

A LEVEL COMPONENTS

COMPONENT 1

Written Exam with 3 x Essays

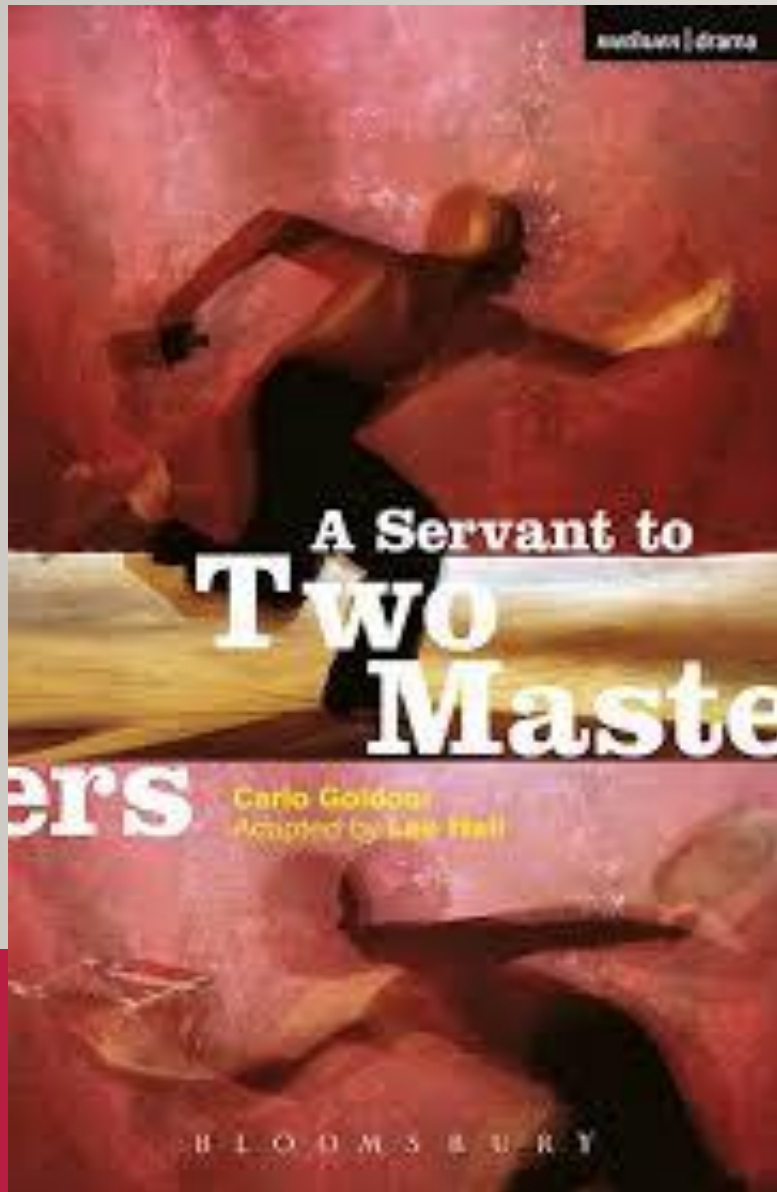
COMPONENT 2

Devised Practical Unit and Written Coursework

COMPONENT 3

Scripted Practical Unit and Written Coursework

COMPONENT I – WRITTEN EXAM



SECTION A: STUDY OF A SET TEXT *DRAMA THROUGH THE* *AGES*

WHAT WILL THE NATURE OF THE QUESTIONS BE?

Content	Details
The theatrical processes and practices involved in interpreting and performing theatre How conventions, forms and techniques are used in drama and live theatre to create meaning How creative and artistic choices influence how meaning is communicated to an audience	Interpretative processes relating to: • practical demands of texts • the choice and use of performance space • patterns of stage movement • stage positioning and configuration • spatial relationships on stage • performer and audience configuration • character motivation and interaction • performers' vocal and physical interpretation of character • delivery of lines • listening and response • playing of sub-text • development of pace, pitch and dramatic climax • relationships between performers and audience • design of sets, costume, makeup, lighting, sound and props • design fundamentals such as scale, shape, colour, texture.
How performance texts are constructed to be performed, conveying meaning	• genre and form • structure • language • stage directions • character construction • style of play.
How performance texts are informed by their social, cultural and historical contexts and are interpreted and performed for an audience	• the social, cultural and historical contexts of plays • interpretative and performance strategies.

What it might look like...

