

GCE AS/A LEVEL

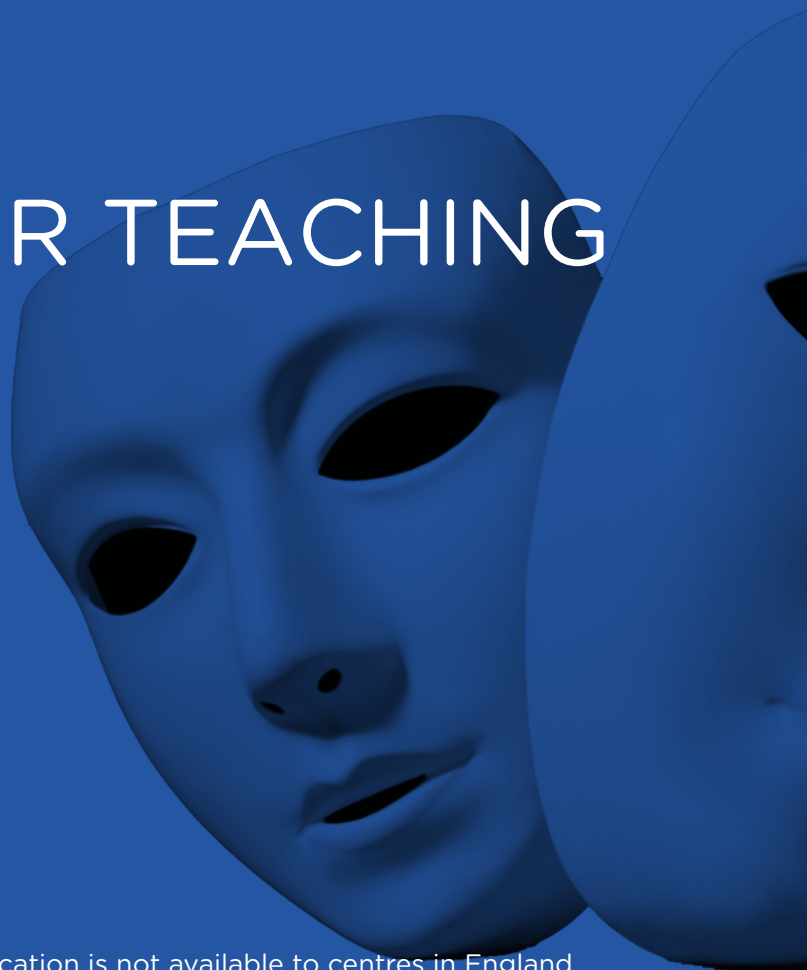


WJEC GCE AS/A LEVEL in DRAMA AND THEATRE

APPROVED BY QUALIFICATIONS WALES

GUIDANCE FOR TEACHING

Teaching from 2016



This Qualifications Wales regulated qualification is not available to centres in England.

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1. Introduction

The **WJEC GCE AS and A level in Drama and Theatre** qualification, accredited by Qualifications Wales for first teaching from September 2016, is available to:

- all schools and colleges in Wales
- schools and colleges in independent regions such as Northern Ireland, Isle of Man and the Channel Islands.

It will be awarded for the first time in Summer 2018, using grades A*–E.

This is an exciting and inspiring specification which prepares learners for further study in Higher Education. It offers a practical and challenging course of study which is intended to ensure that learners gain a comprehensive appreciation of the nature of drama and theatre. Through the specification, learners will develop an understanding of how the social, cultural and historic contexts of a theatrical text have influenced the development of drama and theatre. Learners will also be given the opportunity to develop the creativity and independence to become effective theatre makers through acting and/or theatre design. They will experience a range of opportunities to create theatre in both published text-based and devised work. They will also be encouraged to understand the collaborative relationship between various roles within theatre and participate both as theatre makers and as an audience member of live theatre. A well-balanced specification that should enable learners to develop a thorough and expert appreciation of drama and theatre.

Content will be assessed across four different units: two units at AS and two units at A level.

AS:

Unit 1: Theatre Workshop

Unit 2: Text in Theatre

A level:

Unit 3: Text in Action

Unit 4: Text in Performance

The content is stimulating, relevant and accessible to a wide range of learners, ensuring both breadth and depth to the study of drama and theatre.

The structure allows students to provide extended responses, and demonstrate their ability to draw together different areas of knowledge and understanding from across the full course of study.

Additional ways that WJEC can offer support:

- Specimen assessment materials and mark schemes
- Face-to-face CPD events
- Examiners' reports on each question paper
- Free access to past question papers and mark schemes via the secure website
- Direct access to the subject officer
- Free online resources
- Exam Results Analysis
- Online Examination Review

Aims of the Guidance for Teaching

The principal aim of the Guidance for Teaching is to support teachers in the delivery of the new **WJEC GCE AS and A level in Drama and Theatre** specification and to guide on the requirements of the qualification and the assessment process.

The Guidance is **not intended as a comprehensive reference**, but as support for professional teachers to develop stimulating and exciting courses tailored to the needs and skills of their own students in their particular institutions.

The Guidance offers assistance to teachers with regard to possible classroom activities and links to useful digital resources (both our own, freely available, digital materials and some from external sources) to provide ideas for immersive and engaging lessons. It will concentrate on those areas new to WJEC subject specifications and those subject areas where guidance has been requested most.

2. Specification overview

AS Drama and Theatre	A2 Drama and Theatre
<p>Unit 1: Theatre Workshop (24%) Non-exam assessment Internally assessed, externally moderated by WJEC. Learners use the techniques of a theatre practitioner/company to <i>reinterpret</i> a text for performance:</p> <ul style="list-style-type: none"> • a realisation of the performance/design • a creative log • an evaluation of the performance/design. 	<p>Unit 3: Text in Action (36%) Non-exam assessment Externally assessed by a visiting examiner Learners use the techniques of a theatre practitioner/company and a different style to make two pieces:</p> <ul style="list-style-type: none"> • a devised piece • a text piece • a process and evaluation report.
<p>Unit 2: Text in Theatre (16%) Written exam 1 hour 30 minutes One set text from a choice of seven Learners must also analyse and evaluate live theatre in relation to set text.</p>	<p>Unit 4: Text in Performance (24%) Written exam 2 hours 30 minutes Two set texts from a choice of seven Learners must also analyse and evaluate live theatre in relation to set texts.</p>

3. Differences to Legacy Specification

Reformed Specification

Unit 1: Theatre Workshop

24% of qualification instead of 20%
 One performance instead of two
 Addition of creative log and evaluation

Unit 2: Text in Theatre

16% of qualification instead of 30%
 One set text instead of two
 Live theatre review is within the set text questions rather than separate

Unit 3: Text in Action

36% of qualification instead of 30%
 Report is no longer done under exam conditions

Unit 4: Text in Performance

24% of qualification instead of 20%
 No *unseen* extract
 Live theatre review is within the set text questions

4. Assessment Objectives

Assessment Objectives

	AO1	AO2	AO3	AO4	Total
Unit 1: Theatre Workshop	8% (20%)	12% (30%)		4% (10%)	24% (60%)
Unit 2: Text in Theatre			12% (30%)	4% (10%)	16% (40%)
Unit 3: Text in Action	12%	18%		6%	36%
Unit 4: Text in Performance			17%	7%	24%
Overall weighting	20%	30%	29%	21%	100%

5. Delivering the Specification

5.1 Pathways through the Specification

Centres will have their own individual approach to delivering this specification. The examples provided are of suggested pathways through the specification focusing on one teacher and two teacher models. It is important to remember that, through teaching, the candidates should be encouraged to appreciate the connections that can be made across all four units.

5.1.1 Examples of Approach – One Teacher Model

There are two AS units and two A level units which are integrated and should be taught holistically. Although the units are assessed at different times, the skills needed are transferable from one unit to the other.

There is more than one way of approaching the specification. The notes in this guidance can be used or adapted to suit the needs of individual students and teachers.

One Teacher Model		
Year One AS: Term One		
Weeks	Content	Notes
Ongoing:	Visits to live theatre as and when appropriate. If live theatre is not available, visit to cinema screenings of live theatre events e.g. NT Live or class viewing of a stage production e.g. Digital Theatre .	Followed by analysis and evaluation of ideas/influences/inspiration gained from the productions. This is relevant to all units but has particular importance for Units 2, 3 & 4.
1-4	Induction Programme: Introduction of elements of Drama & Theatre: <ul style="list-style-type: none"> • elements of characterisation • acting techniques • improvisation as a creative tool • monologue exercise. 	Particularly important if your cohort has not fed through from GCSE: <ul style="list-style-type: none"> • your centre does not offer GCSE • FE colleges • learners have varying experience in the subject.
	Introduction of Practitioner Workshops: <ul style="list-style-type: none"> • Stanislawski as a starting point with approaches to text; system of rehearsal; naturalism • Brecht as a contrast to Stanislawski i.e. Narrative Theatre versus Epic Theatre. 	Direct link to Units 1 & 3.

5-8	Practitioner Workshops continued. Practitioners selected to suit learners' needs and the expertise of the teacher.	Encourage learners to develop an appreciation of the varied elements of each practitioner.
	Continued live theatre visits.	
9-12	Practitioner Workshops continued.	Applied to text and scene work.
	Select text for Reinterpretation from the list contained in Appendix A of the specification. Select practitioner or theatre company.	
	Introduction of: Text ONE Pre-1956 – Set for Unit 2	Focus on the requirements for sections (a) and (b) of the unit 2 exam. Choice of text may be influenced by: <ul style="list-style-type: none"> • degree of difficulty • coincidence with a live performance of the text • nature of the cohort. Approach the text through practical methods.

Year One AS: Term Two		
Weeks	Content	Notes
Ongoing:	Visits to live theatre as and when appropriate.	
1-12	Continued study of Set Text ONE.	Alongside study of staging elements: <ul style="list-style-type: none"> • set • lighting • sound • costume & make-up.
	Continue work on Unit 1 : <ul style="list-style-type: none"> • choose text for deconstruction • choose 15 minute extract • choose practitioner • start work on the practical work • focus on Creative Log • preparation for Evaluation. 	

<p>Assess Unit 1 Performance/Design and Creative Log and Evaluation</p> <p>AS Unit 1: Theatre Workshop</p> <p>Internally assessed and externally moderated. Record performances and/or design presentations for submission for moderation.</p>
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Year One AS: Term Three		
Weeks	Content	Notes
Ongoing:	Visits to live theatre as and when appropriate.	
1 - 12	Finish Set Text ONE work.	
	AS Unit 2 exam.	
	If learners are progressing to A level: Practical work on styles. Practical work on devising theatre from a stimulus.	Focus on the difference between practitioner/company and style. Explore a variety of stimuli to: <ul style="list-style-type: none"> • devise • interpret text.
	Introduce Set Text TWO	
	Choice of stimuli for unit 3 Provided by WJEC	

Year Two A level: Term one		
Weeks	Content	Notes
Ongoing:	Visits to live theatre as and when appropriate.	
1 - 12	Continue practical work on stimuli.	
	Continue/start SET Text TWO .	
	Introduce Set Text THREE	
	Select TEXT for Unit 3.	Explore relevant style for text work.

Year Two A level: Term Two		
Weeks	Content	Notes
1-12	Response to stimuli. Rehearse both pieces for A level Unit 3: <ul style="list-style-type: none"> • devised • text. 	Ensure that learners have selected a practitioner for the devised piece and a style for the text piece.
	Continue study of: <ul style="list-style-type: none"> • Set Text TWO • Set Text THREE 	
	Examination of A level Unit 3: <ul style="list-style-type: none"> • performances • evaluation of process and performance one week after performance. Record performances and/or design presentations for submission with Process and Evaluation Report.	Visit by external examiner.

Year Two A level: Term Three		
Weeks	Content	Notes
	Complete and revise: <ul style="list-style-type: none"> • Set Text TWO • Set Text THREE 	Ensure learners are confident in all areas of study including staging concepts.
	Unit 4 exam	

5.1.2 Examples of Approach – Two Teacher Model

If a two teacher model is to be applied, allocation of teaching will be governed by timetabling. Centres will structure delivery of the specification to suit the needs of their learners. Below is an example where the A level content is delivered by two teachers across the two years of study. The specification can be divided up effectively between two teachers.

Example One:

Both teachers have equal specialism in practical and theoretical study.

Two Teacher Model				
Year One AS: Term One				
	Teacher One		Teacher Two	
Weeks	Content	Notes	Content	Notes
Ongoing:	Visits to live theatre as and when appropriate. If live theatre is not available, visit to cinema screenings of live theatre events e.g. NT Live or class viewing of a stage production e.g. Digital Theatre . Followed by analysis and evaluation of ideas/influences/inspiration gained from the productions. This is relevant to all units but has particular importance for Units 2, 3 & 4.			
1-4	Induction Programme: Introduction of elements of Drama & Theatre: <ul style="list-style-type: none"> elements of characterisation acting techniques improvisation as a creative tool. 	Particularly important if your cohort has not fed through from GCSE: <ul style="list-style-type: none"> your centre does not offer GCSE FE colleges learners have varying experience in the subject. 	Induction Programme: Introduction of elements of Drama & Theatre: <ul style="list-style-type: none"> acting techniques monologue exercise. 	Focus on: <ul style="list-style-type: none"> constructing meaning writing and performing own monologues.
5-8	Introduction of Practitioner Workshops: Example: <ul style="list-style-type: none"> Stanislavski as a starting point with approaches to text; system of rehearsal; naturalism. 	Direct link to Unit 1.	Introduction of Practitioner Workshops: <ul style="list-style-type: none"> Brecht as a contrast to Stanislavski i.e. Narrative Theatre versus Epic Theatre. 	

9-12	Introduction of: Set Text ONE for Unit 2	Focus on the requirements for sections (a) and (b) of the unit 2 exam. Choice of text may be influenced by: <ul style="list-style-type: none"> • degree of difficulty • coincidence with a live performance of the text • nature of the cohort. <p>Approach the text through practical methods.</p>	Practitioner Workshops continued. Practitioners selected to suit learners needs and the expertise of the teacher.	Ensure an appreciation of the varied elements of each practitioner.
			Select text for Reinterpretation . Select practitioner or theatre company.	

