

Expectations Evening

A Level Drama & Theatre
Studies

Component 1: Devising Plays

This component will be completed throughout Year 12.

Overview

This A Level component is worth 80 marks which is **40% of the qualification.**

In the component students will develop their creative and exploratory skills in order to devise an original performance. The starting point for the devising is a key extract from a performance text plus a theatre practitioner.

Students can either be assessed as a performer or designer in this component.

How is it assessed?

This component is internally assessed and externally moderated by the exam board.

There are **two parts to the assessment**:

Every student will be targeted to write 3000 words

- a portfolio of between 2500-3000 words worth 60 marks
- the devised performance/design realisation worth 20 marks

Component 1: Devising (*Component Code: 9DR0/01)

Non-examination assessment

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.
- Centre choice of text and practitioner.
- Performer or designer routes available.

Assessment overview

- AO1, AO2 and AO4 are assessed.
- Internally assessed and externally moderated.
- There are **two parts** to the assessment:
 - 1) a portfolio (60 marks, 40 marks assessing AO1 and 20 marks assessing AO4)
 - the portfolio submission recommendations are:
 - can be handwritten/typed evidence between 2500–3000 words or recorded/verbal evidence between 12–14 minutes or
 - can be a combination of handwritten/typed evidence (between 1250–1500 words) and recorded/verbal evidence (between 6–7 minutes).
 - 2) the devised performance/design realisation (20 marks, assessing AO2).

Two parts to assessment
– a performance plus a
piece of coursework
(3000 words)

Key point: **The coursework is worth 75% of the unit (30% of the overall A Level.** This will be completed at home throughout the devising process. **Students must ensure they put the time in independently to attain success, and not just focus on the practical work.**

Expectations

- **Students are on time** – the door closes 1 minute after the bell. If students are late without an appropriate reason, they will not be allowed in. The reason for this is that often very focused work has begun, or sessions are being filmed and can't be interrupted.
- **100% attendance is needed for success** – This is vital to passing this course.
- **Homework** – 0 tolerance for late homework. Homework will often be used to inform the next practical lesson therefore...no homework = no practical lesson. Failure to complete work on time often impacts the learning of others, as assessment is around group work.
- **Full equipment needed for every session** - Including, folders, notebook, stimulus packs, writing equipment and student hand outs.
- **Uniform** – Practical wear (QuniquE Uniform), hair tied back and no jewellery. Students should avoid short skirts, jeans/ crop-tops etc.

Key dates and opportunities

- 2nd November - *King Lear* evening performance and an afternoon of classical performance acting led by the company.
- Frantic Assembly Workshop Date TBC – A critical day that will directly inform coursework and allow students to hit the top band of the criteria for component 1.
- Further workshop opportunities led by visiting companies and theatre trips to be announced over the coming weeks.

Advice and guidance for student success

This will be issued before Autumn Half Term

- **Use the support materials that will be supplied by subject staff:**

- example material of coursework (that got full marks last year for every element)
- detailed information on the practitioner studied (Frantic Assembly) and their methodologies
- performance and coursework criteria
- coursework guidance notes for each section heading
- Devising hints and tips

Prior to a student completing any element of coursework they should refer to this information. It is clearly organised and differentiated to support all student learning styles.

Timeline – Subject to small changes depending on speed of progress

Start of course:

- September 6th – 29th September: Skills development, baseline assessment, learning how to devise, learning how to respond to a practitioner and assessing group dynamics – all linked to Component 1
- 29th September - QuniquE Launch - Performance to audience

Autumn Half Term – Students issued support materials to read (as outlined on previous slide)

- 1st November – 17th December: Devise the entire piece and generate formal draft 1 of coursework. (excluding evaluation) This will slowly build up over the half term. Mr Smith to offer class feedback on coursework and mini performance mock to take place in/around the final week of term. This will effectively be a performance of all content generated thus far, cut and pasted together.

Christmas Break - Students to research additional for performance

- Week beginning January 5th – February half term: characterisation tasks, further devising, technical rehearsals. Formal draft 2 of coursework (excluding evaluation) handed in for formal feedback over half term

Spring Half Term – Students to learn all lines

Spring term 2: Draft 2 feedback issued, one-to-one tutorials arranged if required, stretch and challenge tasks. Piece performed and recorded, final draft of coursework completed.

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- **Summer term: Introduce research and exploration tasks into two key areas linked to the rest of the course:**

1) **Lysistrata set text** - Research into Brecht. Research into original playwright and conditions. Exploration of text.

