

Welcome to the Southam College
Sixth Form



Welcome to A level Drama



Our specification



Exam board: PEARSON (Edexcel)

https://qualifications.pearson.com/content/dam/pdf/A%20Level/Drama-and-Theatre/2016/Specification%20and%20sample%20assessments/a-level_drama_spec.pdf



A-Level at a glance



Component 1: Devising

40% of the qualification 80 marks

Content overview

- Devise an original performance piece.
- Use one key extract from a performance text and a theatre practitioner as stimuli.

Assessment overview

- There are **two parts** to the assessment:
 - 1) a portfolio (60 marks, 40 marks assessing AO1 and 20 marks assessing AO4)
 - o the portfolio submission recommendations are:
 - can be handwritten/typed evidence between 2500–3000 words or recorded/verbal evidence between 12–14 minutes or
 - can be a combination of handwritten/typed evidence (between 1250–1500 words) and recorded/verbal evidence (between 6–7 minutes).
 - 2) the devised performance/design realisation (20 marks, assessing AO2).

Component 2: Text in Performance

20% of the qualification 60 marks

Content overview

- A group performance/design realisation of **one key extract** from a performance text.
- A monologue or duologue performance/design realisation from **one key extract** from a different performance text.

Assessment overview

- Externally assessed by a visiting examiner.
- Group performance/design realisation: worth 36 marks.
- Monologue or duologue/design realisation: worth 24 marks.

Component 3: Theatre Makers in Practice

Written examination: 2 hours 30 minutes

40% of the qualification 80 marks

Content overview

- Live theatre evaluation – choice of performance.
- Practical exploration and study of a **complete performance text** – focusing on how this can be realised for performance.
- Practical exploration and interpretation of **another complete performance text**, in light of a chosen **theatre practitioner** – focusing on how this text could be reimagined for a contemporary audience.

Assessment overview

Section A: Live Theatre Evaluation-20 marks.

- Students answer one extended response question from a choice of two requiring them to analyse and evaluate a live theatre performance they have seen in light of a given statement.
- Students are allowed to bring in theatre evaluation notes of up to a maximum of 500 words.

Section B: Page to Stage: Realising a Performance Text -36 marks.

- Students answer two extended response questions based on an **unseen extract** from the performance text they have studied.
- Students will demonstrate how they, as theatre makers, intend to realise the extract in performance.
- Students answer from the perspective of a performer and a designer.
- Performance texts for this section are not allowed in the examination as the extracts will be provided.

Section C: Interpreting a Performance Text- 24 marks.

- Students will answer one extended response question from a choice of two based on an **unseen named section** from their chosen performance text.
- Students will demonstrate how their re-imagined production concept will communicate ideas to a contemporary audience.
- Students will also need to outline how the work of their chosen theatre practitioner has influenced their overall production concept and demonstrate an awareness of the performance text in its original performance conditions.
- Students **must** take in clean copies of their performance texts for this section, but no other printed materials.

Further break down from the specification

Below is a summary of the text and practitioner requirements for this qualification.

	Component 1	Component 2	Component 3
One complete and substantial text			✓ (Section B)
Second complete and substantial text			✓ (Section C)
One key extract from one performance text	✓ (stimulus)		
Second key extract from different performance text		✓ (group performance)	
Third key extract from different performance text		✓ (monologue or duologue)	
One influential theatre practitioner	✓ (stimulus)		
Second different influential theatre practitioner			✓ (Section C)

How can I get ahead in this course?



Practitioners-

Study a range of them and see which styles you register most with in terms of audience impact.

Antonin Artaud, Kneehigh, Bertolt Brecht, Joan Littlewood, Steven Berkoff, Punchdrunk, Complicite, Constantin Stanislavski, Katie Mitchell, Frantic Assembly, Grotowski or Forced Entertainment

(To not be a full list)

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How can I get ahead in this course? Cont'd



Read Play texts

List A –

Accidental Death Of An Anarchist, Dario Fo (adapted by Gavin Richards)
Colder Than Here, Laura Wade
Equus, Peter Shaffer
Fences, August Wilson
Machinal, Sophie Treadwell
That Face, Polly Stenham