Year One AS: Term Two				
	Teacher One		Teacher Two	
Weeks	Content	Notes	Content	Notes
Ongoing:	Visits to live theatre as and when appropriate. Followed by analysis and evaluation of ideas/influences/inspiration gained from the productions.			
1 - 12	Continued study of Set Text ONE .	Alongside study of staging elements: <ul style="list-style-type: none"> • set • lighting • sound • costume & make-up. 	Continue work on Unit 1 : <ul style="list-style-type: none"> • choose text for deconstruction • choose 15 minute extract • choose practitioner • start work on the practical work • focus on Creative Log • preparation for Evaluation. 	
	<p>Assess Unit 1 Performance/Design and Creative Log and Evaluation</p> <p>AS Unit 1: Theatre Workshop</p> <p>Internally assessed and externally moderated. Ensure internal standardisation takes place. Record performances and/or design presentations for submission for moderation.</p>			

Year One AS: Term Three				
	Teacher One		Teacher Two	
Weeks	Content	Notes	Content	Notes
Ongoing:	Visits to live theatre as and when appropriate. Followed by analysis and evaluation of ideas/influences/inspiration gained from the productions.			
1 - 12	Finish Set Text ONE work. REVISION.	Focus on ACTING and DIRECTING.	Set Text ONE REVISION.	Focus on DESIGN and STAGING.
	AS Unit 2 exam.			
	If learners are progressing to A level:			
	Practical work on styles. Practical work on devising theatre from a stimulus	Focus on the difference between practitioner/company and style. Explore a variety of stimuli to: <ul style="list-style-type: none"> • devise • interpret text. 	Introduce Set Text TWO	Select a text that offers a contrast to the one selected for Text One – pre-1956
	Choice of stimuli for Unit 3 Provided by WJEC			

Year Two A level: Term One				
	Teacher One		Teacher Two	
Weeks	Content	Notes	Content	Notes
Ongoing:	Visits to live theatre as and when appropriate. Followed by analysis and evaluation of ideas/influences/inspiration gained from the productions.			
1 - 12	Continue practical work on styles and stimuli.		Continue/start SET Text TWO.	
	Introduce Set Text THREE	Select a text that offers a variation from Set Texts ONE and TWO.	Select TEXT for Unit 3.	Explore relevant style for text work.
	Select practitioner/style for devised.		Select style for text work.	

Year Two: Term Two				
Weeks	Teacher One		Teacher Two	
	Content	Notes	Content	Notes
1-12	Response to stimuli			
	Rehearse for A level Unit 3: • devised	Ensure that learners have selected a practitioner for the devised piece.	Rehearse for A level Unit 3: • text	Ensure that learners have selected a style for the text piece.
	Continue study of Set Text THREE.		Continue study of Set Text TWO.	
	<p>Examination of A level Unit 3:</p> <ul style="list-style-type: none"> performances evaluation of process and performance one week after performance. <p>Visit by external Examiner.</p> <p>Record performances and/or design presentations for submission with Process and Evaluation Report.</p>			

Year Two A level: Term Three				
	Teacher One		Teacher Two	
	Content	Notes	Content	Notes
	Complete study and revise Set Text THREE.		Complete study and revise Set Text TWO.	
Unit 4 exam				

5.1.3 Examples of Approach – Two Teacher Model – Technical Specialism

In centres where there are teachers with an expertise in design and/or technical theatres, this model can be applied effectively. Teacher Two will be a qualified teacher with teaching responsibilities rather than a theatre technician or support staff.

Teacher One: Practical specialism: ACTING

Teacher Two: Practical specialism: TECHNICAL/DESIGN

This model makes the assumption that the second teacher is not a Drama specialist but a specialist in technical theatre and design. The specification is formed to encourage teachers with a design background to deliver certain elements of study. It is also assumed that Teacher One will be the main course provider and in charge of specification delivery. The allocation of responsibility for assessment of written work will be centre-specific.

This example will be dependent on how the course is divided up between the teachers and can be adapted to reflect contact hours with the learners.

Two Teacher Model – Technical Specialism				
Year One AS: Term One				
	Teacher One ACTING		Teacher Two TECHNICAL / DESIGN	
Weeks	Content	Notes	Content	Notes
Ongoing	Visits to live theatre as and when appropriate. If live theatre is not available, visit to cinema screenings of live theatre events e.g. NT Live or class viewing of a stage production e.g. Digital Theatre . Followed by analysis and evaluation of ideas/influences/inspiration gained from the productions. This is relevant to all units but has particular importance for Units 2, 3 & 4.			
	Analysis of: <ul style="list-style-type: none"> • acting • directing • interpretation of character • approaches to character. 		Analysis of: <ul style="list-style-type: none"> • design elements: set, costume, make-up • technical elements: lighting, sound, audio-visual • directing re: staging and technical elements. 	
1-4	Induction Programme: Introduction of elements of Drama & Theatre: <ul style="list-style-type: none"> • elements of characterisation • acting techniques • improvisation as a creative tool • monologue exercise. 	Particularly important if your cohort has not fed through from GCSE: <ul style="list-style-type: none"> • your centre does not offer GCSE • FE colleges • learners have varying experience in the subject. 	Induction Programme: Introduction of elements of Drama & Theatre: <ul style="list-style-type: none"> • staging including: basic awareness of environment • simple ground plans • importance of lighting • importance of sound • costume. 	

5-8	<p>Introduction of Practitioner Workshops:</p> <ul style="list-style-type: none"> • Stanislavski as a starting point with approaches to text; system of rehearsal; naturalism • Brecht as a contrast to Stanislavski i.e. Narrative. 	Direct link to Unit 1.	<p>Introduction of Practitioner Workshops:</p> <ul style="list-style-type: none"> • design elements appropriate to practitioner(s) selected. 	
	<p>Introduction of: Set Text ONE for Unit 2.</p> <p>Focus on ACTING and character.</p> <p>Written responses re: Acting, directing, staging</p>	<p>Focus on the requirements for sections (a) and (b) of the unit 2 exam. Choice of text may be influenced by:</p> <ul style="list-style-type: none"> • degree of difficulty • coincidence with a live performance of the text • nature of the cohort. <p>Approach the text through practical methods.</p>	<p>Co-teaching of: Set Text ONE for Unit 2.</p> <p>Focus on DESIGN.</p> <p>Written responses re: design, staging.</p>	<p>Focus on the requirements for Sections (a) and (b).</p> <p>Bias towards staging, design and technical theatre.</p>
<p>Select text for Reinterpretation. Select practitioner or theatre company.</p>				

Year One AS: Term Two				
Weeks	Teacher One		Teacher Two TECHNICAL / DESIGN	
	Content	Notes	Content	Notes
Ongoing:	<p>Visits to live theatre as and when appropriate.</p> <p>Followed by analysis and evaluation of ideas/influences/inspiration gained from the productions.</p>			

1-12	Focus on learners who have selected ACTING whilst supporting DESIGN candidates.	Continue work on Unit 1 : <ul style="list-style-type: none"> • choose text for deconstruction • choose 15 minute extract • choose practitioner • start work on the practical work • focus on Creative Log • preparation for Evaluation. 		Focus on learners who have selected DESIGN whilst supporting ACTING candidates.
	Assess ACTING.	Assess Unit 1 Performance/Design and Creative Log and Evaluation AS Unit 1: Theatre Workshop.		Assess DESIGN.
	Internally assessed and externally moderated. Ensure internal standardisation takes place. Record performances and/or design presentations for submission for moderation.			
	Continued study of Set Text ONE.	Continued practical work.	Continued study of Set Text ONE.	Alongside study of staging elements: <ul style="list-style-type: none"> • set • lighting • sound • costume & make-up.

Year One AS: Term Three				
	Teacher One		Teacher Two TECHNICAL / DESIGN	
Weeks	Content	Notes	Content	Notes
Ongoing:	Visits to live theatre as and when appropriate. Followed by analysis and evaluation of ideas/influences/inspiration gained from the productions.			
3-10	Finish Set Text ONE work. REVISION.	Focus on ACTING and DIRECTING.	Set Text ONE REVISION.	Focus on DESIGN and STAGING.
AS Unit 2 exam.				
If learners are progressing to A level:				

	<p>Practical work on styles.</p> <p>Practical work on devising theatre from a stimulus.</p>	<p>Focus on the difference between practitioner/company and style.</p> <p>Explore a variety of stimuli to:</p> <ul style="list-style-type: none"> • devise • interpret text. 	<p>Introduce Set Text TWO</p>	<p>Select a text that offers a contrast to the one selected for Text One</p>
<p>Choice of stimuli for Unit 3 Provided by WJEC</p>				

Year Two A level: Term One				
Teacher One			Teacher Two TECHNICAL / DESIGN	
Weeks	Content	Notes	Content	Notes
Ongoing:	<p>Visits to live theatre as and when appropriate.</p> <p>Followed by analysis and evaluation of ideas/influences/inspiration gained from the productions.</p>			
3-12	Continue practical work on styles and stimuli.		Continue/start SET Text TWO	Focus on staging elements.
	Introduce Set Text THREE	Select a text that offers a variation from Set Texts ONE and TWO.		
	<p>Select TEXT for Unit 3. Explore relevant style for text work. Select style for text work. Select practitioner/company for devised.</p>			

Year Two A level: Term Two				
	Teacher One		Teacher Two TECHNICAL / DESIGN	
Weeks	Content	Notes	Content	Notes
1-12	Rehearse TEXT piece for Unit 3.	Influenced by style.	Continue to support rehearsals for text piece.	Unit 3.
	Rehearse DEVISED piece.	Influenced by practitioner.	Rehearse TEXT piece.	Influenced by style.
	Responsibility for ACTING candidates.		Responsibility for DESIGN candidates.	
	Study of Set Text THREE and supporting acting/directing elements of Set Text TWO.		Study of Set Text TWO and supporting Design/staging elements of Set Text THREE.	
	Technical rehearsals for Unit 3.			
	Responsibility for ACTING candidates.	<p>Examination of A level Unit 3:</p> <ul style="list-style-type: none"> performances evaluation of process and performance one week after performance. <p>Visit by external Examiner</p> <p>Record performances and/or design presentations for submission with Process and Evaluation Report.</p>	Responsibility for DESIGN candidates including viva.	

Year Two A level: Term Three				
	Teacher One		Teacher Two TECHNICAL / DESIGN	
Weeks	Content	Notes	Content	Notes
	Complete study and revise: Set Text TWO Set Text THREE			
	Focus: <ul style="list-style-type: none"> • directing • acting • staging re: characters • rehearsal techniques • character positions and movement. 		Focus: <ul style="list-style-type: none"> • staging – including stage configurations • set • lighting • sound • costume. 	
	Unit 4 exam			

6. Support for Teachers

6.1 Resources for the Specification as a whole

6.1.1 Web-based resources:

<http://www.thevirtualdramastudio.co.uk/> This site offers some free resources and ideas on teaching various levels of drama including A level, there is also a Sales section where resources can be purchased.

http://www.activ8theatre.co.uk/resource_packs.htm This site also offers resources for a variety of Key Stages but most resources are available for purchase only. There are a few free resources included.

<http://www.drama-education.com/site/> An interesting site, although not based in UK it does provide a variety of links for various resources and forums to discuss issues on drama teaching.

<http://www.dramaworks.co.uk/> Some excellent resources on practitioners and on texts.

6.1.2 Books and magazines

Drama and Theatre Studies at AS and A Level by Jonathan Neelands. Warwick Dobson. Published by Hodder & Stoughton (Jun 2000); ISBN: 0340758600

Drama and Theatre Studies by Sally Mackey and Simon Cooper. Published by Nelson Thornes; 2Rev Ed edition (13 Oct 2000) ISBN: 10: 0748751688; ISBN: 13: 978-0748751686

Practical Theatre – A Post-16 Approach Edited by Sally Mackey. Published by Nelson Thornes (21 Jul 1997) ISBN: 10: 0748728570; ISBN: 13: 978-0748728572

Teaching Drama A publication by Rhinegold with ideas on teaching Drama from KS3 to A2 produced six times during the year.

The Articulate Body: The Physical Training of the Actor by Anne Dennis. Published by Nick Hern Books; New edition (31 Jul 2002); ISBN: 978-1854596833

Physical Theatres: A Critical Introduction by Simon Murray and John Keefe. Published by Routledge; 1 edition (30 Sep 2007); ISBN: 978-0415362504

Physical Theatres: A Critical Reader by John Keefe and Simon Murray. Published by Routledge; 1 edition (30 Sep 2007); ISBN: 978-0415362528

The Frantic Assembly Book of Devising Theatre by Scott Graham, Steven Hoggett. Published by Routledge; 1 edition (17 April 2009); ISBN: 978-0415467605

Theatre of Movement and Gesture by Jacques Lecoq. Published by Routledge; 1 edition (25 Sep 2006); ISBN: 978-0415359443

Creating a Character: Physical Approach to Acting (Paperback) by Moni Yakim. Published by Applause Theatre Book Publishers, U.S.; Reprint edition (31 Jul 1996); ISBN: 978-1557831613

The Complete Stanislavsky Toolkit by Bella Merlin Published by Nick Hern Books (15 Mar 2007); ISBN: 978-1854597939

Acting and Reacting: Tools for the Modern Actor by Nick Moseley. Published by: Nick Hern Books (16 Dec 2005); ISBN: 978-1854598035

Suggested textbooks:

Author	Year of Publication	Title
Michael Chekhov	2 nd revised edition 2002	<i>To the Actor: On the Technique of Acting</i> ISBN: 10: 0415258766 ISBN:13: 978-0415258760
Peter Barkworth	2 nd revised edition 1991	<i>Complete About Acting</i> ISBN: 10: 0413661105 ISBN: 13: 978-0413661104
Harriet Walter	New edition 2003	<i>Other People's Shoes: Thoughts on Acting</i> ISBN: 10: 1854597515 ISBN: 13: 978-1854597519
Uta Hagen	1973	<i>Respect for Acting</i> ISBN: 10: 0025473905 ISBN: 13: 978-0025473904
Gary Thorne	1999	<i>Stage Design: A Practical Guide</i> ISBN: 10: 1861262574 ISBN: 13: 978-1861262578
Rob Napoli	2006	<i>Scenic Design and Lighting Techniques: A Basic Guide for Theatre</i> ISBN: 10: 0240808061 ISBN: 13: 978-0240808062
Clare P. Rowe	2007	<i>Drawing and Rendering for Theatre: A Practical Course for Scenic, Costume, and Lighting Designers</i> ISBN: 10: 0240805542 ISBN: 13: 978-0240805542
Deena Kaye and James Le Brecht	2000	<i>Sound and Music for the Theatre: The Art and Technique of Design</i> ISBN: 10: 024080371X ISBN: 13: 978-0240803715
Michael J. Gillette	4 th edition 1999	<i>Theatrical Design and Production: An Introduction to Scene Design and Construction, Lighting, Sound, Costume and Make-up</i> ISBN: 10: 0767411919 ISBN: 13: 978-0767411912
William Gaskill	2001	<i>Designing Stage Costumes: A Practical Guide</i> ISBN: 10: 186126416X

		ISBN: 13: 978-1861264169
Michael Holt	1988	<i>Costume and Make-up (Theatre Manual)</i> ISBN: 10: 0714825123 ISBN: 13: 978-0714825120

7.1 Unit Guidance

7.1.1 Unit 1: Theatre Workshop

Non-exam assessment: internally assessed, externally moderated
24% of qualification
90 marks

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 using the techniques and working methods of **either** a theatre practitioner **or** theatre company.

