



Edexcel A Level Drama & Theatre 2018

Course Outline

Year 12

Autumn Term 2018

Component 0:

- Introduction to practitioners: Artaud (4 hours), Punch-drunk (2 hours), Brecht (4 Hours), Berkoff (4 hours).
- Responding to stimulus (photograph, script, music, painting, prop) and approaches to devising (script, workshopping, physical theatre, forum theatre, verbatim theatre).
- Mini performances (in class-these will be marked and will be worth 20marks).
- Throughout this component you will create a portfolio of your work which will be marked at the end of this component and will be worth (60 Marks)

Component 1: Devising

Students will be divided into two groups and will be given an extract from a performance text and a theatre practitioner as stimuli.

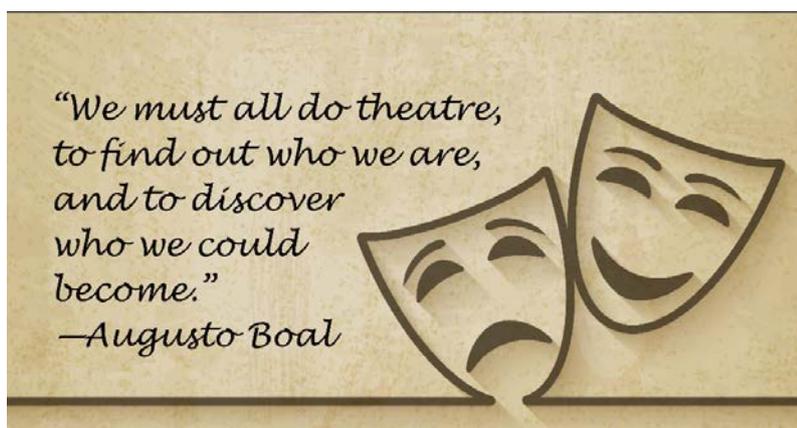
Coursework-40% of the qualification: 80 marks

Content overview

- Devise an original performance piece.
- Use one key extract from a performance text and a theatre practitioner as stimuli.
- Performer or designer routes available.

Assessment overview

- Internally assessed and externally moderated.
- There are two parts to the assessment:
 - a) A portfolio (60 marks)
2500—3000 words
 - b) The devised performance/design realisation (20 marks).



Spring/Summer Terms 2019

Component 2: Text in Performance

Coursework-20% of the qualification 60 marks

Texts will be chosen based on the strengths of actors, in the autumn term.

Content overview

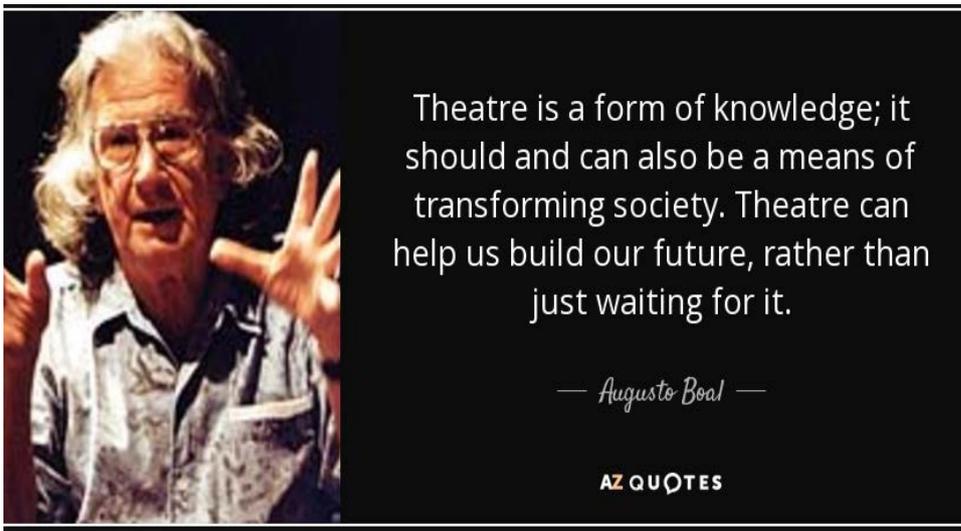
- A group performance/design realisation of one key extract from a performance text.
- A monologue or duologue performance/design realisation from one key extract from a different performance text.

Assessment overview

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

Summer Term 2019

- Preparing for the Industry- Different professions in the industry.
- Audition practice- Monologues-classical and contemporary.
- Jobs in the industry- Behind the scenes
- Theatre Company workshop —Frantic Assembly
- Theatre Trip and Live Theatre Review



Year 13 Autumn/Spring Terms



Component 3:

Text Choices: *Equus* by Peter Shaffer and *Woyzeck* by Georg Büchner

Theatre Makers in Practice

Written examination: 2 hours 30 minutes-

40% of the qualification: 80 marks

Content overview

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

Spring/Summer Terms

Preparing For Examination

Written examination: 2 hours 30 minutes-40% of the qualification: 80 marks

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.
- 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.

