



### **Component 3: Text in Performance 40%**

Written examination: 2 hours 30 minutes

**120 marks**

In this component, learners are required to study **two** complete texts and **one** extract from a third contrasting text. The five texts studied for this qualification as a whole will represent a range of social, historical and cultural contexts.

In Component 3, learners are given the opportunity to demonstrate their knowledge, understanding and skills in interpreting texts for performance in a written examination. Learners are encouraged to approach this component **practically** as an actor, designer and director, and as an informed member of a theatre audience. To this end, learners are required to view a minimum of **two** productions of live theatre to inform their understanding. They may use the same or different productions as those seen for Component 2.

#### **Sections A and B**

Teachers must choose **one** text written pre-1956 and **one** text written post-1956. Some questions will make specific references to extracts and therefore a **clean copy** (no annotation) of **both** texts must be taken into the examination.

##### **Section A: Post-1956**

- ◆ *Accidental Death of an Anarchist, Dario Fo*
- OR
- ◆ *Chimerica, Lucy Kirkwood*

##### **Section B: Pre-1956**

- ◆ *The Trojan Women, Euripides*

##### **Section C: Designing for a play**

Learners are required to study a specified **10-15 minute** extract from a third contrasting performance text:

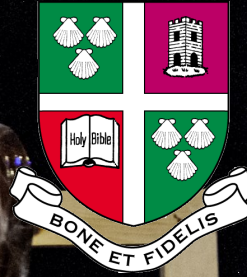
▣ *The Curious Incident of the Dog in the Night-Time, Mark Haddon, adapted by Simon Stephens*

The 10-15 minute extract will be printed on the examination paper and students will answer questions on how to approach the design of this extract.

##### **A-level Drama Lessons**

You will be taught by Ms Evers and Mrs Habergham and you will have 12 lessons over the two week timetable. Most of these lessons will be prioritised in the Drama Studio with some classroom based lessons and Theatre lessons to broaden your practise with a wider range of lighting, sound and set design opportunities.

We will see examples of live theatre as part of the course and you are encouraged to see as much as you can to enhance your learning both practically and within your written work.



# DRAMA & THEATRE STUDIES

## WHAT SKILLS WILL I DEVELOP IF I TAKE DRAMA AND THEATRE?

Directing  
Acting  
Design  
Evaluation  
Team Work  
Interpersonal Skills

Problem Solving  
Confidence  
Leadership  
Analysis  
Presentation/Presentation  
Self Esteem

Negotiation



## WHAT WILL I STUDY IF I TAKE DRAMA AND THEATRE?

Acting Styles  
The Work of Designers  
The Work of a Director  
How to Devise Theatre  
Interpreting Texts  
Scripted Performance  
Styles of Performance  
A Variety of Plays

Costume Design  
Developing a Director's Vision  
Theatre Criticism  
Applying Styles  
Lighting Design  
Script Writing  
Staging  
Developing a Design Vision

Creating a Cue sheet  
The Work of Practitioners  
Hair & Make Up  
Live Theatre  
Sound Design  
Theatrical History  
A Variety of Genres

The Work of Professionals  
School Productions

RESULTS 2023: Grades A\*-C: 100%

## A2

### Component 1: Theatre Workshop 20%

Internally assessed and externally moderated by WJEC

60 marks

Learners are required to create a piece of theatre based on an extract from a text using the techniques and working methods of **either** an influential theatre practitioner **or** a recognised theatre company. This is called a 'Reinterpretation'. The performance is supported by a Creative Log.

#### **Group arrangements**

Learners must work in groups of between **two** and **five** actors. In addition, each group may have up to **four** designers, each offering **different** design skills. Learners choosing design are required to work with a group of actors. However, it is not necessary for all acting groups to work with designers. Those learners choosing design must choose **one** option from the following list:

- ◆ lighting design
- ◆ sound design
- ◆ set design (including props)
- ◆ costume design (including hair and make-up).

Designers must contribute fully to the creation of the piece of theatre.

### Component 2: Text in Action 40%

Externally assessed by a visiting examiner

120 marks

This component requires learners to engage with a stimulus to create **two** pieces of live theatre: **one** devised piece using the working methods and techniques of **either** an influential theatre practitioner **or** a recognised theatre company and **one** extract from a text in a contrasting style. The performance is supported by a Process and Evaluation Report.

#### **Group arrangements**

Learners may choose to be assessed on **either** acting **or** design. For each performance, learners work in groups of between **two** and **four** actors. In addition, each group may have up to **two** additional designers, each offering a **different** design skill. Learners choosing design are required to work with a group of actors. However, it is not necessary for all acting groups to work with designers. Learners choosing design must pick **one** option from the following list:

- ◆ lighting design
- ◆ sound design
- ◆ set design (including props)
- ◆ costume design (including hair and make-up).

Designers must contribute fully to the creation of the piece of theatre.

