



Coloma Sixth Form

A Level Drama and Theatre Summer 2022



"The role of the artist is to ask questions, not to answer them."

Anton Chekhov.



Component and Assessment Details

Component 1: Drama and theatre	Component 2: Creating original drama (practical)	Component 3: Making theatre (practical)
<p>What's assessed</p> <ul style="list-style-type: none"> • Knowledge and understanding of drama and theatre. • Study of two set plays, HEDDA GABLER by Ibsen, OUR COUNTRY'S GOOD by Wertebaker • Analysis and evaluation of the work of live theatre makers. 	<p>What's assessed</p> <ul style="list-style-type: none"> • Process of creating devised drama. • Performance of devised drama (students may contribute as performer, designer or director). Devised piece must be influenced by the work and methodologies of one prescribed practitioner. 	<p>What's assessed</p> <ul style="list-style-type: none"> • Practical exploration and interpretation of three extracts, each taken from a different play. Methodology of a prescribed practitioner must be applied to Extract 3. Extract 3 is to be performed as a final assessed piece (students may contribute as performer, designer or director). • Reflective report analysing and evaluating theatrical interpretation of all three extracts.
<p>How it's assessed</p> <ul style="list-style-type: none"> • Written exam: 3 hours • Open book • 80 marks • 40 % of A-level 	<p>How it's assessed</p> <ul style="list-style-type: none"> • Working notebook (3000 words Max) (40 marks) • Devised performance (20 marks) • 60 marks in total • 30 % of A-level 	<p>How it's assessed</p> <ul style="list-style-type: none"> • Performance of Extract 3 (40 marks) • Reflective report (3000 words Max) (20 marks) • 60 marks in total • 30 % of A-level
<p>Questions</p> <ul style="list-style-type: none"> • Section A: one question (from a choice) on HEDDA GABLER by Ibsen (25 marks). • Section B: one three part question on a given extract from OUR COUNTRY'S GOOD by Wertebaker (30 marks). • Section C: one question (from a choice) on the work of theatre makers in a live theatre production (25 marks). 	<p>This component is marked by teachers and moderated by AQA.</p>	<p>This component is marked by AQA.</p>



The complete AQA A Level Drama & Theatre course specification can be found on the website below:-

<https://filestore.aqa.org.uk/resources/drama/specifications/AQA-7262-SP-2016.PDF>

COMPONENT AND ASSESSMENT DETAILS

Component 1: Drama and Theatre

You will study and explore practically two set plays.

Section A: Drama through the Ages

1. **HEDDA GABLER by Henrik Ibsen** (Methuen Student Editions – ISBN: 978-0-4137-7070-7)

Section B: 20th and 21st century Drama

2. **OUR COUNTRY'S GOOD by Timberlake Wertenbaker** (Methuen Student Editions – ISBN: 978-0413692306)

This play has been selected to represent 20th and 21st century drama. The specific edition is prescribed above. You will sit this exam in year 13 however the study of this text will develop your analytical skills and help prepare you for examination.

Study should aim to develop ideas for how the play may be interpreted, staged and/or performed from the perspective of the following three roles:

- performer
- designer (lighting, sound, set and costume)
- director.

Section C: Live theatre production

For Section C written exam, you must learn how to analyse and evaluate the work of live theatre makers. You should aim to understand productions in terms of the relevant content listed in Knowledge and understanding, and in addition:

- 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.

You will learn how to:

- articulate your 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 you are expected to have undertaken background research.

Live theatre could include:

- plays
- physical theatre
- theatre in education
- musical theatre.



Component 2: Creating original drama (practical)

This is a practical component in which students are assessed on their ability to create and develop ideas to communicate meaning as part of the theatre making process making connections between dramatic theory and practice (AO1) and apply theatrical skills to realise artistic intentions in live performance (AO2).

Component 2 constitutes 30 % of the A-level.

For this component, students must complete two assessment tasks:

- produce an individual Working notebook documenting the devising process
- contribute to a final devised, group performance.

The Working notebook is marked out of 40.

Each student's contribution to the final devised performance is marked out of 20.