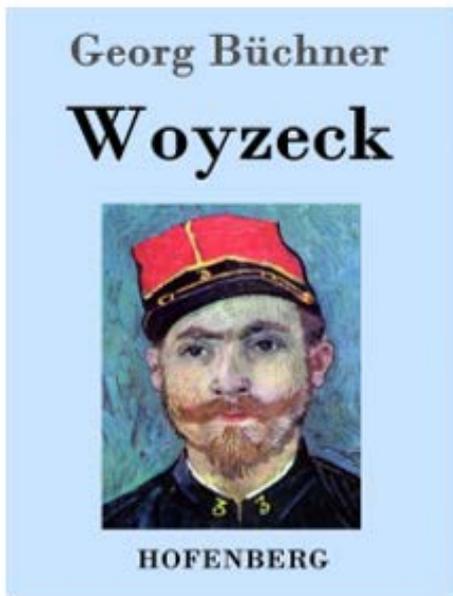
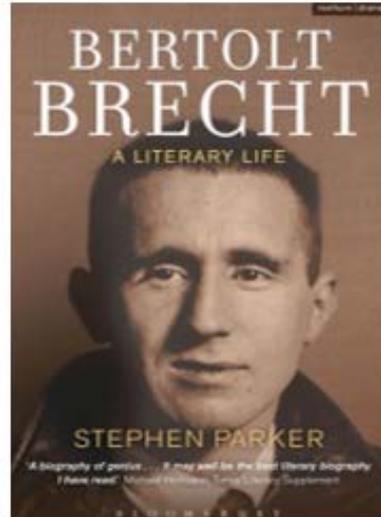
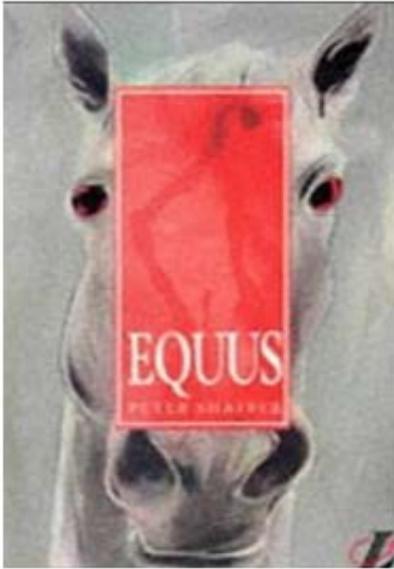
- Performance texts for this section are not allowed in the examination as the extracts will be provided.

Section C: Interpreting a Performance Text

- 24 marks.
- Students will answer one extended response question from a choice of two using their chosen 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 are allowed to bring clean copies of their performance texts for this section, but no other printed materials.



Books to buy and read over the summer:



Pre Course Tasks

1. Buy a copy of both *Woyzeck* by Büchner and *Equus* by Shaffer.
2. Read both plays and make notes on the themes within in each play.
3. Go and see a piece of live theatre (this can be either a professional or amateur performance) and write a review on the play you have seen.

Evaluating a live performance

The Evaluating part of your coursework should total NO MORE than 4 sides of A4 paper or up to 1000 words.

Remember to use PEA throughout your response. Make your POINT, give an EXAMPLE and then ANALYSE the impact on you or the audience. If you simply describe what you saw without analysing how effective it was, you cannot get full marks.

DO NOT describe the plot. Your focus must be completely on the performance.

The assessment criteria from the examination board states that you will be assessed on your understanding and appreciation of how others used the medium and elements of drama. It is also worthwhile showing that you recognise any social, cultural and historical influences on the play or the performance and that you can make any connections between written and performed texts.

This means that you can refer to the following:

Context

Show you understand the time period the play was set in.

Show you understand the life of the main characters and their social class, and how it affected their lives.

Show that you understand the culture of the time period, in terms of fashion, art, science, technology, religion, politics, education...

YOU MUST SHOW THAT YOUR UNDERSTANDING WAS COMMUNICATED THROUGH THE SKILLS OF THE ACTORS AND THE DESIGNER, BY WHAT YOU SAW AND HEARD.

Acting/Performance

Describe the acting style and the techniques

Describe how physical and/or vocal the performance was.

Was it what you were expecting?

Mention in detail, at least three of the main actors. Describe what they did, how did they use their voice? Their bodies?

How was dance incorporated? Was it effective?

Mention the choreographed sequences

Set/Props

Describe the set. How was it used in performance?

What was communicated to you through the set?

How were scene transitions handled?

Was it effective?

What props were used and how?

Sound/Lighting Effects

How were sound/lights used? Remember to mention music as well.

SUMMARY

Summarise and evaluate your thoughts on the performance

TYPES OF STAGING

Different types of staging and audience positioning have a large impact upon the atmosphere, the set and the way the actors perform.

PROSCENIUM ARCH / END ON

'Proscenium Arch' is the most common type of staging in Britain. Large offstage areas allow this type of theatre to have complex sets, large casts and numerous scene changes. The audience sits on one side of the stage as if looking through a window.



KEY POINTS

- In larger theatres, the audience can feel separated from the action.
- Scenery can sometimes be difficult to organise.
- It is easier for an actor to 'block out' the audience and perform naturally.