Goldoni: *The Servant of Two Masters*

OR

0	5
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As a designer, **or** as a performer playing Smeraldina, discuss the production **or** performance methods you would employ in order to create comedy for your audience in **at least two** sections of the play.

You must make specific reference to the social, cultural and/or historical context of *The Servant of Two Masters* in your answer.

[25 marks]

OR

0	6
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As a director, discuss the effects that you would wish to create through your direction of the relationship between Silvio and Clarice in **at least two** sections from the play where they appear together.

You must make specific reference to the social, cultural and/or historical context of *The Servant of Two Masters* in your answer.

[25 marks]



SECTION B:
STUDY OF A SET TEXT
20TH AND 21ST
CENTURY DRAMA

WHAT WILL THE NATURE OF THE QUESTIONS BE?

- For plays in List B, for the purposes of the exam students must be prepared to adopt the perspective of director, performer and designer (lighting, sound, set, costume).

Students must also develop:

Knowledge and understanding of the content listed, in particular:

- how the play has been constructed to be performed and to communicate meaning
- how the play is informed by its social, cultural and historical context.

What it might look like...

Question 16 Williams: *The Glass Menagerie*

Answer all parts of this question. You must make specific reference to the social, cultural and/or historical context of *The Glass Menagerie* in your answers and ensure that your interpretative ideas are appropriate to the play as a whole.

- 1 6** . **1** Explain and justify how you would direct the performers from **line 15** to **line 50** of the printed extract in order to demonstrate Amanda's growing anger with Tom.

[10 marks]

AND

- 1 6** . **2** As a performer, explain and justify how you would perform the role of Tom in his final monologue in order to create your preferred effects.

[10 marks]

AND

- 1 6** . **3** As a designer, outline your set design ideas for this extract. Explain and justify how these would help to reinforce the idea of *The Glass Menagerie* being a memory play.

[10 marks]



SECTION C: *LIVE THEATRE PRODUCTION*

WHAT WILL THE NATURE OF THE QUESTIONS BE?

- the perceived or stated aims of the production team and their success in achieving them
- the creative collaboration of the performers, the designers, the director and other members of the creative team
- the audience experience and response.
- articulate their understanding of how the theatre makers have communicated meaning to the audience
- consider in detail how aspects of the performance piece contributed to the impact of the production
- assess how aspects of the production contributed to its success or lack of success.

Prior to seeing a performance students are expected to have undertaken background research.

What it might look like...

Briefly explain the effects created by the performers' use of physical skills at particular moments.

Analyse and evaluate how the performers' physical work contributed to the total dramatic effectiveness of the production. [25 marks]

Briefly explain the ways in which one or more performer(s) used their performance skills in order to convey emotions at particular moments. Analyse and evaluate how this contributed to the total dramatic effectiveness of the production. [25 marks]

COMPONENT 2 – CREATING ORIGINAL DRAMA

CHOICE OF SPECIALISMS ACROSS 2 PRACTICAL UNITS

Specialism	Requirement for each performance
Performer	Between two and six students
Lighting designer	Maximum of one student
Sound designer	Maximum of one student
Set designer	Maximum of one student
Costume designer	Maximum of one student
Puppet designer	Maximum of one student
Director	Maximum of one student

THE WORKING NOTEBOOK – WRITTEN COURSEWORK

Evidence for the Working notebook must be one of the following:	Suggested length per section	The Working notebook must not exceed in total (evidence beyond this must not count towards the mark)
Entirely written	800–1,200 words	3,000 words
Written accompanied by: • annotated photographs and/or • annotated sketches/drawings and/or • annotated cue-sheets.	4–7 A4 pages	20 sides of A4 including no more than 3,000 words
Written accompanied by audio/visual/audiovisual recording(s)	400–600 words 4–6 minutes	2,000 words 15 minutes
Entirely audio/visual/audiovisual recording(s)	6–8 minutes	20 minutes

COMPONENT 2 – MAKING THEATRE

PERFORMANCE OF THE THIRD EXTRACT

The performance of Extract 3

Each student is required to contribute to a monologue, duologue or a group piece.

Type	Performance duration 3
Monologue (one performer)	Must be between two and five minutes
Duologue (two performers)	Must be between five and ten minutes
Group performance (three or more performers)	Must be between six and thirty minutes

THE REFLECTIVE REPORT – WRITTEN COURSEWORK

Evidence for the Reflective report must be	Suggested length	The Reflective report must not exceed in total (evidence beyond this will not count towards the mark)
Entirely written	2,000–2,500 words	3,000 words