

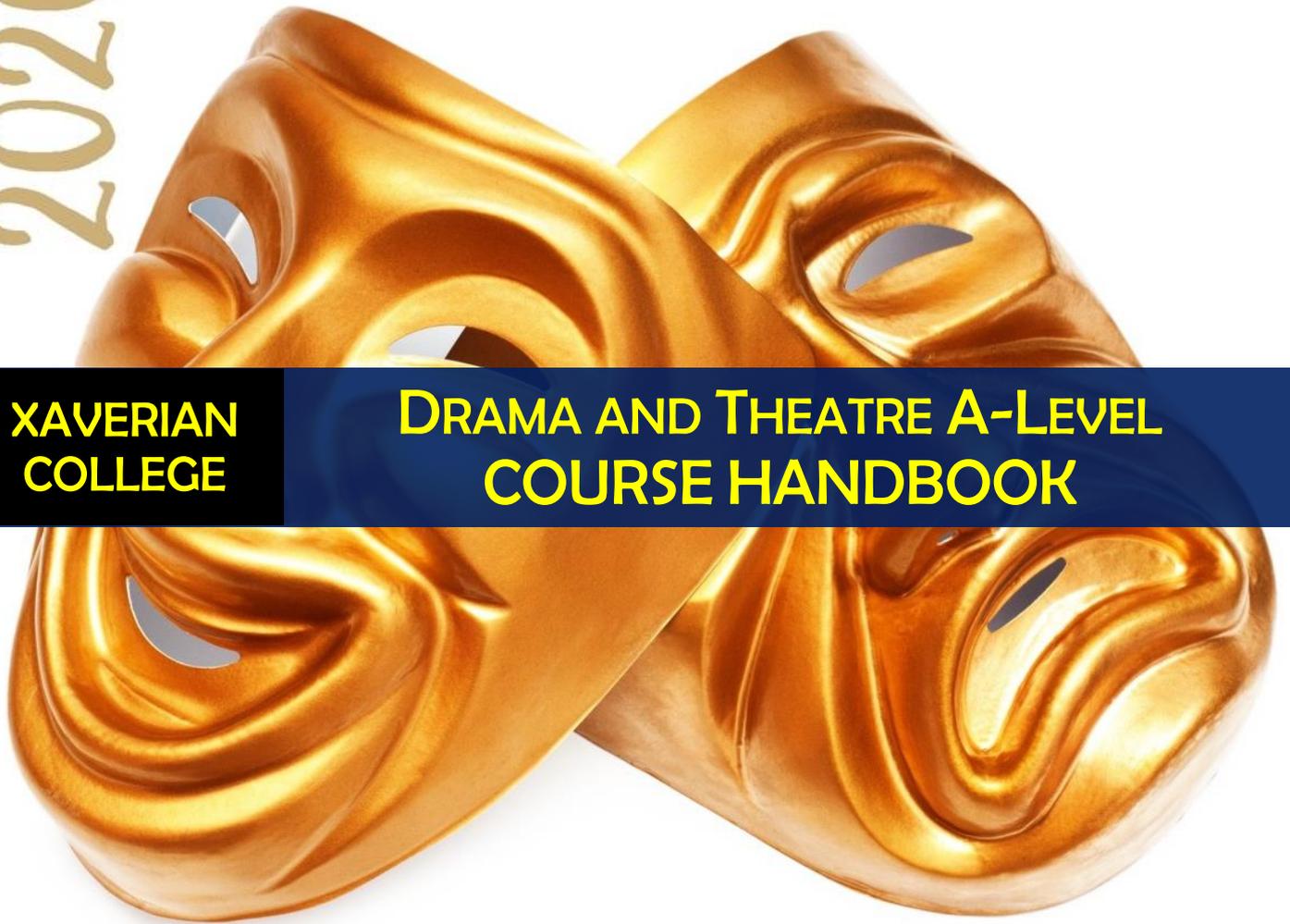
2020-2021



Xaverian
College

**XAVERIAN
COLLEGE**

**DRAMA AND THEATRE A-LEVEL
COURSE HANDBOOK**



Xaverian College Drama Department

Name: _____ **Block:** _____



A VERY WARM WELCOME TO YOU...

Welcome to Xaverian Drama department, during your time with us you will be involved in some exciting practical work, challenging performances and complex written assignments. A Drama student is a different type of student to all of the rest.

You will be expected to:

- ✓ Engage with the process of creating theatre in a variety of styles so that you can produce confident and complex performances by the end of the year.
- ✓ Grow in confidence, demonstrating your understanding of how theatre works and what you can say through the medium of performance.
- ✓ Appreciate the complex ways in which the performer and the audience relate to the text.
- ✓ Widen your experience of professional theatre.
- ✓ Learn to evaluate your own work, and your understanding of plays, analysing the performance potential of the script and what it communicates.

XAVERIAN MISSION STATEMENT

And as part of the Xaverian College Community we will...