All learners must produce:

- a realisation of performance or design
- a creative log for the performance/design
- an evaluation of the process of creating and realising the performance/design.

Terminology explained:

Influential practitioner	This must be an established theatrical professional. The working methods and techniques of the practitioner must be easily identified and appropriate for application by the learners. There must be a suitable amount of research material that can be accessed by the learners during the research stage. Whilst it is acknowledged that the practitioner may incorporate a variety of techniques that can be associated with other practitioners, it will be universally accepted that the practitioner chosen has a distinct set of conventions that can be associated with their work.
Recognised theatre company	This must be an established professional theatre company with a relevant body of work. The working methods and techniques of the company must be easily identified and appropriate for application by the learners. There must be a suitable amount of research material on the company that can be accessed by the learners during the research stage. Whilst it is acknowledged that the company's work might be made up of a variety of techniques and theatrical conventions, the company must have its own theatrical identity.

Deconstruct	<p>The process by which a theatrical text can be analysed and its units explored. For example:</p> <ul style="list-style-type: none"> • historical, social, cultural content • artistic intentions of the playwright • original theatrical conventions used including acting style and staging techniques • style and genre • characters • plot and narrative • relevance of the extract within the context of the play as a whole • dialogue • action. <p>This will be supported by research but is reliant on a thorough analysis of the content of the extract.</p>
Re-interpretation	<p>Learners are encouraged to put ‘a new spin’ on the creative aims of the piece e.g. altering the focus of the themes or intended audience response. Performing/designing the extract in a way not originally intended e.g. applying the ideas of a practitioner that are not naturally occurring in the text.</p>

Unit guidelines:

Reinterpretation

A practitioner or theatre company must be selected.

Learners MUST NOT select a theatrical style for this unit.

The Difference between STYLE and PRACTITIONER or THEATRE COMPANY

Style is often the term given to a specific genre/type of theatre. The practitioner or theatre company is often an individual or company that practices that particular style.

Examples:

Style:	PHYSICAL THEATRE
Practitioners:	Jacques Le Coq Steven Berkoff Pina Bausch
Company:	DV8 (United Kingdom)
Style:	MUSICAL THEATRE
Practitioners:	Steven Sondheim Kurt Weill Jason Robert Brown
Style:	THEATRE OF CRUELTY
Practitioners:	Antonin Artaud Jerzy Grotowski
Company:	Cruel Theatre (Switzerland)
Style:	REALISM
Practitioners:	Konstantin Stanislavski Lee Strasberg Michael Chekov

Learners are reminded that the application of techniques of their chosen practitioner or theatre company is open to interpretation. Learners are not expected to apply all the techniques and conventions practised but they are expected to focus their work on the chosen practitioner or theatre company and not mix conventions from other practitioners. It is important that when the work is presented, the influences of the chosen practitioner or theatre company is explicit in the performance or design.

Specific guidelines:

- text to be chosen from list in Appendix A of specification
- a 10-15 minute extract from this text should be studied within the context of the whole text
- the ideas of a practitioner or theatre company should be studied and applied to a re-interpretation of the text
- 30-70% of the dialogue in the final piece should be from the chosen text
- groups should consist of between 2-5 acting candidates. Up to 4 additional design candidates, each working on a different technical skill
- the performance should be between 5-16 minutes, depending on the number of performers
- the candidates must produce a creative log which demonstrates the research, creation and development of ideas
- the centre can set their own date for the exam
- the centre records the work
- all assessment evidence is internally assessed and externally moderated.

The four stages to the unit:

1. Researching

- a. Learners must study their chosen extract within the context of the whole text. They should consider:
- structure
 - character construction.

Some of the areas for consideration may include:

- theme
- action
- plot
- genre
- style of play
- stage directions
- elements of character e.g. *motivation, through-line, character's function in the extract.*

Learners should also understand the original performance conditions in order to apply a process of deconstruction and reinterpretation.

- b. Learners are also required to research both their chosen texts and chosen practitioner/theatre company. This must be a thorough process in order to effectively influence their practical work.

Examples of practitioners and theatre companies.

Theatre Practitioners	Theatre Companies
Stanislavski	Kneehigh
Brecht	Frantic Assembly
Boal	Earthfall
Artaud	DV8
Berkoff	Complicite
Katie Mitchell	Punchdrunk
Marianne Elliot	1927 National Theatre
Polly Teale	National Theatre Wales
Julie Taymor	Dirty Protest
Rupert Goold	Volcano
Declan Donnellan	
Eddie Ladd	
Marc Rees	

For examples of techniques practised by practitioner/company see specification Appendix B (page 36).

This is not an exhaustive list, and teachers are encouraged to select any suitable practitioners or local theatre company to stimulate creative response. The practitioner or company selected must have a clear set of theatre techniques and conventions that are incorporated into their work. If in doubt, teachers are advised to check their choices with the subject officer. Centres may be asked to submit a brief document stating the techniques and conventions of that practitioner or theatre company that will be used to assess the effectiveness of the learner's application of such techniques.

In the early weeks of study, experiment with a wide selection of practitioners. Learners should begin to understand the differences between contrasting theatre techniques and drama conventions. Apply the practitioner's and theatre company's concepts to both acting and the technical/design elements.

It is important that very few notes (if any) are given on the chosen practitioners. The practitioners' ideas are tools to create characters and performances and should not be treated as holy texts. Teachers are advised to adapt their ideas according to the ability of the learners. They should all be based in practical work. Use a simple rule: ***Do first, explain theory after!*** Try to choose practitioners that have contrasting styles or ideas so that the pupils have a good basis for practical work.

The technical candidates can base their research on designers, lighting designers, etc. rather than entirely on the acting practitioners. They should be allowed to branch out and choose contrasting lighting designers, staging designers, costume designers, etc. Their chosen practitioners should be clear. The teacher will have to guide the technical learners. The practitioners do not have to be still alive!
The theatre companies do not have to still be producing work.

There are a lot of reference books and websites that can be of assistance.

If learners select the technical option, there would need to be enough equipment in the school to allow them to experiment and be bold with their ideas. Four lights and a CD player is not enough for this purpose. If you are uncertain, please contact the subject officer.

It is recommended that learners keep a diary / journal / notebook of their practical sessions. Learners should take note of any important practical ideas about the practitioner, exercises that they enjoyed/found useful, any research they have carried out for a role, any resources given by the teacher and keep these together in the journal. This will not be assessed but will provide good material from which to produce the:

- Creative logs
- Evaluation

During the whole process, learners should be assessing their own work with the help of the teacher. The teacher is there to advise and guide and not to direct. It is also important that teachers should intervene at an early stage to sort out tensions or any problems.

2. Developing

Learners participate in the creation and development of **one** piece of theatre:

- a piece based on a *reinterpretation* of the extract chosen for study in stage 1.

What is *reinterpretation*?

A deconstruction of the text in order to create a new piece of theatre. Learners are encouraged:

- to put 'a new spin' on the creative aims of the piece e.g. altering the focus of the themes or intended audience response
- to perform/design the extract in a way not originally intended e.g. applying the ideas of a practitioner that are not naturally occurring in the text.

Between 30% and 70% of the final piece created by the learners must consist of text from the 10-15 minute extract studied.

Potential methods of reinterpretation:

Dialogue	Plot and Structure	Character	Theme and Content	Style and Conventions
Repeat dialogue	Change order of scenes	Change gender of characters	Change the theme(s)	Change the style
Cut lines	Alter the narrative	Change target audience	Add music	Use of puppets
Edit lines	Repeat scenes	Multirole	Add poetry	Mime and movement
Choral speaking	Realise off-stage action	Divide character between several actors	Add dialogue from other plays	Physical theatre
Allocate dialogue to different characters	Introduce flash-backs and flash-forwards	Create characters not seen in the original	Add song	Costume from a contrasting period
Translate into a different language	Delete scenes	Change character perspective and/or motivation	Add dance elements	Use of abstract sound and lighting
Vocal techniques	Create a new narrative	Minor to major characters	Add other cultural theatre styles	Use a clash of conventions

Examples of Re-Interpretation Activities:

Example 1: <i>The Cherry Orchard</i> by Anton Chekhov Extract: The final 15 minutes of the play Practitioner / Company: Katie Mitchell		
Content	Practitioner Application (through research)	Alternative content
Improve a scene after the end of the play when Firs is discovered locked in. <i>Who discovers him?</i> <i>Is he still alive?</i> <i>If he is, what does he tell them?</i> <i>Do any of the family return?</i>	Application of the concepts of psychiatry to explore characters: e.g. exploring Firs' mind and his emotions.	Dreamscape exploration of how Firs is feeling at the end of the play. The other characters will 'dance' in and out of his mind as he speaks some of the dialogue from the original text.
Firs could look back at the final exit of the characters and remember part of what happened using fragments of the original dialogue.	The style of the piece is changed from naturalism to surrealism.	
Design: Set	An environment is created that is non-naturalistic and represents the inside of Firs' head and his memories.	
Design: Costume	Costume works against naturalism. Firs' costume is symbolic in style and colour and the other characters are dressed as he remembers them.	
Technical: Lighting	Lighting is non-naturalistic and captures the emotional changes that Firs is experiencing.	
Technical: Sound	Sound design captures a soundscape that suggests memories and reflects the emotions Firs experiences.	

<p style="text-align: center;">Example 2: <i>The 39 Steps</i> by Patrick Barlow Extract: The first 15 minutes of Act One Practitioner / Company: Stanislavski</p>		
Content	Practitioner Application (through research)	Alternative content
Improve a scene between the two 'Heavies' outside of Richard Hannay's apartment. <i>How long have they been pursuing Annabella Schmidt?</i> <i>What is their motivation for waiting outside all night?</i>	Emotion memory. The magic 'if'. The feeling of truth.	The characters flashback to an earlier scene when they first learnt of Annabella. They multirole Annabella and Richard and role-play elements of the dialogue between them.
The scene where Annabella is murdered could be created.	The style is changed from physical comedy to naturalism.	They multirole as Annabella and Richard, and present elements of the dialogue between them.
Design: Set	A realistic environment is created. An area to represent Hannay's apartment and the area where the 'Heavies' stand under a lamp post.	
Design: Costume	Period 1930s with detail.	
Technical: Lighting	Natural lighting state inside the apartment. A special to suggest the lamp post at night.	
Technical: Sound	A busy London Street. Traffic is hear. Incidental music is used to set the scene and period. 1930s music hall recordings.	

Example 3: Art by Yasmina Reza Extract: The first 15 minutes of Act One Practitioner / Company: Berkoff		
Content	Practitioner Application (through research)	Alternative content
We create a scene where Serge telephones Marc to tell him about the painting he has bought. <i>Thought-track/hot-seat each character.</i> <i>What are their feelings towards each other?</i>	Physicalisation of emotion. Strong group work. Stylised movement. Tableaux.	Marc and Serge present their argument in a physical style. Their physical interaction is echoed by their dialogue in their first scene together.
Yvan tells us about Marc & Serge's relationship.	The style is changed from naturalism to physical theatre.	Yvan discusses his friends with his fiancé.
Design: Set	An open space with symbolic paintings hanging around to represent the painting in the play. White floor.	
Design: Costume	Costume is natural in style but created to give greater movement possibilities. The garments are off-white to represent Serge's white painting and they can be projected onto a screen.	
Technical: Lighting	Angular lighting with side lighting to enhance the movement. Images of works of art will be projected into the costumes and white floor.	
Technical: Sound	Sound design uses French music to suggest location. A soundscape will be used to underscore Marc & Serge's physical theatre section.	

3. Reflecting

The Creative Log

Learners keep a creative log, compiled during the process. It should contain reflection on the following elements:

- how ideas are created, developed and refined to communicate meaning as part of the theatre-making process, including how conventions, forms and techniques are used in the piece
- how they have applied research into both the extract in context and their chosen practitioner or theatre company.

The creative log should fully justify decisions made and is not a diary of the rehearsal process.

The Creative Log – Requirements

The Creative Log can be presented via a variety of illustrative means, but there are strict word/time considerations that should be adhered to:

- written annotation and/or continuous prose: 1000-1200 words
- blog (suitably edited): 1000-1200 words
- audio commentary and audio-visual: 8-11 minutes (in total)

Preparing the Creative Log

Learners should be encouraged to keep records throughout the process, including activities where they explored:

- texts
- practitioners and genres
- research, ideas, structure
- use of space
- editing dialogue
- performance skills
- 'show backs' to peers
- responding to feedback
- refining the piece and performance or design skills
- dress rehearsal, etc.

Examples of creative log contents:

Photographs e.g. rehearsals, set model boxes	Sections of script	Blog	PDFs	Visual images
Mind maps	Mood boards	Ground plans	Sketches	Written prose
Lighting cue sheets	Sounds clips e.g. links to Soundcloud	Power Point presentations	Slides	Audio commentary
Sound cue sheets	Video or audio clips of discussions	Annotated research	Charts	Costume sketches

Prompt copies	Video clips of rehearsal work	Swatches of fabric	Rehearsal notes	Make-up tests
Digital media	Transcripts of interviews	Surveys and/or questionnaires	Emails/letters re: research	Feed-back forms

4. Realising

Learners must realise their final performances or design. The timing of the piece is based on the number of actors in each group and can be found on page 13 of the specification.

Each actor must be fully engaged with other performers on the stage for a minimum of 5 minutes in each piece to interact meaningfully. Monologues can be incorporated within the piece. Learners are also encouraged to consider all elements of their chosen skill (refer to Appendix D of the specification).

The minimal requirements for technical and design candidates can be found on pages 14 of the specification.