TRAVERSE

'Traverse' is the most unusual type of staging. Various scenes can be set up simultaneously to allow movement instantly from one scene to another. The audience can see each other's reactions as they are set on opposite sides of the stage.



KEY POINTS

- Actors should not keep their back to the same section of the audience for too long.
- Items of set in the central area need to be low level to avoid obstructing sightlines.
- The two ends of the stage are commanding positions where the actors can face the whole audience.

THRUST / ARENA

'Thrust' staging is very popular in modern theatres. Complex scenery and ambitious set designs can be created using levels, backdrops or painted flats. The audience is close to the stage sitting on three sides, thus creating an intimate atmosphere.

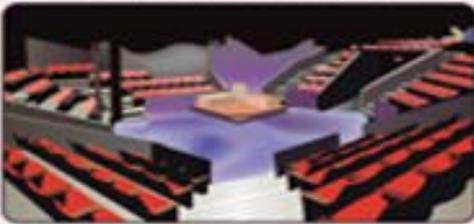


KEY POINTS

- No curtains separate the audience from the stage.
- It is difficult to change sets during a performance due to the lack of wing space.
- Large sets can be created using stage flats with working windows or doors.

THEATRE IN THE ROUND

'Theatre in the Round' is commonly used in the circus and smaller venues. Although it is called 'in the round', it is often square shaped. The audience surrounds the stage which is an excellent way to create an intimate atmosphere and to allow interaction.



KEY POINTS

- Staging/furniture must be low level and must not obscure the audience's vision.
- Careful attention to movement is required as the actors will always have their back to one part of the audience.
- 'Theatre in the Round' can successfully create an atmosphere of intimacy or entrapment.



AS Drama & Theatre Studies (8DR01)
COURSEWORK GUIDANCE

- Each week, you will be expected to complete a write-up of the lessons you have had.
- You need to bring a folder within your lesson logs and homework in every week.
- You will be expected to use the template below, to guide the style and content of this weekly lesson review.
- As the course progresses, your write-ups will get longer and more detailed.

<i>Page No</i>	<i>Lesson Record Sheet</i>			<i>Date:</i>
	<i>Text(s) used in session:</i>			
	<i>Outline details of session</i>			
	<i>Reflections (with supporting details)</i>			
	<i>Reminder of required content</i>			
	<i>Description of all activities</i>	<i>Names of characters, playwrights, designers, directors, practitioners and actors</i>	<i>Your opinion of each activity completed in the session</i>	<i>What you have learned from doing each of the activities</i>

Page No 3	<h2 style="margin: 0;">Lesson Record Sheet</h2>		Date: 14/9/11
Text(s) used in session: 'Romeo & Juliet' balcony scene script; Baz Luhrmann's film version of the play; 'Elizabethan Theatre' handout			
Outline details of session			
<ol style="list-style-type: none"> 1. Intro task - in pairs we had to perform the balcony scene from 'R&J' in our own style. 2. Teacher then called out other styles - documentary, Commedia dell Arte, opera, ballet... 3. We were given the opportunity of calling out style too. 4. Discussed question, what happens to the text when you change the performing style 5. Watched extract of Luhrmann's 'R&J'. Discussed why it was successful. 6. Read Elizabethan Theatre' handout, and tried 'R&J' balcony scene again, but this time with the script. 			
Reflections (with supporting details)			
<ol style="list-style-type: none"> 1. Jane and Martin performed theirs as a pantomime; Anish & Karen as melodrama. Me and Sian did the scene as 'Eastenders', which was really the same as melodrama. It was useful improvising a scene we knew from Year 9, so that we were not having to read a script. This meant that <u>we could be more imaginative and could physically as well as vocally act.</u> 2. The teacher's styles were good as they made us treat the scene seriously and humorously (obviously it is meant to be serious!). 3. No-one could think of any styles to call out, even though we know different film and (less so) theatre genres. <u>We need more knowledge of genres and more confidence to call them out in class!</u> 4. We decided that the text of a play is written with a definite genre in mind - <u>when you change the genre, you can end up changing the meaning of the words and the intentions of the writer are not always achieved.</u> 5. Luhrmann's 'R&J' worked (not only because of the star names and spectacular filmic effects), but because it did not change the words of the script. This meant that Shakespeare's words and meanings were focused on, rather than forgotten. <u>It is not a 'light' decision to change the words of a play, as this affects meaning and effect.</u> 6. The handout explained the vocal acting of Shakespeare's times, where <u>actors used simple gestures but put lots of meaning into the words.</u> We copied this style and found that the scene became manageable to act (we were worrying less about movement) and <u>could concentrate on the rhythm</u> of the text. 			
Reminder of required content			
Description of all activities	Names of characters, playwrights, designers, directors, practitioners and actors	Your opinion of each activity completed in the session	What you have learned from doing each of the activities

Using numbered bullet points in the 'Outline details' section ensures you address each point in the 'Reflections' section

Once you have finished the sheet, underline anything you consider are the main points to remember

Make sure that you include all of the aspects mentioned in this 'Reminder' section.