Component 2 is marked by the teacher out of 60 marks, with marks divided as follows:

- Working notebook Section 1: Rationale and research AO1 (20 marks)
- Working notebook Section 2: Development and refinement AO1 (20 marks)
- Devised performance AO2 (20 marks).

There is no restriction on the subject matter that forms the basis of students' devising work.

For example the starting point for the piece might be:

- from literature or art
- an adaptation of a poem, a folk tale, a newspaper story
- theme-based or focused on an historical event
- wholly original
- intended to educate the audience, to express a political viewpoint, to be serious or comical.

The devised piece must be informed by the work and methodologies of one of the prescribed theatre Practitioners on our set list (see Prescribed Practitioners).

Each student must choose a different practitioner to that chosen for Component 3.

Performers and directors in the same group must select the same practitioner. Designers may select different practitioners. All practitioner choices must be compatible.

It is important that the content of the devised work is entirely in line with the dramatic intentions of the chosen practitioner(s) whose methodology has been adopted.

Performing - Group size should be between 3 and 6.

Component 3: Making theatre (practical)

This is a practical component in which students are assessed on their ability to apply theatrical skills to realise artistic intentions in live performance (AO2) and analyse and evaluate their own work (AO4).



Component 3 constitutes 30 % of the A-level. It is marked by AQA.

For this component students must practically explore (workshop) and interpret three key extracts each from a different play and complete two assessment tasks:

- formally present Extract 3 to an audience
- produce an individual Reflective report analysing and evaluating their theatrical interpretation of all three key extracts studied.

Each student's contribution to the performance of Extract 3 is marked out of 40.

Their Reflective report is marked out of 20.

There are 60 marks available, divided as follows:

Performance of Extract 3 (40 marks – split into two mark schemes, one out of 25 & one out of 15) – the assessment objective being assessed is AO2: Apply theatrical skills to realise artistic intentions in live performance.

- Reflective report (20 marks) – the assessment objective being assessed is AO4: Analyse and evaluate their own work and the work of others.

For the performance of Extract 3 students must apply the work and methodologies of one of the prescribed theatre practitioners on our set list.

Students should seek to ensure that their work is fully consonant with the intentions and methods of the selected practitioner(s).

Only Extract 3 must have a prescribed practitioner applied.

Students are required to practically explore (workshop) and interpret three key extracts (Extract 1, Extract 2 and Extract 3) each from a different play. Each extract must be taken from a different play and understood in the context of the whole play.

The three plays chosen must:

- be different plays from those set plays studied by the student for Component 1
- not be similar to each other in terms of their social, cultural and historical context
- not contravene the prohibited play combinations

The Reflective report

Each student is required to write a Reflective report in which they analyse and evaluate their theatrical interpretation of all three key extracts studied.

Assessment evidence

The Reflective report must be the student's own work.

The Reflective report must be presented as a written document.

Entirely written: Suggested length 2,000 – 2,500 words Maximum 3,000 words



What could this qualification lead to?

- BA (Hons) in Drama
- BA (Hons) in Theatre Studies
- BA (Hons) in Performing Arts
- BA (Hons) in Performance Studies
- BA (Hons) in Acting
- BA (Hons) in Directing
- BA (Hons) in Theatre and Creative Writing
- BA (Hons) in Theatre and English
- BA (Hons) in Theatre and Psychology

- BA (Hons) in Costume for Performance
- BA (Hons) in Stage Management
- BA (Hons) in Lighting/Sound Design
- BA (Hons) in Set design for Film and Theatre
- BA (Hons) in Theatre and Psychology
- BA (Hons) in Drama Therapy
- BA (Hons) in Special Effects Make-up and Prosthetics
- BA (Hons) in Creative Producing

CAREERS

Agent
Performer/Actor
Teacher
Publisher
Promoter
Director
Drama therapist
Designer
Events Management
Royalty and licensing
Producer-engineer
Writer
Academic
Stage Manager

TRANSFERABLE SKILLS

Team Work
Independence
Analysis
Presentation
Logic
Creativity
Innovation
Flexibility
Listening
Resilience
Co-ordination
Organisation
Thinking on your feet
Creative Leadership