5. Evaluating

The evaluation must be between 800 and 1200 words and evaluate the following:

- the effectiveness of the final performance/design realised in performance
- their performing or design skills including how they contributed to the performance of the piece.

Example of Assessment Grid: AO4

Unit 1: Evaluation

Band 5 criteria.

Band	AO4.1a, 1b and 1c. Analyse and evaluate their own work
5	<p>13-15 marks</p> <ul style="list-style-type: none"> • An effective evaluation of the final performance or design realised in performance • An effective analysis of their performance skills and how they contributed to the success of the whole.

See Unit 1 Assessment grids on page 44 of the specification.

Examples of application of practitioner/theatre company design elements:

It is often more straightforward for learners who have selected ACTING as their skill to apply the theatrical conventions and techniques of a practitioner to their work. Below are suggestions of how the objectives and techniques used by practitioners and theatre companies can be applied to the design elements of set, lighting, sound and costume/ make-up.

Further research will introduce learners to a more detailed exploration of the specific aims, objectives and conventions practised by the practitioner or theatre company.

Once again, learners are reminded that they are not expected to apply all the techniques and conventions practised. It is important, however, that when the work is presented, the influences of the chosen practitioner or theatre company are explicit in the performance or design.

Examples of practitioner/theatre company application re: DESIGN

Konstantin STANISLAVSKI				
<p>Realism, naturalism – an authentic environment created using design elements.</p> <p>No place for the abstract. Symbolism must be reflected by 'real' design.</p>	<p>SET: Real furniture, period detail, actual props – no miming of action.</p> <p>Use of decor.</p>	<p>LIGHTING: Non-abstract, time of day, season, location clearly depicted.</p> <p>Use of 'real' gobos – windows.</p>	<p>SOUND: Non-abstract, real sounds depicting location, environment – crackling fire, dogs barking outside.</p> <p>Music – usually period and relevant to scene.</p>	<p>COSTUME/MAKE-UP: Period detail, relevant to character and scene.</p>
Bertolt BRECHT				
<p>Epic quality. Strong gestus in the design elements.</p> <p>Exploring the abstract but strong period detail present.</p>	<p>SET: A flexible space but often with specific period detail re: furniture and props.</p> <p>Use of captions & text.</p>	<p>LIGHTING: Generally broad, subtle for effect only. Mechanics of lighting on show.</p>	<p>SOUND: Any sound that can assist the meaning of the scene/moment.</p> <p>Contrapuntal music, ugly sound to highlight emotion and/or the gestus.</p>	<p>COSTUME/MAKE-UP: True Brecht reflects strong period detail.</p> <p>Use of mask, caricature, text, placard etc.</p>
Edward Gordon CRAIG				
<p>Modernist. Pioneer craft.</p> <p>Space and Light.</p> <p>Use of sound, light, projection and drama to engage the audience.</p>	<p>SET: Angular, epic, symbolic, oversized.</p> <p>Clear consideration of space between set pieces.</p> <p>Operatic in style and concept. Allowing potential for lighting.</p>	<p>LIGHTING: Angular, epic, symbolic.</p> <p>Operatic in design. Large scale.</p> <p>Atmospheric. Use of shadow and sculpturing.</p>	<p>SOUND: Operatic, grand.</p> <p>Atmospheric, creative. Grand scale.</p>	<p>COSTUME/MAKE-UP: Expressionistic.</p> <p>Operatic.</p> <p>Grand-scale.</p> <p>Broad colour.</p> <p>Use of masks (<i>the paramount weapon of dramatic expression</i>).</p>

Antonin Artaud				
<p>Theatre of cruelty.</p> <p>Theatre should affect the audience.</p> <p>Disturbing forms of lighting, sound, and other performance elements.</p>	<p>SET: Sensory awareness.</p> <p>Use colour and shape for uncomfortable effect.</p> <p>Site-specific for often harrowing purposes.</p>	<p>LIGHTING: Challenge the audience.</p> <p>Uncomfortable.</p> <p>Non-naturalistic.</p> <p>Questions usual relationship between the stage and the audience.</p>	<p>SOUND: Challenge the audience.</p> <p>Uncomfortable.</p> <p>Non-naturalistic.</p> <p>Often loud.</p> <p>Disjointed.</p> <p>Unharmonious.</p>	<p>COSTUME/MAKE-UP: Challenge the audience.</p> <p>Uncomfortable.</p> <p>Non-naturalistic.</p> <p>Grotesque.</p>
Peter Brook				
<p>Theatre of the 'vital spark'.</p> <p>Relationship between the actor and the 'empty space'.</p> <p>Distillation of language, gesture, action, design, where meaning is the essence.</p>	<p>SET: Physical and visual theatre. A 'space' where theatre happens.</p> <p>An environment that allows the actors to tell the story.</p>	<p>LIGHTING: Visually creative. Atmosphere created for effect.</p> <p>The magic of theatre.</p> <p>Lighting as an independent theatrical language.</p>	<p>SOUND: Aurally creative.</p> <p>Atmosphere created for effect.</p> <p>The magic of theatre.</p> <p>Sound and music as an independent theatrical language.</p>	<p>COSTUME/MAKE-UP: Visually creative.</p> <p>Simplistic and symbolic.</p> <p>Costumes allow for physical performance – restrictive only for effect.</p>
Steven Berkoff				
<p>Physical theatre.</p> <p>Awareness of the senses.</p> <p>Environment allows physical performance.</p> <p>Classic in concept. e.g. Greek, Japanese. Visual aesthetic is important.</p>	<p>SET: Practical and symbolic set designs that gave the actors enough room to move around the stage.</p>	<p>LIGHTING: Use of extensive light and shadows in his productions – enhancing mime, stylized movement and tableau to create exciting alternative theatre.</p>	<p>SOUND: Actors often make their own sound effects.</p> <p>Sound is dramatic, expressionistic.</p> <p>Music has remained an essential element of Berkoff's production style.</p> <p>He considers sound and music to be integral to his theatre.</p>	<p>COSTUME/MAKE-UP: White-face masks.</p> <p>Theatrical costumes with the visual focus on the actor, serving to emphasize the performer and help to create environment and the characterization.</p>

Augusto Boal

<p>Theatre of the Oppressed.</p> <p>Forum Theatre.</p> <p>Giving a voice to people to discuss and explore answers to problems – often social dilemmas.</p>	<p>SET: Invisible theatre – transforming public spaces into ‘theatres’.</p> <p>An environment that allows people to have a voice.</p>	<p>LIGHTING: Lighting is not as important as the nature of the scene or the argument being discussed.</p> <p>Use of AV / slides, video to reinforce the political point.</p>	<p>SOUND: Relevant use of sound. Vox-pops.</p> <p>Debate.</p> <p>Factual presentations.</p> <p>Political speeches.</p>	<p>COSTUME/ MAKE-UP: Real re: the actuality of the character.</p> <p>The characters are the ‘everyday people’.</p> <p>The audience cannot tell who is the actor and who isn’t.</p>
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Katie MITCHELL

<p>The creation of a ‘very distinct world’.</p> <p>Design choices are always piece-specific and range from extreme naturalism to abstract and epic.</p> <p>Comfortable in deconstructing established texts ‘a vandal smashing up the classics’.</p>	<p>SET: A space/an environment allowing for use of screens.</p> <p>Use of scrimms playing with shadow, light and projection.</p>	<p>LIGHTING: Experiments with multimedia, exploring new ways of organising narratives e.g. film/video.</p> <p>Use of video cameras on stage projecting elements of the acting.</p>	<p>SOUND: Experiments with multimedia, exploring new ways of organising narratives e.g. radio/podcasts.</p> <p>Use of microphones on stage.</p>	<p>COSTUME/ MAKE-UP: Strong, bold yet simple design.</p> <p>Period detail.</p> <p>Costumes used as part of the ‘language of theatre’ often making clear statements.</p>
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Theatre Company

Earth Fall

<p>Engaging, exciting work.</p> <p>Created to inspire, stimulate and provoke the audience through original high-quality mixed-media dance theatre performance.</p> <p>Radical choreography with live music and strong visual imagery.</p>	<p>SET: An open environment allowing for strong dance content.</p> <p>Use of screens. Use of scrimms playing with shadow, light and projection.</p>	<p>LIGHTING: Creates atmosphere in line with the conventions of dance.</p> <p>Often non-naturalistic. Use of angle, colour, intensity to reflect mood, moment or music. Projections. Use of film and moving images.</p>	<p>SOUND: Often live musicians.</p> <p>Contemporary feel.</p> <p>Original material re: music.</p> <p>Soundscapes.</p>	<p>COSTUME/ MAKE-UP: Strong, bold yet simple design.</p> <p>Costumes allow for freedom of movement.</p> <p>Costumes celebrate the physicality – often figure hugging, exposing elements of the performer’s body.</p>
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Frantic Assembly				
<p>Frantic Assembly is an internationally renowned, UK based theatre company led by co-founder and Artistic Director Scott Graham.</p> <p>Celebrated for its accessible and collaborative approach Frantic Assembly has created award-winning work of breath-taking physical dynamism and emotional eloquence.</p> <p>Frantic Assembly are world leaders in devised and collaborative theatre.</p> <p>The Frantic Method of devising liberates creative potential and builds confidence in performers, students and teachers.</p> <p>For more detailed information about each specific Frantic Assembly production, visit: http://www.franticassembly.co.uk/resources/</p>	<p>SET: A creative space that allows for physical performance.</p> <p>Production specific – can range from abstract open spaces to detailed environments.</p> <p>Styles and conventions often clash e.g. scenes from Othello in a pub with snooker table.</p> <p>All furniture, props etc. can be used for physical work.</p>	<p>LIGHTING: Lighting often used to create strong elements.</p> <p>Production specific – can range from bright states to angular shafts of light.</p> <p>Use of colour.</p> <p>Lighting used to enhance the ideas within a performance</p> <p>Use of screens, projection, television screens.</p>	<p>SOUND: Contemporary sound tracks often used.</p> <p>Loud and effective. Soundscapes mixed to heighten tension.</p> <p>Dialogue often underscored with music and sound.</p> <p>Production specific – Artists such as Hybrid, Underworld, Imogen Heap and Goldfrapp have been used in productions previously.</p>	<p>COSTUME/ MAKE-UP: Designed to allow free movement. Relevant to production e.g. suggestions of period.</p> <p>Contemporary in feel.</p> <p>Production specific – Burnout and Othello) – Often costume allows for the body to be seen e.g. bare arms, bare legs, torso etc.</p> <p>Links the world of dance to theatre.</p>

Punch Drunk

<p>Pioneered a game changing form of theatre. Roaming audiences experience epic storytelling inside sensory theatrical worlds.</p> <p>Classic texts blended with physical performance.</p> <p>Design installation and unexpected sites.</p> <p>Designers occupy deserted buildings and apply a cinematic level of detail to immerse the audience in the world of the show.</p> <p>Unique theatrical experience between space and the performer.</p>	<p>SET: Not necessarily site-specific but an immersive environment created.</p> <p>Audience often free to wander the space(s) and experience the theatre as they wish.</p>	<p>LIGHTING: Important in creating strong visual messages.</p> <p>Cinematic.</p> <p>Epic scale. Non-theatre spaces lit to create new environments.</p> <p>Often abstract use of light.</p>	<p>SOUND: Contemporary feel.</p> <p>Music and sound used on a grand scale to create atmosphere.</p> <p>Sound used to create a sense of theatre in non-theatre environments.</p> <p>Sources of sound – experimental e.g. creative positioning of speakers.</p>	<p>COSTUME/MAKE-UP: Often abstract.</p> <p>Applies style and period relevant to production.</p> <p>Costumes and make-up often make bold statements.</p> <p>Often a site-specific relevance.</p>
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Example of Group Work: Roles and responsibilities:

Below are suggestions on specific roles and how learners with different skills can contribute to both text and devised.

It is unlikely that a group will have designers for all four design disciplines. Roles and responsibilities should be allocated when specialisms have been decided.

For example, in a group of 3 actors and 1 lighting designer:

ALL four learners should take responsibility for other areas sorting set, sound, costume etc. The skills assessed are ACTING and DESIGN: LIGHTING, but the other areas of production design should be addressed.

This example focuses on UNIT 1 and the element of *REINTERPRETATION*, but the concepts also can be applied to UNIT 3.

It is good practice for learners to hold formal production meetings even when there are no designers in their group. They almost certainly will need to liaise with whoever will be operating their lighting and sound.

General roles: Unit 1: REINTERPRETATION

Actor	Set Designer	Lighting Designer	Sound Designer	Costume Designer
Research: Set Text focus on ACTING.	Research: Set Text focus on original staging.	Research: Set Text focus on original staging/lighting.	Research: Set Text focus on original staging/sound.	Research: Set Text focus on original staging/costume.
Research: Practitioner/ company: ACTING bias.	Research: Practitioner/ company: STAGING bias.	Research: Practitioner/ company: LIGHTING bias.	Research: Practitioner/ company: SOUND bias.	Research: Practitioner/ company: COSTUME bias.
Portrayal of character.	Environment Props	Visual: Lighting Projections AV	Aural: Sound Music Audio elements	Visual presentation of character.
Creation of dialogue. Writing of script.	Provision of rehearsal furniture, props etc.	Creation of lighting plot working alongside actors.	Creation of sound plot working alongside actors. Provision of rehearsal music, specific sounds.	Creation of general look of the piece – design of ONE character. Provision of rehearsal costume elements.

Initial Production Meeting:

- discussion of text and chosen practitioner/theatre company
- familiarisation with **Minimal Requirements** for DESIGN candidates.

The teacher should act as a 'Production Manager' facilitating the learners' ideas. This role should diminish as the rehearsals develop. It may even be redundant for Unit 3. Teachers should, however, request that minutes and notes from the production meetings be submitted as part of the process.