Advice and guidance for parents/carers

- **Monitor student illness** – please encourage students to attend if a little under the weather. We would rather a student sit, observe and take notes quietly rather than miss the lesson
- Please contact us should you have any concerns around student progress or pending deadlines kdewsnap@queenelizabeths.com

Component 2: Text In Performance

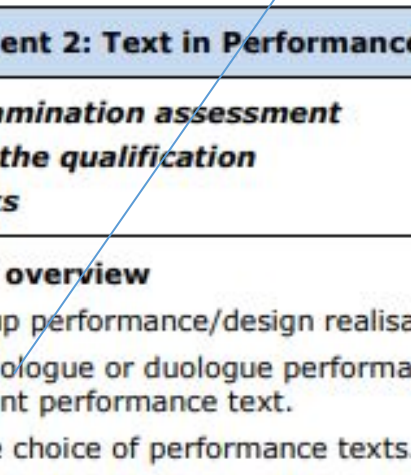
This component will be completed with throughout Year 12 & 13

Overview

This A Level component is worth 60 marks which is **20% of the qualification.**

Students can either be assessed as a performer or designer in this component.

To be completed this year



Component 2: Text in Performance (*Component Code: 9DR0/02)
Non-examination assessment 20% of the qualification 60 marks
Content overview <ul style="list-style-type: none">• 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.• Centre choice of performance texts.

How is it assessed?

Externally assessed by a visiting examiner.

- Group performance/design realisation: worth 36 marks.
- Monologue or duologue/design realisation: worth 24 marks.

**Visiting
Examiner In
Year 13**

Component 2 – requirements for design skills

Requirements	Costume design	Lighting design	Set design	Sound design
Design skills	<p>Mono or duo: Final costume designs for one character, incorporating hair, makeup and mask considerations as appropriate.</p> <p>All sourcing must be based wholly on the student's design(s).</p>	<p>Mono or duo: Final lighting design incorporating grid plans and a lantern schedule that indicates the use of two different lighting states.</p>	<p>Mono or duo: Drawings of the final design to be realised in the performance space and any relevant props.</p>	<p>Mono or duo: Source sheet showing two sound cues – original, live or found sound effects as appropriate.</p>
	<p>Group: Final costume designs for two different characters, incorporating hair, makeup and mask considerations as appropriate.</p> <p>All sourcing must be based wholly on the student's design(s).</p>	<p>Group: Final lighting design incorporating grid plans and a lantern schedule that indicates the use of three different lighting states.</p>	<p>Group: 1:25 scale model of the final design to be realised in the performance space and any props as appropriate.</p>	<p>Group: Source sheet showing three sound effects – original, live or found sound effects as appropriate.</p>
Additional documentation	<p>For both performances: a costume plot or list of costumes/accessories worn by each actor indicating any changes as appropriate.</p>	<p>For both performances: a lighting plot or cue sheet incorporating a range of transitional devices as appropriate.</p>	<p>For both performances: a ground plan of the performance space to scale, including entrances and exits, audience positioning and stage furniture (as appropriate).</p>	<p>For both performances: a cue sheet showing the source, order, length and output level of each cue.</p>
Supervision	<p>The student must supervise the construction, buying, dyeing altering, hiring and/or finding of the designed costumes as appropriate.</p>	<p>The student must supervise the rigging, focusing, programming (if applicable) and operating of the design as appropriate.</p>	<p>The student must supervise the construction, painting, hiring and/or finding of scenic elements required to meet the requirements of their design as appropriate.</p>	<p>The student must supervise the operation of the sound as appropriate but need not operate the sound themselves.</p>
Performance	<p>A realisation of the costume design in both performances.</p>	<p>A realisation of the lighting design in both performances.</p>	<p>A realisation of the set design in both performances.</p>	<p>A realisation of the sound design in both performances.</p>

Are we only doing the monologue until Christmas?

- Nope – the other bit students will be doing is developing their ability to evaluate a live performance in an exam and we will start exploring the set text that they have to respond to in the exam – Equus
- Students have been asked to get a copy of Equus in their Year 12 Induction Packs.

What else will students do in lessons?

- We will practice written responses for Equus and the Live Theatre questions ready for the end of course written exam.
- We will have thoroughly explored Equus in the same way as students who took GCSE Drama did for An Inspector Calls.
- We will practice the monologues, though their main development will be done by Christmas Yr 1.
- We will rehearse a group piece linked to a script – this will be assessed in Year 2 by a visiting examiner when they come in to see the monologues as well.

Component 3: Theatre Makers In Practice

This component will be completed throughout Year 12 & 13

Overview

This A Level component is worth 80 marks which is **40% of the qualification.**

Live theatre evaluation – choice of performance.

Practical exploration and study of a complete performance text – focusing on how this can be realised for performance.

Practical exploration and interpretation of another complete performance text, in light of a chosen theatre practitioner – focusing on how this text could be reimagined for a contemporary audience.

How is it assessed?

Written Exam 2023

Assessment overview

Section A: Live Theatre Evaluation

- 20 marks, assessing A04.
- Students answer one extended response question from a choice of two requiring them to analyse and evaluate a live theatre performance they have seen in light of a given statement.
- 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, assessing A03.
- 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, assessing A03.
- Students will answer one extended response question from a choice of two based on an **unseen named section** from their chosen performance 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 **must** take in clean copies of their performance texts for this section, but no other printed materials.

Time Allowed – 2 hours 30 Minutes