- Maintain a Christian environment which is purposeful and fulfilling.
- Value all members of the College Community equally.
- Promote excellence in teaching and learning.
- Have the very highest expectations of all our students.
- Offer appropriate choices, guidance, support, and facilities.
- Help students to develop as people who strive for the highest possible standards in all aspects of their lives as happy, effective and successful members of society, and who combine success with service to others in both their personal and working lives.



AIMS AND OBJECTIVES

The WJEC Eduqas A level in Drama and Theatre offers a practical and challenging course of study which encourages learners to:

- ✓ Develop and apply an informed, analytical framework for making, performing, interpreting and understanding drama and theatre.
- ✓ Understand the place of relevant theoretical research in informing the processes and practices involved in creating theatre and the place of practical exploration in informing theoretical knowledge of drama and theatre.
- ✓ Develop an understanding and appreciation of how the social, cultural and historical contexts of performance texts have influenced the development of drama and theatre.
- ✓ Understand the practices used in twenty-first century theatre making.
- ✓ Experience a range of opportunities to create theatre, both published text based and devised work.
- ✓ Participate as a theatre maker and as an audience member in live theatre.
- ✓ Understand and experience the collaborative relationship between various roles within theatre.
- ✓ Develop and demonstrate a range of theatre making skills.
- ✓ Develop the creativity and independence to become effective theatre makers.
- ✓ Adopt safe working practices as a theatre maker.
- ✓ Analyse and evaluate their own work and the work of others.

The WJEC Eduqas A level in Drama and Theatre is an exciting and inspiring course which prepares learners for further study in Higher Education. This highly practical specification provides learners with the opportunity to work as performers on three different

performances. In Component 1 learners *reinterpret* a text to create a piece of theatre which is a combination of the selected text and original ideas. In Component 2 learners engage with a stimulus to create two pieces of theatre; one a **devised piece** and the other an **interpretation of a text**.



Both Components 1 and 2 are designed to encourage learners to make connections between dramatic theory and their own practice. While preparing their practical work, learners will explore the work of theatre practitioners (individuals or companies) and then apply their research to their performances. Learners are also required to watch as much live theatre as possible to learn about the processes and practices involved in interpreting and performing theatre.

LIVE THEATRE



KNOWLEDGE, UNDERSTANDING AND SKILLS

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 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.



SUMMARY OF ASSESSMENT



GCE A LEVEL

WJEC Eduqas GCE A LEVEL in DRAMA AND THEATRE

ACCREDITED BY OFQUAL

**Component 1: Theatre Workshop.
Non-exam assessment: Internally assessed,
externally moderated.
20% of qualification.**

Learners will be assessed on devising and performing. 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 Eduqas.

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 (1,300 - 1,500 words).

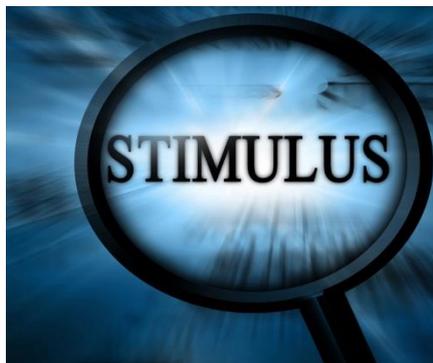




**Component 2: Text in Action.
Non-exam assessment: Externally assessed
by a visiting examiner.
40% of qualification.**

Learners will be assessed on devising and performing. Learners participate in the creation, development and performance of two pieces of theatre based on a stimulus supplied by Eduqas:

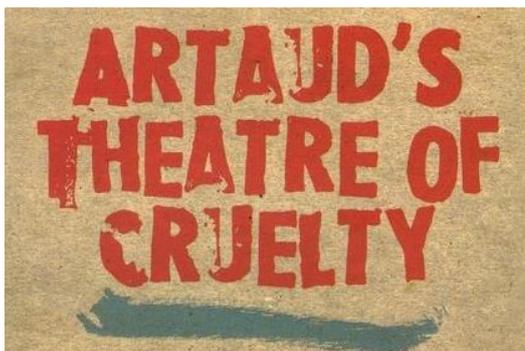
1. A devised piece using the techniques and working methods of either an influential theatre practitioner or a recognised theatre company (a different practitioner or company to that chosen for Component 1).



2. An extract from a text in a different style.

Learners must realise their performance live for the visiting examiner.

Learners produce a process and evaluation report.





Component 3: Text in Performance.
Written examination: 2 hours 30 minutes.
40% of qualification.

