none"> <li>• A thorough evaluation of both final performances including how well they used performance skills</li> <li>• A thorough analysis of how the practitioner/company/stylistic techniques were used in performance including how the two performances differ</li> <li>• A thorough evaluation of their own contribution to the success of the whole pieces</li> </ul>
3	<p style="text-align: center;"><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>• A general response to the stimulus to create two pieces which display generally defined structures with generally developed characters</li> <li>• A general interpretation of the text demonstrating an understanding of the style of the extract within the context of the whole text</li> <li>• The practitioner/company is explored* in a general way and general aspects of this research, including practitioner/company techniques, methods, style and conventions are applied in a general way in the making of the devised piece</li> <li>• Chosen stylistic methods and techniques are applied in a general way in the making of the text piece</li> </ul>	<p style="text-align: center;"><b>7-9 marks</b></p> <ul style="list-style-type: none"> <li>• A competent analysis of the creative process for both pieces including how dramatic conventions, forms and techniques were chosen and used to communicate meaning</li> <li>• A competent analysis of how the pieces were amended and refined for performance</li> <li>• A competent evaluation of how live theatre seen during the course influenced the development of their own pieces</li> </ul>	<p style="text-align: center;"><b>7-9 marks</b></p> <ul style="list-style-type: none"> <li>• A competent evaluation of both final performances including how well they used performance skills</li> <li>• A competent analysis of how the practitioner/company/stylistic techniques were used in performance including how the two performances differ</li> <li>• A competent evaluation of their own contribution to the success of the whole pieces</li> </ul>