Reference to relevant websites

e.g. Careers sites, University Courses

- www.nationaltheatre.org.uk
- www.rsc.org.uk
- www.shakespeares-globe.org
- www.stagework.org
- www.digitaltheatre.com
- www.getintothetheatre.com

Summer Work - Preparing for A Level Drama and Theatre

To prepare for this course we require that you complete all reading & essay writing tasks:

Set text reading

- Hedda Gabler by Henrik Ibsen

Please complete both essays

Essay 1

- Explain Stanislavski's method of acting and why he is a prominent figure in the Naturalistic movement in theatre. (Minimum 1000 words – Maximum 1200 words) Deadline: Sept 2022 – First Lesson

Essay 2

- Explain Bertolt Brecht's method of acting, his theory on theatre and the political motivations inherent in his plays. (Minimum 1000 words – Maximum 1200 words) Deadline: Sept 2022 – First Lesson

These are books to buy or borrow from your library (at least 1 for each practitioner). They will help you with your essay writing. You must source all quotations.

- Benedetti J — *Stanislavski: An Introduction* (Methuen) ISBN 1413500306
- Willett J (editor) — *Brecht on Theatre* (Methuen) ISBN 041338800X
- Brecht for Beginners by Michael Thoss
- Brecht on Theatre by Bertolt Brecht and John Willett
- Stanislavski in Rehearsal by Vasili Toporkov
- Stanislavski for Beginners by David Allen
- An Actor Prepares by Constantin Stanislavski

Research Project

- Research and create a mood board (A3 size) about the playwright Henrik Ibsen – focus on his life and what Norwegian society was like during his lifetime. Consider how he broke conventions and dealt with what were considered 'taboo' issues at the time.
- Research and create a mood board (A3 size) about the genre of Naturalism and identify the key features involved, including acting, set, costume, period, plays.

Presentation

Prepare a 5 minute presentation about your research. You will share this in September.



Extra Suggestions for the Summer

Read a play

- A play of your choice by Bertolt Brecht - *The Caucasian Chalk Circle* or *Mother Courage* may be a good choice.
- A play of your choice that is considered Naturalistic (must be written during the Naturalistic movement) – e.g. *Miss Julie* by Strindberg

Visit

- The theatre, to see as many plays as you can!
- Back stage tour of Drury Lane theatre.
- Visit Covent Garden and watch the street performers.
- Visit The Globe Museum
- South Bank - National Theatre & Amphitheatre (Free theatre).

Write & Perform

- Write a short (one act) play
- Get a group for thespians together and perform your play

Watch - Listen

- Find a play to watch on Digital Theatre.com
- Watch films and study the acting
- Any plays on TV, Radio and at the theatre

Browse

- www.nationaltheatre.org.uk

Research

- Research some basic information about one other theatre practitioner other than Stanislavski and Bertolt Brecht.
For example, Artaud, Berkoff, Grotowski

Recommended texts:

- Artaud for Beginners by Gabriella Stoppelman
- The Theatre and its Double by Antonin Artaud

Join

- A summer theatre course or workshop at Croydon Youth Theatre, BRIT School, Young Vic, National Youth Theatre, Theatre Peckham etc.
- <https://www.cyto.org.uk/>
- <https://thebrityouththeatre.co.uk/>
- <https://www.youngvic.org/taking-part/participation>
- <https://www.nyt.org.uk/courses>
- <https://www.theatrepeckham.co.uk/>



Books and newspapers that may help you during A Level course

- Su Fielder & Pat Friday - *AQA Drama & Theatre* (Oxford)
ISBN 978-0-19-842697-4
- Johnstone K – *Impro: Improvisation and Theatre* (Routledge)
ISBN 041346430X
- Baldwin C — *Stage Directing: A practical Guide* (Crowood Press)
ISBN 1861266030
- Benedetti J — *The Art of the Actor* (Methuen) ISBN 0413773361
- Brook P — *There are No Secrets* (Methuen) ISBN 0413604909
- Elsam P — *Acting Characters* (Methuen) ISBN 0713675861
- Fredman and Reade — *The Essential Guide to Making Theatre*
(Hodder) ISBN 0340655143
- Read THE STAGE newspaper. This can be read online.