<p>Study of text extract: All learners study ALL areas of production to develop a thorough understanding of the extract.</p>				
<p>Research of chosen practitioner/theatre company:</p> <ul style="list-style-type: none"> • individual research • individual notes made. 				
<p>Process of reinterpretation: ALL learners involved in the process throughout.</p>				
<p>Second Production Meeting:</p> <ul style="list-style-type: none"> • discussion of the elements of the selected practitioner/theatre company on which the group want to focus • each learner selects areas of responsibility – further research • discussion of ideas for reinterpretation i.e. what 30-70% text does the group want to keep • what are the specific sections of the extract that lend themselves to effective application of the practitioner/company chosen? • designers highlight sections that are effective for design • aims and objectives set for each learner • areas for the next stage of research. 				
<p>Second stage of research:</p>				
Actor	Set Designer	Lighting Designer	Sound Designer	Costume Designer
Rehearsal and construction of the script.	Research into materials, equipment, staging elements e.g. rostra and where to source them.	Research into potential states and what lanterns are needed etc. Sourcing of filters, special requirements.	Research into sound. Sourcing sound elements: tracks etc. Start to edit/mix sound.	Research into potential costumes. Selection of the character to design.
<p>Rehearsal/preparation stages</p> <p>Ensure that:</p> <ul style="list-style-type: none"> • designers and actors work together • designers can help 'record' dialogue during improvisation etc. • 'scripting' and restructuring the script is the responsibility of ALL learners • designers should feel empowered to bring ideas to the rehearsal e.g. ideas for mood and atmosphere, music tracks, costume elements such as masks • learners must develop skills in listening to ideas and concepts proposed by each of the group members. • ensure designers are working towards minimal requirements and actors know the assessment criteria for acting skills. <p>It is good practice for actors to suggest/request design elements. Designers should also feel able to suggest script content, directorial ideas.</p> <p>Designers simply carrying out the actors' requests should be avoided. The designers need to assess their own contributions and in order to do that – they must contribute!</p>				

Third production meeting				
<p>This stage will happen as the performance date is impending:</p> <ul style="list-style-type: none"> • assessment of what needs to be done to move rehearsals forward • discussion of problems that need to be solved • analysis of challenges that have been met by actors and designers • finalisation of script • finalisation of design ideas • check designers have met the minimal requirements in their design(s). 				
Actor	Set Designer	Lighting Designer	Sound Designer	Costume Designer
Ensure lines are learnt. Blocking is finalised.	Set elements complete. Rehearsal props replaced by actual props.	Lighting design complete. Lanterns rigged and focused. Lighting board programed etc.	Sound design complete. Sound equipment is set up. ALL required sound, music is sourced, mixed and edited. Final sounds provided for rehearsals.	Final costume for ONE character completed. Costume suggestions for the other characters sourced. Make-up and hair designs complete.
Production elements that take place in the final rehearsal stages:				
	Set complete.	Lighting focused.		
Performances ready.				
<p>All learners present for COSTUME PARADE – should be done under actual lighting states. Make-up and hair design complete.</p> <p>Photographs / video taken for Creative Logs for ALL learners.</p>				<p>Costume Parade Costumes fitted and amendments made. Make-up trials. Hair trials.</p>
			Sound plot ready.	
TECHNICAL REHEARSAL				
<p>Followed by:</p> <ul style="list-style-type: none"> • production meeting to discuss the rehearsal and any elements that need addressing. 				
Final production meeting				
<p>Including discussion of success of:</p> <ul style="list-style-type: none"> • reinterpretation • group work • performance • designs • audience reaction. 				
Actor	Set Designer	Lighting Designer	Sound Designer	Costume Designer
Acting. Text. Practitioner/ company.	Evaluation of: Set design Text Practitioner/ company.	Evaluation of: Lighting design Text Practitioner/ company.	Evaluation of: Sound design Text Practitioner/ company.	Evaluation of: Costume design Text Practitioner/ company.

7.1.2 Notes on recording

Although we are not assessing the centre's ability to record work, it is essential that centres are aware of the importance of the recording to the moderation process. The first task of a moderator is to sample the work of candidates from a centre covering a range of grades to ensure that the centre's assessment is in line with WJEC and national standards. This means watching the recording to gauge the standard of work in relation to the centre mark. To that end, it is vital that candidates and the performance itself are clearly visible and audible. Centres are strongly advised to adhere to the following guidelines to ensure a smooth moderation of Unit 1 work:

- The camera should be carefully positioned in order to best capture the performance.
- It is acceptable for the camera to have a fixed tripod, sympathetically placed to show the candidates' work. This should not be placed too far back from the performance so that the candidates are not able to be identified.
- It is good practice to rehearse the recording in advance including the placing of the camera in relation to the audience, large props, etc. A final recording with most of the shot taken up with the audiences' heads should be avoided whenever possible!
- It is helpful if the camera is panned to record work wherever appropriate. It is important that all actors are seen at all times.
- The light must be good for visibility and the disc, where used, must be new. It is also important that the sound quality is good. It may be necessary to attach an external microphone to the camera if the built-in device does not produce an audible final product.
- It is essential that centres check the quality of the recording immediately after the performance in the event that it needs to be re-recorded to fulfil the moderation requirements. Two cameras, if available, may provide the necessary backup!
- Centres must ensure that candidates clearly identify themselves at the start of the recording. It is vital that candidates can be individually identified. Performance candidates must line up in their performance group in costume before the start of each performance. It can be helpful if this is done in order of appearance. The first candidate must state clearly and slowly the centre name and number, followed by the performance title and group number. Then each candidate should hold up their candidate number, clearly stating their name, character name and, if appropriate, holding up their change of costume. This should be a close-up shot on the recording (head and shoulders). Secondly the same process should be repeated with the camera zoomed out, taking a long shot of the whole group as they call out their names again (head to toe shot). The group shot must be held for enough time for the moderator to clearly identify all candidates in the group.
- Where centres have IT technicians to assist in this process, it is good practice if each group is chaptered with their candidate names and characters presented within the track title on the recording.

7.2 Unit 2: Text in Theatre

Written examination: 1 hour 30 minutes
 16% of qualification
 60 marks

A clean copy (no annotation) of the chosen set text must be taken into the examination.

Focus points re: Unit 2

- **Most** questions will focus on **one** extract from the text although there will likely be **one** question on the whole text.
- Questions will have structural support indicating what the response should include.
- Questions will be on subject content included in specification.
- There will be **one** question requiring learners to analyse and evaluate live theatre in relation to their set text.
- The questions will approach the text from the viewpoint of the:
 - Actor
 - Designer
 - Director
 - Audience

Terminology explained:

One complete text

Learners study one **whole** text selected from a list provided by WJEC.

Social, historical and cultural

Teachers must ensure that learners study a whole text for the AS qualification and two further texts for the A Level qualification that represent a wide range of social, historical and cultural contexts. The texts on the list have been carefully selected to enable this.

In addition, learners must study the social, historical and cultural elements as they develop an appreciation for the texts.

For example:

- when was it written?
- why was it written?
- who was it written for?
- historic context
- events and social issues
- politics
- ethics
- cultural background and preoccupations.

<p>Live theatre productions</p>	<p>Learners should view a range of live theatre throughout the course. These will influence choices for Unit 1 and could make up part of the creative log and evaluation. Learners will be expected to refer to live theatre productions in Unit 2 examination.</p> <p>Learners are advised to keep notes on productions seen including:</p> <ul style="list-style-type: none"> • venue • title • playwright/composer • theatre company if relevant • names of performers • names of creatives • detailed responses to: <ul style="list-style-type: none"> <i>acting</i> <i>directing</i> <i>design</i> <i>audience response.</i>
<p>Technique(s)</p>	<p>Acting:</p> <p>Elements of performance that are utilised by the actor to portray character on stage. Usually dependent on performance style. The focus is usually on:</p> <ul style="list-style-type: none"> • vocal characterisation and techniques • physical characterisation and styles <p>but can also include:</p> <ul style="list-style-type: none"> • interaction with other performers, props/objects and set relationship with the audience.
<p>Rehearsal</p>	<p>Exercises that are carried out in rehearsal by actors and/or director to assist the actor in understanding the necessary elements of the scene, including: character, plot, theme, situation.</p> <p>These can either be general or specific to a practitioner/company.</p> <p>Examples:</p> <p>General rehearsal techniques:</p> <ul style="list-style-type: none"> • hotseating • thought-tracking • role reversal. <p>Practitioner/company specific:</p> <ul style="list-style-type: none"> • the magic 'if' (Stanislavski) • analytical rehearsal of emotion (Boal) • physicalisation of text (Berkoff / Frantic Assembly).
<p>Communicate meaning to an audience</p>	<p>How an actor, designer or director presents their ideas to an audience. In order to do this they must have a clear understanding of what that 'meaning' is. Actors, designers and directors have to select techniques and conventions that will portray their creative decisions to an audience. In design terms this might be use of colour or a specific piece of music. Actors will utilise vocal and physical techniques to present meaning.</p>

<p>Contemporary audience</p>	<p>An audience that will watch the play today. Learners must consider the original productions of the plays in order to assess whether they are still relevant for a modern audience. If the play is still relevant, how can theatre practitioners ensure that this is sustained through their effective choice of acting, design or directing techniques? If the play, or elements of the play, no longer seems relevant to a contemporary audience, what conventions, techniques and approaches can be utilised in order to make it relevant?</p>
<p>Staging</p>	<p>The method of presenting a play or other dramatic performance.</p> <p>If a learner is asked to stage an extract from a play, it generally refers to the design content of the piece. Unless otherwise stated, staging usually refers to:</p> <ul style="list-style-type: none"> • style of performance • stage space and stage configuration • set/props • costume/make-up • lighting • sound. <p>It can also refer to:</p> <ul style="list-style-type: none"> • acting style • character interaction • blocking and positioning (proxemics). <p>Usually learners would acknowledge these last three criteria but with no real detail when answering a full staging question.</p> <p>If a question asks learners to concentrate on one element e.g. costume or set, it is not necessary to address the other elements of staging.</p>
<p>Original performance conditions</p>	<p>The style(s) and conventions in which the piece was first performed. Learners must fully understand these in order to create an effective <i>reinterpretation</i>. or <i>keep to the playwrights original intentions</i>.</p> <p>In theoretical terms, if learners are asked to suggest ideas of how to present an extract to a contemporary audience, they will need to be able to reference staging conventions of the original production.</p>

Approaches to SET TEXTS

All texts for Unit 2 should be taught as pieces to be performed.

Learners should:

- understand how they have been constructed to be performed and not read in isolation
- understand the craft of character development, interaction, plot development and construction
- experience practical work on the texts – working on staging scenes, character interaction, character development
- experience directorial methods used in rehearsal and consider why they are used. This should include rehearsal techniques and methods of rehearsal
- understand how the texts can be staged using all technical aspects of theatre i.e. lighting, sound, set and props, costume, makeup and hair, multimedia (where appropriate)
- be aware of how texts can be adapted for a contemporary audience
- have experienced live theatre which can influence their ideas for staging their chosen texts
- understand the cultural, social and theatrical context of the texts.

Key Points:

Interpretation of character:

- how the character has been interpreted by the actor and/or the director
- what vocal/physical styles or techniques have been used?
- motivation
- interaction
- relationship with the audience
- function of the character
- success of the performance of the character(s).

Vocal and physical performing skills including interaction:

- use of tone, pitch, intonation, pace, level
- use of body, body language, gesture, mannerisms
- interaction with other characters, props/objects, proxemics
- relationship with audience.

Interpretation of design elements including:

- Sound:
style, content, period, music, level, soundscape, underscore, audio-visual, atmosphere, success, relevance to piece
- Lighting:
style, content, position, intensity, projection, audio-visual, specific details, specialist equipment, atmosphere, success, relevance to piece
- Set and props:
style, content, stage space, materials, levels, staging elements, furniture, specific props, atmosphere, success, relevance to piece
- Costume, hair and make-up:
Style(s), period, relevance to character, materials used, colour, whole costume plot, details e.g. wigs, accessories, personal props. Contouring, special make up effects, stage make-up

Examples of what could be taught on each text.

A Doll's House Tanika Gupta
Unit 2
<p>Learners should develop a basic knowledge about how the play may have been performed in Ibsen's original 1879:</p> <ul style="list-style-type: none"> • Naturalistic proscenium arch staging • Naturalistic performance style • Reflection of a woman's role in a male dominated society <p>Learners should develop a basic knowledge about how the play may have been performed in Gupta's reinterpretation in 2019:</p>
<p>Research should be done on the context of the text, and then linked to some knowledge of history of performance of the text over the centuries:</p> <ul style="list-style-type: none"> • 1906: Meyerhold's Symbolical Theatre • 1989: Ingmar Bergman's revival at Royal Dramatic Theatre Stockholm <p>Knowledge of contemporary productions e.g. Young Vic, Carrie Cracknell 2012, Polly Teale 2000 Shared Experience, 2023: A Doll's House, Hudson Theatre, Broadway, NY minimalist revival</p> <p>One is about a modern mother longing to escape. Another is a minimalist revival of a misunderstood relationship</p> <p>In class, sections can be read and used to work on practically.</p> <p>An example is the dialogue between Tom and Niru in Act One, Scene One.:</p> <ul style="list-style-type: none"> • how is it possible to stage this using only movement and no words? • what kind of mood can be set at the beginning? • is it possible to use some of the lines of the speech and combine them with the movement? • after doing the work, get someone to act the speech and then watch the movement sequence • which is the more satisfactory, in theatrical terms? • Niru is a bold Bengali woman with a long kept secret how would a performer perform her reveal to Tom, then how would she interact with him? • how do the candidates see Niru? What does she look like? Get them to collect pictures of women who they think look like Niru <p>Do the same with Tom and the other characters.</p> <p>The text should be explored from the point of view of an actor, a director and a designer.</p> <p>From a technical point of view, candidates should look at how the text can be presented in the contemporary theatre for an audience.</p> <p>Collect images of different performers performing the part of Nora/Niru. Discuss the visual impact of the costume, the look of the character, the context/set.</p> <p>Experiment with how lighting and sound could be used to create atmosphere considering the British colonialism twist on the traditional Bengali woman</p>

Looking at the design of the text:

What would be an alternative setting for the play?

How would the candidates achieve this?

In what era would the text be set?

Once the text has been explored, give candidates a task to create a mood board for the play:

- *encourage learners to cut out pictures, look for colours, material, quotes, fabrics. Anything that conveys their ideas about the play*
- discuss the mood boards and their visual perspective of the text
- these can then be used then as a visual reference to start their staging concept
- they can use elements from the mood board to create their setting
- they can link to period, colour, style.

The initial work may take over a week but it is worth it so that they can start to think visually. They can use these throughout the year.

Once they have drawn their ideas for the set, they can then create a set of costume ideas for the characters.