List B –

Antigone, Sophocles (adapted by Don Taylor)
Doctor Faustus, Christopher Marlowe*
Hedda Gabler, Henrik Ibsen (adapted by Richard Eyre)
Lysistrata, Aristophanes (translated by Alan H. Sommerstein)
The Maids, Jean Genet (translated by Bernard Frechtman)
The School for Scandal, Richard Brinsley Sheridan
The Tempest, William Shakespeare
Waiting for Godot, Samuel Beckett
Woyzeck, Georg Büchner (translated by John Mackendrick)

For the written exam
alone you have to study
one from List A and List

B
←

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Other texts and relevance

For Component 1 you perform:

-A devised piece
INSPIRED by an extract
from a text as a
stimulus (Must not be a
replica)

Previous choices for example were:

The Crucible (devised around the idea of an infectious disease),
Macbeth (devised around a woman killing her husband and her process of grief),
How to disappear completely and never be found (created around the idea of hiding their identity)

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Other texts and relevance

For Component 2 you perform:

- A group extract from a text
- AND a monologue OR duologue from another text

Previous choices for example were:

Boys will be boys, The cagebirds, 5 Kinds of Silence, Parliament Square, The Grandfathers, Blythe Spirit, Road, Two...

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How can I get ahead in this course? Cont'd



Watch theatre regularly!

We can do many things to support this:

- Give you our log in to recorded streamed theatre (only requirement is not to be shared outside our institution)
- Recommend local schemes where you can get tickets for really cheap!
- Always discuss theatre after watching and have an **opinion about it!**- Section A of the written exam requires you to write to ARGUE.
- Read reviews of theatre.
- We get companies in to perform and create workshops with us such as: Highly sprung, Splendid and *hopefully* Pilot Theatre company (TBC)

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Courses that link well

Psychology- Drama is studying human behaviour and understanding cognitive principles aids this.

History- Many of the texts we study are historical in order to be CONTRASTING as defined by the specification requirements.

English Literature- Studying structure and composition of plot and character go hand in hand with this course.

Sociology- We have to be able to understand contexts of history, politics, society and culture. This gives a great grounding of the worlds of a play and the demands of texts.

Media and design- Ensuring you have strong understanding of semiotic meaning gives you confidence in analysis and evaluation, strengthening your artistic vision

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Careers in the arts

Creative, Production & Crew Roles:

Playwright Director Associate Director Assistant Director
Producer Executive Producer Assistant Producer Choreographer
Assistant Choreographer Dance Captain Set Designer
Associate Set Designer Costume Maker Costume Designer Pattern Cutter
Associate Costume Designer Lighting Designer Sound Designer
Musical Director Composer Wigs, Hair and Make-Up Designer Actor/Performer
Circus Performer Voice-Over Artist Musician Actor Musician Cabaret Artist
Production Manager

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Careers in the arts



Production Administrator Casting Director Casting Assistant Company
Stage Manager Stage Manager Deputy Stage Manager
Assistant Stage Manager Head of Sound Deputy Head of Sound Sound Technician
Lighting Technician Head of Lighting Deputy Head of Lighting Theatre
Fight Director Head of Wardrobe
Deputy Head of Wardrobe Wardrobe Assistants Head of Wigs
Deputy Head of Wigs Wigs Assistant Prop Maker Puppet Designer & Maker
Theatre Armourer Make-up Artist Theatre Carpenter Theatre Electrician
Stage Crew Head of Automation and Automation Team Flyperson

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Careers in the arts



Venue roles:

Chief Executive Artistic Director Executive Director Chief Financial Officer Theatre Manager Theatre
Operations Manager Deputy Theatre Manager Deputy General Manager
Company Manager House Manager Box Office Manager Deputy Box Office Manager
Box Office Clerk Customer Experience Manager
Deputy Customer Experience Manager Senior Assistants Front of House Manager
Front of House team members Ushers Access Officer Head of Sales Sales Assistant
Head of Marketing Campaign Manager Marketing Team Social Media Manager
Sales and Ticketing Director Legal Affairs Office and IT Manager
Assistant Office and IT Manager Office Management Assistant Archivist Assistant Archivist
Data Archivist Press and Publicity Stage Door Team Administration Team
Outreach and Education Manager Theatre Fundraiser or Development Officer
Festival Director Theatre Tour Manager

External Theatre roles: Drama Teacher Agent Audio Describer BSL Interpreter
Licensing Manager Licensing Assistant Accountant Foundation Appeals Director
Foundation Administrator

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