

A Level Drama:

WJEC Eduqas GCE A LEVEL in DRAMA AND THEATRE
Qualification Accreditation Number: 601/8554/5

Subject content

Learners study **five** performance texts (**two** complete texts and **three** key extracts from **three** different texts, studied in the context of the whole text) representing a range of social, historical and cultural contexts. The complete texts are studied for the written examination and the key extracts are divided between all three components. Learners also study **two** influential theatre practitioners (individuals or companies) and produce **three** performances; **one** text performance, **one** devised performance and **one** performance based on a creative *reinterpretation* of an extract from a text. This content is divided as follows between the three components.

Component 1: Theatre Workshop

Learners participate in the creation, development and performance of:

- **one** *reinterpretation* of an extract from a text, using the working methods and techniques of **either** an influential theatre practitioner **or** a recognised theatre company.

Component 2: Text in Action

Learners participate in the creation, development and performance of:

- **one** devised piece using the working methods and techniques of a **second** different influential theatre practitioner **or** recognised theatre company
- **one** extract from a text in a different style to the devised performance.

Component 3: Text in Performance

Learners explore:

- **two** complete performance texts from different historical periods
- **one** extract from a third contrasting text.

In Components 1 and 2 learners are given the opportunity to develop performing **and/or** design skills as appropriate to their interests and the facilities available in the centre.

Learners must choose **one** skill from the following list for each of Components 1 and 2. They may **either** choose the same skill for both Components 1 and 2, **or** a different skill for both Components 1 and 2:

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

Learners should adopt safe working practices in all components as directed by the centre.

In addition to their own theatre making, learners also develop knowledge and understanding of the role of the director and participate in live theatre as an audience member.

Knowledge, understanding and skills for A level Drama and Theatre

The following knowledge, understanding and skills will be developed throughout this specification:

- 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, including the:
 - use of performance space and spatial relationships on stage
 - relationships between performers and audience
 - design of set, costume, make-up, lighting, sound and props
 - performer's vocal and physical interpretation of character
- how creative and artistic choices influence how meaning is communicated to an audience
- how performance texts are constructed to be performed, conveying meaning through:
 - structure

- language
- stage directions
- character construction
- the style of text
- how performance texts are informed by their social, cultural and historical contexts, and are interpreted and performed for an audience
- the connections between theory and practice in a range of periods, theatrical styles, social, historical and cultural contexts
- how relevant research, independent thought and analysis of live theatre informs decision making in their own practical work
- how theatre makers collaborate to create theatre.

Learners will also demonstrate the ability to:

- use the working methodologies of two theatre practitioners or theatre companies
- use theatrical techniques to create meaning in a live theatre context as theatre makers through:
 - research and development of ideas
 - interpretation of texts
 - devising
 - amending, rehearsing and refining work in progress
 - realising artistic intentions creatively and coherently through performance or design
- apply research to inform practical work to inform their own decision making and achieve clear dramatic and theatrical intentions
- analyse and evaluate the process of creating their own live theatre and the effectiveness of the final outcome
- interpret, analyse and evaluate live theatre performance by others.

How it is assessed

Component 1: Theatre Workshop

Non-exam assessment: internally assessed, externally moderated

20% of qualification

Learners will be assessed on **either** acting **or** design.

Learners participate in the creation, development and performance of a piece of theatre based on a *reinterpretation* of an extract from a text chosen from a list supplied by WJEC. The piece must be developed using the techniques and working methods of **either** an influential theatre practitioner **or**

a recognised theatre company.

Learners must produce:

- a realisation of the performance or design
- a creative log.

Component 2: Text in Action

Non-exam assessment: externally assessed by a visiting examiner

40% of qualification

Learners will be assessed on **either** acting **or** design. Learners participate in the creation, development and performance of two pieces of theatre based on a stimulus supplied by WJEC:

1. a devised piece using the techniques and working methods of **either** an influential theatre practitioner **or** a recognised theatre company (a different practitioner or company to that chosen for Component 1)
2. an extract from a text in a different style chosen by the learner.

Learners must realise their performance live for the visiting examiner. Learners choosing design must also give a **5-10 minute** presentation of their design to the examiner.

Learners produce a process and evaluation report within **one** week of completion of the practical work.

Component 3: Text in Performance

Written examination: 2 hours 30 minutes

40% of qualification

Sections A and B

Open book: Clean copies (no annotation) of the **two** complete texts chosen must be taken into the examination.

Two questions, based on **two** different texts, **one** written pre-1956 and **one** written post-1956.

Pre-1956:

The Trojan Women, Euripides

As You Like It, William Shakespeare

Hedda Gabler, Henrik Ibsen

Machinal, Sophie Treadwell

Cat on a Hot Tin Roof, Tennessee Williams

Post-1956:

Saved, Edward Bond

Accidental Death of an Anarchist, Dario Fo

Racing Demon, David Hare

Love and Information, Caryl Churchill

Chimerica, Lucy Kirkwood

Section C

Closed book: The extract of text required for answering the questions will be printed on the examination paper.

A question based on a specified **extract** from:

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

Details of the 10-15 minute extract will be released during the first week of March, in the year in which the examination is to be taken.