Look at recent/past productions:

Including reviews:

<p><u>REVIEW 1</u> Digital Theatre 2012 Young Vic <i>The Guardian</i></p>	<p><u>REVIEW 2</u> Polly Teale 2000 Shared Experience</p>	<p><u>REVIEW 3</u> https://www.theguardian.com/stage/2012/oct/17/nora-dolls-house-film-modern-world,</p>	<p><u>REVIEW 4</u> <i>A Doll's House, Crucible, Sheffield</i></p>
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Learners are encouraged to study a range of texts. When selecting combinations of texts, teachers should consider variations in:

- period
- style
- social, historical and cultural elements
- content.

The selection of practitioner/company for Unit 1 should also reflect a contrast in style and therefore contribute to the learner's wider appreciation of theatre and dramatic conventions.

3.2 Live Performance

The importance of viewing live theatre to study at AS and A level cannot be stressed enough. It enriches the learner's experience of theatre, and the study of drama and its conventions.

It is also a requirement in both qualifications for learners to analyse live theatre and apply the influences of live theatre to their practical and theoretical work.

Key areas of analysis:

- playwright's intentions
- social, historical and cultural implications
- structure
- style(s)
- design elements
- acting
- direction
- critical responses to the piece
- audience response
- personal response.

Examples of where live theatre appears in the specification:

AS	A level
Unit 1	Unit 3
<p>Live theatre productions may be used as part of the research for Unit 1. However, it is not a compulsory part of this unit.</p> <p>They could, therefore, make up part of the content for:</p> <ul style="list-style-type: none"> • Creative Logs • Evaluation 	<p>1. Research</p> <p>In preparation for the practical work, you must:</p> <p>(a) study one extract from a performance text of your own choice. The extract must be a minimum of 10 minutes in length and must be studied in the context of the whole text. You should consider how the performance text is constructed to be performed, conveying meaning through:</p> <ul style="list-style-type: none"> • structure • character construction • the style of the text. <p>(b) research the techniques and working methods of either a theatre practitioner or a theatre company. You should consider:</p> <ul style="list-style-type: none"> • their social, historical and cultural context • their theatrical purpose and practices • their artistic intentions • the innovative nature of their approach • their working methods • their theatrical style and use of conventions • their collaboration with/influence on other practitioners.

	<p>(c) go to see at least one live theatre production. You should consider how elements of the live theatre production influence your own creative decisions including:</p> <ul style="list-style-type: none"> • interpretation of text • use of design elements • performing styles.
	<p>4. Process and evaluation report</p> <p>2. Analysis and evaluation process, including how:</p> <ul style="list-style-type: none"> • dramatic conventions or design techniques were used to create meaning • the piece was refined and amended for performance • live theatre influenced your own work <p><i>A LEVEL DRAMA and THEATRE Specification (page 21)</i></p>
Unit 2	Unit 4
<p><i>A Dolls House</i> Tanika Gupta</p> <p>Example 12 (ii)</p> <p>Analyse and evaluate how at least one live theatre production you have seen as part of the course has influenced your choices as a performer in 12 (i)</p>	<p>Section A</p> <p><i>The Trial</i> Steven Berkoff</p> <p>12 Analyse and evaluate how any live theatre productions you have seen as part of the course have influenced the choices you made for 11. [10]</p>

Section B

The Curious Incident of the Dog in the Night-Time Simon Stephens

Example Q 44

44 Analyse and evaluate how any live theatre productions you have seen as part of the course have influenced your design ideas. [20]

7.3 Unit 3: Text in Action

Non-exam assessment: externally assessed by a visiting examiner
 36% of qualification
 120 marks

This unit requires learners to engage with a stimulus to create **two** pieces of live theatre: **one** devised piece using the working methods and techniques of **either** an influential theatre practitioner **or** a recognised theatre company, and **one** extract from a text in a different style to the devised piece.

Terminology explained:

Influential practitioner	<p>This must be an established theatrical professional. The working methods and techniques of the practitioner must be easily identified and appropriate for application by the learners. There must be a suitable amount of research material that can be accessed by the learners during the research stage. Whilst it is acknowledged that the practitioner may incorporate a variety of techniques that can be associated with other practitioners, it will be universally accepted that the practitioner chosen has a distinct set of conventions that can be associated with their work.</p>
Recognised theatre company	<p>This must be an established professional theatre company with a relevant body of work. The working methods and techniques of the company must be easily identified and appropriate for application by the learners. There must be a suitable amount of research material on the company that can be accessed by the learners during the research stage. Whilst it is acknowledged that the company's work might be made up of a variety of techniques and theatrical conventions, the company must have its own theatrical identity.</p>
Text of the learner's choice	<p>The text chosen for this unit can be any published text or text that has been professionally commissioned. Learners may select a text from Appendix A but it must be different to the text selected for Unit 1. Learners are also permitted to choose a text they are not studying for either Unit 2 or Unit 4.</p> <p>Teachers should guide the process to ensure that text chosen are suitable for:</p> <ul style="list-style-type: none"> • combination of learners, including designers • group size • learners' skills • degree of challenge expected at A level.

<p>Live theatre productions</p>	<p>Learners should view a range of live theatre throughout the course. The importance of these at AS is inherent in the learner’s developing appreciation of theatre and contemporary theatre practice. At A level, the importance of live theatre is evident in the assessment of Unit 3 and Unit 4. For Unit 3, learners should be able to draw influence from what they have seen to inform their understanding. They may be productions of texts selected for Unit 1. They may also be the text studied for Unit 2.</p> <p>Learners must be able to reference these productions when answering questions for Unit 2.</p> <p>Learners are advised to keep notes on productions seen including:</p> <ul style="list-style-type: none"> • Venue • Title • Playwright/composer • Theatre company if relevant • Names of performers • Names of creatives • Detailed responses to: <ul style="list-style-type: none"> <i>Acting</i> <i>Directing</i> <i>Design</i> <i>Audience response.</i>
<p>Devised</p>	<p>An original piece of theatre created by the learners inspired by the stimulus selected.</p> <p>The devised piece is not an improvised piece. It is developed using many devising techniques (see below). It can incorporate textual elements such as poetry, song lyrics, extracts from other plays. Improvisation is a tool that will be used to devise but the final piece must have a clear narrative and a completed script.</p>
<p>Extract from a text</p>	<p>The text selected is the learner’s choice. It must have been either professionally commissioned and/or professionally produced. Learners are permitted to select a text from the list in Appendix A – if they have not used it for study in Unit 1.</p> <p>Learners may also select a text from the list on page 19 of the specification if they are not studying it for Unit 3.</p>
<p>Stimulus</p>	<p>The list of stimuli will be released to centres in the first week of June of the year before the exam is due to be taken.</p> <p>The stimuli could take various forms, including a photograph, a painting, a poem, prose, a song, a statement/question, or a concept.</p> <p>Each year, the learners should choose one stimulus from a choice of four.</p> <p>The stimuli will be changed each year.</p> <p>Examples of stimuli can be seen below.</p>

Style	A good working definition of 'Style' is how something is done. There are many recognised theatrical styles (see <i>Examples of Styles</i> below) and many are a highbred of more than one theatrical element. For Unit 2, learners must identify a STYLE in which to influence their text performance or design. A theatrical style is often not reflected by one practitioner.
Live Theatre	Learners should view a range of live theatre throughout the course. For Unit 2, they should be able to draw influence from what they have seen to inform their own creative decision-making. They should make notes and discuss the following features of the performances at length: <ul style="list-style-type: none"> • interpretation of text for performance • how design elements were used • performing styles.
Viva (Verbal presentation)	Short for viva voce. Design candidates will need to give a verbal presentation to the visiting examiner. This is an opportunity for the learner to support their design with explanation of their process and concepts.

Specific guidance:

- learners study one extract (free choice)
- learners devise one piece
- learners view at least one piece of live theatre
- pieces are based on a stimulus provided by WJEC
- 5-14 minutes required for each piece depending on group sizes
- group sizes 2-4 actors with up to 2 additional designers, each offering a different design skill
- process and evaluation report completed by one week after the practical work and sent to visiting examiner
- 5-10 mins viva (design candidates only).

Examples of styles

There is often confusion between style and genre. It is difficult to explain the difference between the two as, within a particular genre, many styles maybe applied.

For the purpose of this specification, the term **STYLE** is used to identify recognised theatrical practices that can be applied to theatrical interpretation.

For the purpose of Unit 3, learners must be able to select a theatrical style that can be applied to their text performance or design. It is accepted that certain theatrical styles may incorporate elements from many other influences, but it is important that learners select a style relevant to their learning and the stimulus selected.

Examples of appropriate STYLES that could be selected for performance and/or design work.

<p>Naturalistic</p> <ul style="list-style-type: none"> • characters are believable • costumes are authentic • setting is real 	<p>Expressionism</p> <ul style="list-style-type: none"> • vivid dreamlike atmosphere • disjointed plot and structure • characters lose individuality 	<p>Total Theatre</p> <ul style="list-style-type: none"> • large-scale mime • replacement of props and furniture with actors bodies • lead characters lead audience through the narrative • scenery is significant by its absence 	<p>Vaudeville</p> <ul style="list-style-type: none"> • comedy routines • music • sketches • dance
<p>Non-Naturalistic</p> <ul style="list-style-type: none"> • symbolic, representational characters • abstract forms utilised 	<p>Epic Theatre</p> <ul style="list-style-type: none"> • actors not allowed to become the characters • large-scale narrative • symbolic costume • use of music and song • historic feel 	<p>Theatre of the Absurd</p> <ul style="list-style-type: none"> • illogical • devoid of reason • chaotic – lacking order 	<p>Theatre of Cruelty</p> <ul style="list-style-type: none"> • sensory bombardment • use of myth and ritual • influences of surrealism • attempt to release the emotions of the audience
<p>Music Hall</p> <ul style="list-style-type: none"> • use of song • juggling • puppets • burlesque • escapologists. 	<p>Musical Theatre</p> <ul style="list-style-type: none"> • use of song • direct address • solos, duets, ensemble • dance. 	<p>Surrealism</p> <ul style="list-style-type: none"> • use of abstract images • disjointed narrative. 	<p>Theatre of the Oppressed</p> <ul style="list-style-type: none"> • strong theme • clear political message • vox-pops • documentary style.
<p>Kitchen Sink Drama</p> <ul style="list-style-type: none"> • naturalistic • gritty • clear social themes • realistic and detailed design. 	<p>Forum Theatre</p> <ul style="list-style-type: none"> • clear theme or point of debate • audience questioned and/or involved • multi-roling • flashback. 	<p>Kabuki</p> <ul style="list-style-type: none"> • use of music • focus on facial expressions • highly stylised • dance • mime. 	<p>In-yer-face Theatre</p> <ul style="list-style-type: none"> • aggressive • raw • assaults the audience's sensibilities • many characters are morally reprehensible.
<p>Verbatim Theatre</p> <ul style="list-style-type: none"> • telling of other people's stories • using real people's words • episodic • script relates interviews word for word. 	<p>Invisible Theatre</p> <ul style="list-style-type: none"> • social issues • enacted in a non-theatre location • actors disguised as public • actors disguise that it is actually a performance. 	<p>Living Newspaper</p> <ul style="list-style-type: none"> • topical debate • use of visual images/print • episodic • non-linear. 	<p>Physical Theatre</p> <ul style="list-style-type: none"> • each actor's body remains the focus • grotesque characterisation • design elements – stark and bold.

Circus	French Farce	Melodrama	Commedia
<ul style="list-style-type: none"> • use of music • skill-based acts • clowning • colour. 	<ul style="list-style-type: none"> • light themes • comic • exaggerated characters • physical buffoonery • fast pace. 	<ul style="list-style-type: none"> • use of music • stereotypical characters • over-gestured style of performing • asides to audience. 	<ul style="list-style-type: none"> • masked and unmasked characters • one-dimensional stock characters • fast physical style.

Difference between STYLE and PRACTITIONER or THEATRE COMPANY

Style is often the term given to a specific genre/type of theatre. The practitioner or theatre company is often an individual or company that practices that particular style.

Examples:

Style:	PHYSICAL THEATRE
Practitioners:	Jacques Le Coq Steven Berkoff Pina Bausch
Company:	DV8 (United Kingdom)
Style:	MUSICAL THEATRE
Practitioners:	Steven Sondheim Kurt Weill Jason Robert Brown
Style:	THEATRE OF CRUELTY
Practitioners:	Antonin Artaud Jerzy Grotowski
Company:	Cruel Theatre (Switzerland)
Style:	REALISM
Practitioners:	Konstantin Stanislavski Lee Strasberg Michael Chekov

Choosing a Practitioner/Company and Style

Guidelines:

- The practitioner or theatre company selected for Unit 3 devised must be different from that chosen for Unit 1.
- The style chosen for the text piece must be different from that practised by the practitioner or theatre company selected for the devised.

See examples below.

Examples of successful combinations – Practitioner or Theatre Company and Style Combinations for Units 1 & 3

Ensure learners are exposed to a variety of genres and styles when selecting texts for study.

Example 1:			
	Re-interpretation <i>Practitioner or Theatre Company</i>	Text <i>Style</i>	Devised <i>Practitioner or Theatre Company</i>
Unit 1	Artaud		
Unit 3		Theatre of Cruelty	Stanislavski

Learners have chosen a similar style to that practised by the practitioner/company for Unit 1.
The Unit 3 combination is contrasting.

Example 2:			
	Re-interpretation <i>Practitioner or Theatre Company</i>	Text Style	Devised <i>Practitioner or Theatre Company</i>
Unit 1	Complicite		
Unit 3		Epic Theatre	Berkoff

Example 3:			
	Re-interpretation <i>Practitioner or Theatre Company</i>	Text Style	Devised <i>Practitioner or Theatre Company</i>
Unit 1	Brecht		
Unit 3		Naturalism	Kneehigh

Example 4:			
	Re-interpretation <i>Practitioner or Theatre Company</i>	Text Style	Devised <i>Practitioner or Theatre Company</i>
Unit 1	Volcano		
Unit 3		Naturalism	Boal

Example 5:			
	Re-interpretation <i>Practitioner or Theatre Company</i>	Text Style	Devised <i>Practitioner or Theatre Company</i>
Unit 1	Katie Mitchell		
Unit 3		Physical Theatre	Stanislavski

Example 6:			
	Re-interpretation <i>Practitioner or Theatre Company</i>	Text Style	Devised <i>Practitioner or Theatre Company</i>
Unit 1	Eddie Ladd		
Unit 3		Physical Theatre	Meisner

Examples of unsuccessful combinations – Practitioner or Theatre Company and Style Combinations for Units 1 & 3.

These would **not** be allowed.