SECTIONS A & B

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

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

Pre-1956:

***'Machinal'* by Sophie Treadwell.**

Post-1956:

***'Accidental Death of an Anarchist'* by Dario Fo.**

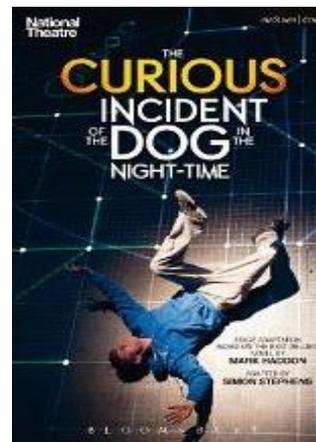
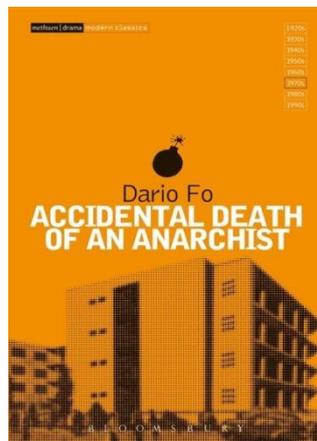
SECTION C

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'*,
 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.





LIVE THEATRE

You are required to participate as an audience member in viewing live theatre as often as you can. It is vital that you take the opportunity to see as many professional productions as possible. This will only make you better as a theatre practitioner. You should consider how elements of the live theatre production influence your own creative decisions including:

- Interpretation of text.
- Use of design elements.
- Performing styles.

STOCKPORT



MANCHESTER INTERNATIONAL FESTIVAL



GO TO THE THEATRE! GO TO THE THEATRE! GO TO THE THEATRE!

Go and see and much as you possibly can. Make it a good habit that you go regularly. Borrow and recycle ideas. Bring your family. Go with friends. See how theatre is constructed and use the best ideas as influences on your own work. Take advantage of the fact that you are based in one of the most creative cities in the world, and also that you can get student discount. Nice.

HOME



MANCHESTER

The Creativity Hub



FORMS OF ASSESSMENT

CONTINUAL ASSESSMENT

In addition to the COURSEWORK submitted and the FINAL PERFORMANCES, a huge part of your marks will be **continually assessed**. This means you have to always be aware that you are being **assessed at all times**.

Criteria includes:

- ✓ **ATTENDANCE AND PUNCTUALITY**. Being on time and ready for every lesson is crucial. Your group will be relying on you to be there.
- ✓ **ENGAGEMENT** with the work. Drama and Theatre is **an art form**. It is **culturally vital** in **bringing people together** but also making us **see the world from different viewpoints**. We should always nurture our passion.
- ✓ **PARTICIPATION** in practical exploration. How many **ideas do you offer** the group? Are you **prepared to step up** and **direct moments**? Have you **written any scenes to explore**?
- ✓ Your **DRAMA DIARY** must be **up to date** with all exploration notes and research. Its importance cannot be underestimated. **Your coursework will only be as good as the notes you will make in your Drama Diaries as you go along.**

**PUNCTUALITY IS
THE SOUL OF
BUSINESS.**



“LOVE THE ART IN YOURSELF. NOT THE YOURSELF IN THE ART.”

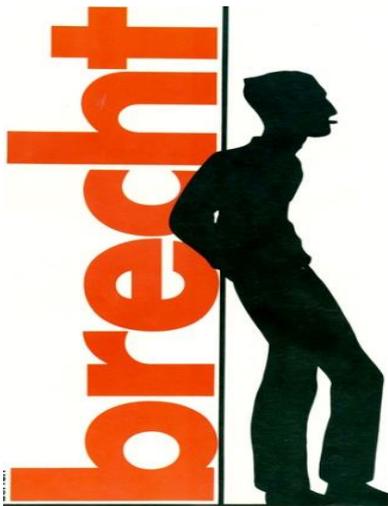
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WHAT CAN I DO TO GET PREPARED?

There are several things you can do in order to prepare for the long course ahead. It would put you at an advantage if you were already ahead of the game. So, you could:

1. Research practitioners and styles that we will be using and exploring throughout the course. These range from theatre companies, individual practitioners and styles such as:



- Bertolt Brecht ('Epic Theatre')
- Constantin Stanislavski (Naturalism)
- Steven Berkoff ('Total Theatre')
- Antonin Artaud ('Theatre of Cruelty')
- Frantic Assembly (Physical Theatre)
- Splendid Productions
- Kneehigh Theatre Company & Emma Rice
- 1927 Theatre Company
- RashDash

Please note, that this is not a prescriptive list. These are just some of the styles and practitioners we explore. You are welcome to explore other areas of work too. We encourage you to bring you own ideas and preferences to work with.

2. In preparation for Component 3 (the written exam), we study 3 plays from very different eras:

- 'Machinal' by Sophie Treadwell (USA - 1928).
Publisher: Nick Hern Books / ISBN-13: 978-1854592118.
- 'Accidental Death of an Anarchist' by Dario Fo (Italy – 1970).
Publisher: Methuen Drama (New Edition) / ISBN-13: 978-0413156105.
This is the Gavin Richards translation.
- 'The Curious Incident of the Dog in the Night-time' by Simon Stephens (UK - 2013).
Publisher: Methuen Drama (Reprint Edition) ISBN-13: 978-1408173350.

It would be great to get some prior reading done before we tackle these plays within the lessons. It would give you a head start.