

Section 1 – Key Vocabulary	
Script	The entire play written down. Scripts include all the dialogue that the characters speak, stage directions and a brief overview of the setting.
Blocking	Planning your positioning and movement around the stage, including entrances and exits.
Given Circumstances	Everything that the script tells you. The 'world' of the play – the things that make the play that play and not a different play.
Environmental	Geographic location (inc. climate), date, year, season, time of day. Also includes the economic environment: the character's relationship to wealth or poverty, and the class of the character in relationship to the society in which they live.
Previous Action	Any action mentioned in the play's dialogue that reveals an incident or action that took place before the current action of the play/ scene.
Polar Opposition/ Attitude	Beliefs held by a character that are in direct opposition to the world in which the character lives. This opposition creates conflict. Conflict creates dramatic action.
Spatial Awareness	The ability to see yourself (in relation to other actors/set) in the stage space to create a specific effect.
Proxemics	The use of space/distance to communicate relationship.

Section 2 – Component Content
You are required to perform two extracts from a scripted play. As a performer you are assessed on your ability to use a wide range of characterisation skills, appropriate to the style and context of the play.
The component is worth 20% of the overall GCSE grade.
40 marks is available in total for this component and each extract is marked out of 20.
Your interpretation of character(s) must be appropriate to the play as a whole



Section 3 - Progress Checklist
Read and research context of play to determine playwright's intentions for character. Consider appropriate theatrical style.
Block action as appropriate to setting and staging configuration
Learn lines and source appropriate costume props. Consider technical elements such as lighting and sound to enhance performance
Refine physical movement, vocal delivery, expression, use of space to ensure playwright's intentions are met.
Respond to feedback to refine skill and ensure a range of appropriate skills are being inventively employed.
Work creatively and collaboratively.



Section 4 – Dig Deeper Questions

1. How could you communicate subtle changes in a character?
2. Why is blocking an important part of the 'page to stage' process?
3. How might environmental given circumstances influence your use of space?
Why are proxemics so important when creating meaning?
4. How might you as an actor use given circumstances to craft your character?
5. What do you think is the most important part of the 'page to stage' process?
6. What makes a successful, scripted performance?
7. Why is it important to research the historical, political and social context of the play?
8. Why is it important to skim read the whole play, even though you are only performing two extracts?

Section 5 – Marking Criteria

Band	Mark	Descriptors
4	16–20	<p>Excellent contribution to performance:</p> <ul style="list-style-type: none"> • An extensive range of skills are demonstrated. • Skills are deployed precisely and in a highly effective way. • Personal interpretation is entirely appropriate to the play as a whole. • Personal interpretation is highly sensitive to context. • Artistic intentions are entirely achieved.
3	11–15	<p>Good contribution to performance:</p> <ul style="list-style-type: none"> • Wide range of skills are demonstrated. • Skills are deployed confidently and in a mostly effective way. • Personal interpretation exhibits a good degree of appropriateness to the play as a whole. • Personal interpretation exhibits a good degree of sensitivity to context. • Artistic intentions are mostly achieved.
2	6–10	<p>Reasonable contribution to performance:</p> <ul style="list-style-type: none"> • Fair range of skills are demonstrated. • Skills are deployed with care and with effectiveness in places. • Personal interpretation has some relevance to the play as a whole. • Personal interpretation is sensitive to context in places. • Artistic intentions are partly achieved.
1	1–5	<p>Limited contribution to performance:</p> <ul style="list-style-type: none"> • Narrow range of skills are demonstrated. • Skills are deployed uncertainly with little effectiveness. • Personal interpretation lacks appropriateness for the play as a whole. • Personal interpretation lacks sensitivity to context. • Artistic intentions are achieved to a minimal extent.
0	0	Nothing worthy of credit.