Example 1:			
	Re-interpretation <i>Practitioner or Theatre Company</i>	Text Style	Devised <i>Practitioner or Theatre Company</i>
Unit 1	Stanislavski		
Unit 3		Theatre of Cruelty	Artaud

Learners have chosen a contrasting style from Unit 1, but the Unit 3 choice of style and practitioner/company is too similar.

Example 2:			
	Re-interpretation Practitioner or Theatre Company	Text Style	Devised Practitioner or Theatre Company
Unit 1	Berkoff		
Unit 3		Epic Theatre	Berkoff

Learners have chosen a contrasting style from Unit 1, but the Unit 3 choice of practitioner/company is the same as selected for Unit 1.

Example 3:			
	Re-interpretation Practitioner or Theatre Company	Text Style	Devised Practitioner or Theatre Company
Unit 1	Berkoff		
Unit 3		Physical Theatre	Le Coq

Learners have chosen a similar style from Unit 1 which is permitted, but the Unit 3 choice of Le Coq is too similar to both the style chosen and the Unit 1 practitioner/company.

Stage 1: Researching

Responding to stimulus

Stimulus materials will be released to centres in the first week of June of the year before the exam is due to be taken. For example:

1.	Turn around	Statement
2.	The Wall , Dannie Abse or Eifionydd , R. Williams Parry	Poem
3.	Benedictus (Armed Man) , Karl Jenkins	Music
4.	Mona Lisa , Leonardo Da Vinci	Image: painting

Approaches to responding to stimulus

The stimuli are provided as triggers for learners to springboard into creating their own theatre.

Individual Reaction

Initial reactions to a given stimuli often provide the base for the best work. Students are advised to note down brief responses to each stimuli:

- what do you see or hear?
- what do you read into the stimuli?
- how does the stimuli make you feel and what do they make you think about?

Group Response

After students have thought about their personal reactions to the material, it is necessary to explore the potential of the stimuli with the group with whom they will be working. This will be dependent on how the centre organises their Unit 2 groupings.

Areas for specific consideration:

Each stimuli will offer some variation in how to approach it. A photograph or visual image will offer different opportunities to a piece of text, a quote, a phrase or a piece of music. These can include:

Text:

Sentence structure, meaning, nature of the text, alliteration, rhyme, historic context, purpose & function, period, style, author.

e.g. research on the author could inspire content for a devised piece.

Visual Image:

Colour, composition, background content, visual detail, characters, historic context, topical reference, period, 'artist'.

e.g. the image of the boy destroying the piano could inspire research into the 1960s from which a whole theme for devised work could originate OR a playwright from the 1960s might be suggested.

Music:

Style, genre, mood, feel, key, tempo, rhythm, historic relevance, period/era, composer.

Some general discussion at this stage can really help solidify ideas. Type of questions to consider:

- what type of characters are suggested by the stimuli? (Text)
- what roles could we include? (Devised)
- which style / practitioner would best suit our approach to a given stimulus?
- what type of structure does the stimuli suggest?
- where would we set it?
- what angle would we use to approach the stimuli? e.g. a narrative style
- does it need to be set in a specific time period?
- what type of strategies and techniques could we use? e.g. movement, flashbacks etc.
- which stimulus excites us and would let us create an exciting piece of theatre?

Looking at secondary stimuli:

It is often necessary to research and explore secondary stimuli in order to develop ideas/understanding of the material. These are particularly important when it comes to the Devised piece. Such secondary stimuli could include:

- Newspaper headlines and news archive**
- Prose**
- Imagery – e.g. art, photographs, illustrations**
- Poetry**
- Lyrics**
- Music – pop, period/era specific**
- Sound files – interviews, archive clips**
- Media – television (contemporary and archive), film, cartoons**
- Artefacts – costumes, props**
- Plays**

- THINK Laterally!**
- THINK OUTSIDE OF THE BOX!**

SELECTING & Implementing the style and practitioner/company

Students very often have clear ideas what type of style or practitioner they would like to explore. This often informs their choice of stimuli.

The style and practitioner/company chosen **MUST** remain at the centre of the whole process.

- Texts must be selected to enable application of the style
- The style **MUST** be applied from the first ‘read through’
- Throughout rehearsals, students need to adopt a ‘blinker’ approach so that the chosen style and practitioner/company remains at the centre of all choices made e.g. characterisation, conventions and techniques used, design elements, relationship with audience
- Students need to be clear of the requirements of the style before starting work.

Stage 2: Developing

Constructing the DEVISED piece

DEVISING IS NOT IMPROVISATION IN PERFORMANCE

There is a common misconception that a devised piece does not have to be scripted. Improvisation does, of course, play a major role in the devising process but the performance should only have improvisation in it if specific elements require it e.g. promenade theatre where the audience may need to be controlled around a space.

The devising process **MUST** lead to a final script that can be worked on with the same detail as the text pieces. This is particularly important when design candidates are associated with the pieces to be performed.

The quality of the script is not necessarily assessed – it is the quality of the performance that is assessed and learners need to demonstrate that they have prepared their devised piece thoroughly.

The DEVISED Piece

Elements to consider when devising theatre

DEVISING:
 To CREATE a drama from a STIMULUS by working:
 Collaboratively
 Creatively
 Critically

Elements to consider:
All related to the choice of practitioner/company

Form – overall style of Drama:
 Tragedy, comedy, absurdist, physical theatre

Structure – How the scenes are ordered in time:
 Linear, non-linear, beginning-middle-end

Conventions – ways of presenting parts of drama:
 Flashback, voice-over, multi-roling – specific to practitioner/company chosen

Theatre Arts (Technical & design elements)

Theatre arts are used to enhance the presentation of a drama for an audience. They help to identify the setting of the drama, develop mood and atmosphere and create tension.

Lighting
 Sound
 Set design
 Props
 Make-up
 Costume

Design/technical choices can establish meaning before a word of text is spoken. These can be particularly useful in establishing a style/practitioner/company.

Points of focus throughout the process

Plot development
 Character development
 Thematic development

Think critically:
 Is the purpose of each scene clear?
 Is the purpose of each character clear?
 Are the conventions helping to tell the story?
 What parts need more thought/work?
 How can tension and character be further developed?

Top Tips

- Research scripts – looking at different styles e.g. Berkoff can support learners in devising theatre.
- Length of scenes – avoid short scenes that do not help develop character or plot
- Drafting & re-drafting – vital if the content is to warrant a high level of performance
- Be brave – cut scenes that do not contribute to the final piece
- Be bored (at times) – being bored of a scene/idea is a natural part of the process
- **Do not continually change ideas** – if an idea was exciting initially it will probably be exciting for an audience. Rather than change ideas, change approach
- Start each new scene on a new page – allows you to move scenes around – like a jigsaw
- Storyboard (in scene titles) – helps to shape the narrative
- Finish the script a considerable period before the performance
- Treat the devised like a scripted piece – **understand it, learn it, rehearse it!**
- Organise time properly allowing time for technical rehearsals.

The TEXT extract

The TEXT EXTRACT

Elements to consider

Using the research into various styles AND the chosen stimulus, learners then develop ideas for interpreting their chosen text extracts.

- Also, they must draw influence from the live theatre they have seen
- As with the Devised piece, encourage learners to set well-defined creative aims and objectives early on in the process and to keep notes of creative decisions
- The learners should be reminded that the text piece should be in a different style from that of the devised piece.

Also consider:

Equal coverage for ALL students
Application of practitioner/company
Degree of difficulty and/or challenge

Characters

Casting suitability – age, gender, accent
Length of scene(s) / timing

Contrast to devised content if devising process is the first step taken
Suitability of material

Potential for design candidates

Ensure the chosen STYLE is applied from the beginning of the rehearsal/design process.

Working with TEXT

Examples of approaches:

- Careful that the rehearsals are not too table-based initially if the style warrants a different approach
- If a non-naturalistic style is selected, what conventions jump out from the text?
- If NO staging ideas jump out (if the text is naturalistic) how can we search for them?
- Don't be afraid to shake the text apart – as long as the assessment criteria are all met equally, be as creative/exciting as you wish to be.

Top tips for analysing text: ACTING

“Think before you act, so that you can act before you think.”

- Look at the language patterns and use them!
- Patterned language is the actor's key to script analysis. All scripts contain patterns of sound, sight, and sense. It's the patterning that charges the script, creates beats, provides purposeful blocking, and supports action
- Handwrite your lines for a personal connection – helps understand the structure
- Go through every word – look for DETAIL e.g. very happy is different from happy
- Don't run sentences together. Look for different meaning(s)
- Acknowledge ALL the PUNCTUATION – an exclamation mark is telling you something different from a full stop. It will also help you discover places to change mood, intention, blocking

Top tips for analysing text:

**Work closely with your group.
Contribute to rehearsals.**

Understand the extract in as much detail as the actors.

Understand:

- Period – when is it set?
- Geography – where is it set?
- Time – when is it set? e.g. season, time of day
- Social and economic – situation of the characters

Consider:

- Original style(s)
- How can the chosen style be applied?

Look for actual elements:

- Environment
- Set, furniture, props
- Lighting and sound requirements
- Dialogue
- Plot and narrative.

Look for abstract elements:

- What colours are suggested by the mood of the extract?
- What themes are explicit?
- What themes are implicit?
- What alternative design elements can be applied?

Familiarise yourself with the minimal requirements that will be assessed.

Stage 3: Realising

Learners should realise their piece of theatre and the timings depend on the number of actors in the group:

- 2 actors: 5-10 minutes
- 3 actors: 7-12 minutes
- 4 actors: 9-14 minutes

Actors

Each actor must interact with other performers and/or the audience **for a minimum of five minutes** in order to show meaningful interaction.

Encourage learners to be mindful of this when refining their pieces as they will be penalised by having a mark deducted for every full minute under/exceeding these time limits.

Both pieces are performed to the visiting examiner within a single visit, though this may cover more than one day, dependent on the size of the centre.

Designers

The designs must be realised within the live performance.

Teachers should ensure that the visiting examiner is made aware of the design candidates connected to each group.

Design candidates are required to give a 5-10 minute presentation of their design to the visiting examiner:

- this is to ensure that the examiner is familiar with all the evidence
- candidates are therefore given an opportunity to explain and present their design
- all support and process materials need to be present with the candidate
- the examiner may ask questions.

A list of minimum requirements for design candidates can be found on pages 16-17 of the specification.

Designers are advised that all materials need to be present on the day of examination.

Failure to present any elements listed in the minimal requirements for each design skill will be assessed as if those elements are incomplete. Missing materials may not be forwarded to the visiting examiner with the Process and Evaluation Report.

Examples of viva/presentation content

Viva

Design candidates should prepare and be able to talk about:

Response for choice of stimulus including:

- initial responses
- inspirations
- how the stimulus prompted design process.

Discussion of TEXT and choice of STYLE including:

- key elements of the style selected

- application to design skill e.g. how the style can be applied to set, lighting, sound or costume
- group work and contributions made by the designer
- development during rehearsals.

Discussion of DEvised and choice of PRACTITIONER or THEATRE COMPANY including:

- key elements of the practitioner/company selected
- application to design skill e.g. how the practitioner/company techniques can be applied to set or lighting or sound or costume
- group work and contributions made by the designer
- development during rehearsals

Specific design elements including, for example:
SET:

- needs of both pieces
- use of space and stage configuration
- materials used, choice of colour etc.
- furniture and set elements e.g. flats, levels
- props
- style, practitioner/company influences.

LIGHTING:

- needs of both pieces
- use of lanterns, projection etc.
- use of colour, position, intensity
- style, practitioner/company influences.

SOUND:

- needs of both pieces
- use of sound equipment, sources of sound, mixing, editing
- use of level, intensity, sound in the performance(s)
- style, practitioner/company influences.

COSTUME:

- needs of both pieces
- use of materials, fabrics
- use of colour, texture
- hair and make-up design
- style, practitioner/company influences.

Design process including:

- adapting ideas
- how the designs grew/developed through the rehearsal process.

**Clear links between
DESIGN
and STYLE or PRACTITIONER/COMPANY
and STIMULUS**

The quality of the design skill is assessed during the performance.
In the viva, learners may also demonstrate:

Set	Lighting
<ul style="list-style-type: none"> • set model • accurate attention to scale • all elements present in the model, including furniture – candidates cannot simply present a black-box • awareness of audience positioning • awareness of relationship with the audience • folder of design/concept work – this could be in paper form OR electronic i.e. designs executed through a design package e.g. CAD • evidence of the process e.g. swatches, colour samples, research • evidence of collaboration with the actors e.g. rehearsal notes, production meeting notes. <p><i>All relevant to the chosen practitioner/ company or style for each piece.</i></p>	<ul style="list-style-type: none"> • folder of design/concept work – this could be in paper form OR electronic i.e. designs executed through a design package • design construct on paper including e.g.: <ul style="list-style-type: none"> – cue list – hanging plot – LX descriptions – rigging diagram – patching notes • PROMPT COPY or annotated script for cueing highlighting the minimum 8 different cues • evidence of the process e.g. filter swatches, colour samples, research • evidence of collaboration with the actors e.g. rehearsal notes, production meeting notes • evidence of effective knowledge of lighting board. <p><i>All relevant to the chosen practitioner/ company or style for each piece.</i></p>
Sound	Costume
<ul style="list-style-type: none"> • folder of design/concept work – this could be in paper form OR electronic i.e. designs executed through a design package • sound sequence on paper including e.g.: <ul style="list-style-type: none"> – cue list – sound cue descriptions • sound sequence on TAPE or any other storage device e.g. CD, iPod, minidisc, laptop, computer, sound package • mixing/editing elements • PROMPT COPY or annotated script for cueing highlighting the minimum 8 states • recorded evidence of all elements i.e. the teacher filming the pages of the candidate’s folder and other elements being presented for assessment • evidence of the process e.g. example sound, sources sounds • evidence of collaboration with the actors e.g. rehearsal notes, production meeting notes • evidence of effective knowledge of mixing desk including, if possible, a demonstration of operation? <p><i>All relevant to the chosen practitioner/ company or style for each piece.</i></p>	<ul style="list-style-type: none"> • the finished costume – possibly on the actor? • folder of design/concept work – this could be in paper form OR electronic i.e. designs executed through a design package • design suggestions for ALL characters in the scene • design concepts on paper including e.g.: <ul style="list-style-type: none"> – photographic evidence – character list – character descriptions etc. • annotated script • evidence of the process e.g. fabric samples, mock-ups, patterns used, photographs of the different stages of construction • evidence of collaboration with the actors e.g. rehearsal notes, production meeting notes • effective presentation of costume/make-up samples including, if possible, a demonstration of application? <p><i>All relevant to the chosen practitioner/ company or style for each piece.</i></p>

Centres are advised to record the performances and viva presentations. This must be done from the viewpoint of the examiner. See earlier re: DVD advice.

Stage 4. Reflecting and evaluating

Process and Evaluation Report

The report has to be completed and sent to the examiner one week after the practical exam, along with the recording of the performances and design presentations.

It has 3 sections and should be up to 3000 words. A draft must be seen by the teacher in order to be authenticated (see form in pack), but detailed feedback or advice on how to improve the work cannot be offered to the learner.

Three sections:

- Section 1: Connections between theory and practice
- Section 2: Analysis and evaluation of process
- Section 3: Analysis and evaluation of performance/design.

Section 1 may contain a limited amount of other evidence such as annotated research, photographs, ground plans. It must also contain the research on practitioner/company, text and response to stimulus. This section can be completed before the performance.

It is important that learners give the report serious attention. It is weighted with 30 marks, equal to each of the performances/designs.

Below are examples of how learners can respond to each section. There is a sense of progression through each section but these should be seen as examples only.

Example A:

Stimulus:	<i>Mona Lisa</i>
Naturalism (Text)	Macbeth
Julie Taymor (Devised)	

Example B:

Stimulus:	<i>Turn around</i>
Physical Theatre (Text)	A Zoo Story
Boal (Devised)	

Example C:

Stimulus:	<i>Benedictus: The Armed Man</i>
Epic Theatre (Text)	My Mother Said I Never Should
Artaud (Devised)	

1. Connections between theory and practice, (10 marks) including explanation of how:

*	<p>Relevant research on the theatre practitioner or theatre company and chosen contrasting style informed their own practical work</p>	<p>A) Julie Taymor's use of Eastern theatre inspired us to approach our devised with a focus on shadow theatre. We applied this to the 'Madness' scene we created. This contrasted effectively with the naturalistic style approach we adopted for our 'Macbeth' extract. We used shadows to externalise the madness of the character in our devised. This was a nice contrast to the 'real' shadows Sara created for us in the lighting for 'Macbeth'.</p> <p>B) Boal's use of theatre to reinforce a political message encouraged us to explore our relationship with the audience in our devised piece. We created an environment that wasn't simply an end-on performance. We also did this to contrast with 'Zoo Story' where we performed end-on in a physical theatre style.</p> <p>C) Artaud's Theatre of Cruelty techniques encourage an actor to find a primal emotive response. We wanted to use this technique for our devised to contrast with the controlled style of our text piece. We were excited about how we could use Karl Jenkins' music as a stimulus.</p>
*	<p>The stimulus was used to interpret the text and provide ideas for devised work</p>	<p>A) We chose the painting 'Mona Lisa' and, after brainstorming and research, we focused on the mystery behind her smile. We explored what was going on inside her mind. We were inspired by the naturalistic quality of the painting for our text piece and then applied the more epic techniques of Julie Taymor to our devised.</p> <p>B) The stimulus 'Turn around' led us to devise a piece based on a character driven to 'turn around' by other people. Our choice of extract was easy and we loved the way that Peter's life is turned around by Jerry in Albee's 'A Zoo Story'.</p> <p>C) We focused on the moment (3.55 mins into the piece) where the chorus voices come in. We found this haunting and moving, and provided a juxtaposition to explosive physical work we developed in our devised. It also provided an emotive 'underscore' for the character of Jackie when she gives her baby away in 'My Mother Said I never Should'.</p>

2. Analysis and evaluation of process, (20 marks) including how:

*	<p>Dramatic conventions or design techniques were used to create meaning</p>	<p>A) I used the conventions of shadow puppets within my lighting plot. Taymor often uses simple but effective imagery in her work so I suggested we used a scrim for the madness scene so I could experiment with shadows and colour.</p>
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		<p><i>B) We physicalised Peter and Jerry’s relationship by making them symbolically ‘fight’ way before they actually do.</i></p> <p><i>C) The didactic style of Epic Theatre meant we could explore the character’s emotions externally. We used placards and signs e.g. ‘maternal love’ when we felt the characters were suppressing an emotion and we wanted the audience to see this emotion.</i></p>
*	The piece was refined and amended for performance	<p><i>A) We made sure that we had great detail in our scene behind the scrim. We had to ensure that our movement was clear and well positioned between us and the light. We filmed these sections in order to improve and refine our ideas.</i></p> <p><i>B) We realised that our physicality sometimes got in the way of the dialogue and so we went back and re-blocked sections to ensure clarity and that Peter’s dialogue wasn’t lost.</i></p> <p><i>C) We rehearsed our slow movement section at length in order to react with detail to Karl Jenkins’ music. We had physical accents that fitted the voices in the music. This was challenging but very rewarding. I found this quite moving because of the story we were telling.</i></p>
*	Live theatre influenced their own work	<p><i>A) When I saw ‘The Lion King’ I realised how effective Taymor’s designs are. The use of puppets and shadow puppets to tell parts of the story was an element I knew I wanted to try and include.</i></p> <p><i>B) I saw ‘Beautiful Burnout’ which excited me, and when we started to research Albee and ‘A Zoo Story’ we wanted a physical theatre style. ‘Beautiful Burnout’ was so energetic, and we definitely wanted to use these techniques.</i></p> <p><i>C) We saw Theatre Clwyd’s ‘Cat on a Hot Tin Roof’ at the Swansea Grand Theatre and the placing of key items of furniture centre stage, e.g. the bed, was excellent. We used this technique to place the baby basket in centre stage. It made the action in the scene far more painful to watch when Jackie gives the baby away.</i></p>
3. Analysis and evaluation of the final performance or design to realise artistic intentions, (15 marks) including:		
*	The effectiveness of their performing or design skills, including their own contributions to the piece	<p><i>A) My contributions to the success of the piece were really clear. We couldn’t choose Taymor and then not have lots of elements of design. Although the acting style was mostly naturalistic, my lighting was exciting and varied. Many of the audience commented that my lighting enhanced many of the scenes we devised. The scrim was my idea, and I was very pleased to see how successful this was in performance. I was really pleased with my lighting design for our devised. It</i></p>

		<p><i>challenged me, especially the shadow section, but I made sure I directed the actors on how to use the scrim properly.</i></p>
		<p><i>B) I enjoyed using the physical style with my extract. I think I needed to feel less self-conscious when working. It took me a while to get confident in performing physically, but I loved creating the ideas and I led many of the sections and put through many of the ideas and suggestions that we used. I enjoyed the way we physicalised the stimulus. We were quite successful in our extract. There were times when I think we needed less movement but this didn't stop us presenting the characters effectively.</i></p>
		<p><i>C) I loved using the Artaud techniques to devise our own piece. I made many contributions to the development of the script. I really let go and used my voice effectively and this led me to create some powerful dialogue. We all took responsibility for writing certain scenes after we had improvised. My scene was effective and I think this was because I used the Artaud techniques of vocalising emotions and primal instinct to create some powerful dialogue. I enjoyed how free the technique made me feel as an actor and this linked superbly with the choice of stimulus – 'Benedictus: The Armed Man'. Our movement skills in our devised piece were excellent. They were almost dance-like in their quality. I felt this helped us establish an effective mood when we used the painful Artaudian vocality on top of our movements.</i></p>
<p>* The effectiveness of the practitioner or company and stylistic techniques in performance</p>		<p><i>A) Julie Taymor was a terrific practitioner to choose for our devised piece. The psychedelic elements of the 1960s that we got from the stimulus meant we could really experiment with form and stage space.</i></p> <p><i>B) Physical theatre was an excellent choice for us for 'A Zoo Story'. The dialogue is so aggressive and the themes are so full of conflict that we could really apply physical techniques to the extract. We really enjoyed exploring the theme: 'Turn around'. We incorporated elements where the characters literally 'turned' each other around.</i></p> <p><i>C) Using Epic Theatre was effective for our text piece. The scenes are so emotional but by alienating ourselves from the emotion it made the impact greater. Using statistics about teenage pregnancy reinforced the gestus and the audience were moved by our scenes.</i></p>

Additional Considerations

During the process:

- make sure there are specific aims set out for each piece being performed or designed at the start of the process
- keep detailed and relevant notes through the whole rehearsal/design process
- be analytical about the process e.g. *problems encountered, how issues were solved*
- set aims for rehearsals
- work to a clear schedule.

The Process and Evaluation Report

- write as if the visiting examiner has not seen your work
- do not assume that the reader will understand your ideas and concepts
- avoid narrative
- avoid diary-style prose
- do not include irrelevant content e.g. initial ideas that were discarded
- make sure points are analytical
- avoid anecdotal elements
- ensure all sections are completed
- ensure both performance/design pieces are covered equally
- keep within the word count.

7.4 Unit 4: Text in Performance

Written examination: 2 hours 30 minutes
 24% of qualification
 95 marks

In this unit, learners are required to study **two** complete texts. Centres are reminded that the texts studied for this qualification as a whole must represent a range of social, historical and cultural contexts, and centres should consider carefully their choice of texts in **all** units to ensure they cover a range of contexts. All texts listed for study will be reviewed periodically and updated when necessary.

In Unit 4, learners are given the opportunity to demonstrate their knowledge, understanding and skills in interpreting texts for performance in a written examination. Learners are encouraged to approach this unit **practically** as an actor, designer and director, and as an informed member of a theatre audience. To this end, learners are required to view a minimum of **two** live theatre productions to inform their understanding.

They may use the same productions for Units 3 and 4 if they wish.

Some questions will make specific references to extracts and although the extracts will now be printed in the question paper, centres must take a **clean copy** (no annotation) of **both** texts into the examination.

Terminology explained:

Two complete texts

Learners study two texts selected from lists provided by WJEC:

Social, historical and cultural

Teachers must ensure that learners study five texts that represent a wide range of social, historical and cultural contexts. The texts on the list have been carefully selected to enable this.

In addition, learners must study the social, historical and cultural elements as they develop an appreciation for the texts.

For example:

- when was it written?
- why was it written?
- who was it written for?
- historic context
- events and social issues
- politics
- ethics
- cultural background and preoccupations.

Two live theatre productions

Learners should view a range of live theatre throughout the course. For Unit 4, they should be able to draw influence from what they have seen to inform their understanding. They may use the same or different productions as those seen for Unit 2. They may also be the text studied for Unit 2 and Unit 3.

Learners must be able to reference these productions when answering questions for Unit 4.

Learners are advised to keep notes on productions seen including:

- Venue
- Title
- Playwright/composer
- Theatre company if relevant
- Names of performers
- Names of creatives
- Detailed responses to:
 - Acting*
 - Directing*
 - Design*
 - Audience response.*

Section A: 55 marks

A question exploring how the text can be performed in the theatre. Learners will be expected to approach the text as theatre performers, directors and designers. Learners should consider:

- interpretation of character (e.g. through motivation and interaction)
- vocal and physical performing skills including interaction
- different types of stage
- character positioning and movement/proxemics
- design elements including:
 - sound
 - lighting
 - set and props
 - costume, hair and make-up.
- how live theatre, seen as part of the course, influences their decision making and understanding of how drama and theatre is developed and performed.

Section B: 40 marks

An essay question on how the text can be adapted for a contemporary audience. Learners should consider:

- the social, historical and cultural context of the text
- the influence of contemporary theatre practice
- how live theatre, seen as part of the course, influences their decision making and understanding of how drama and theatre is developed and performed
- how the text approaches its theme.

Approaches to SET TEXTS

As with Unit 2, all texts for Unit 4 should be taught as pieces to be performed.

Learners should:

- understand how they have been constructed to be performed and not read in isolation
- understand the craft of character development, interaction, plot development and construction
- experience practical work on the texts – working on staging scenes, character interaction, character development
- experience directorial methods used in rehearsal and consider why they are used. This should include rehearsal techniques and methods of rehearsal
- understand how the texts can be staged using all technical aspects of theatre i.e. lighting, sound, set and props, costume, make-up and hair, multimedia (where appropriate)
- be aware of how texts can be adapted for a contemporary audience
- have experienced live theatre which can influence their ideas for staging their chosen texts
- understand the cultural, social and theatrical context of the texts.

Key Points (Section A)

Interpretation of character:

- how the character has been interpreted by the actor and/or the director
- what vocal/physical styles or techniques have been used?
- motivation
- interaction
- relationship with the audience
- function of the character
- success of the performance of the character(s).

Vocal and physical performing skills, including interaction:

- use of tone, pitch, intonation, pace, level
- use of body, body language, gesture, mannerisms
- interaction with other characters, proxemics
- relationship with audience.

Interpretation of design elements including:

- Sound:
style, content, period, music, level, soundscape, underscore, audio-visual, atmosphere, success, relevance to piece
- Lighting:
style, content, position, intensity, projection, audio-visual, specific details, specialist equipment, atmosphere, success, relevance to piece
- Set and props:
style, content, stage space, materials, levels, staging elements, furniture, specific props, atmosphere, success, relevance to piece
- Costume, hair and make-up:
style(s), period, relevance to character, materials used, colour, whole costume plot, details e.g. wigs, accessories, personal props

How live theatre influences their decision making and understanding of how drama and theatre is developed and performed, including:

- practitioner's decisions
 - director's intention
 - playwright's style
 - designer's choices
- actor's performances
 - choices made in performance
 - Interaction with other actors
 - audience response
- critical analysis
 - reviews
 - further research
 - articles written on the pieces seen.

Examples of how texts can be analysed.

The Curious Incident of the Dog in the Night-Time

Simon Stephens

Unit 4

Section A and Section B

Learners should understand how we know the text was originally performed:

- First performed by National Theatre in 2012
- Choreographed by Frantic Assembly in a physical theatre style
- Innovative multi-media set in the round
- adaptation of Mark Haddon's novel focusing on the immersive experience of being on the autism spectrum

Looking at the design of the text:

How could you present the play today?

How would the candidates achieve this?

In what era would the text be set?

Once the text has been read, give candidates a task to create a mood board for the play:

- encourage learners to cut out pictures, look for colours, material, quotes, fabrics. Anything that conveys their ideas about the play
- discuss the mood boards and their visual perspective of the text
- these can then be used as a visual reference to start their staging concept
- they can use elements from the mood board to create their setting
- they can link to period, colour, style
- **how could you include multi-media? Video? Social network platforms?**

The initial work may take over a week, but it is worth it so that they can start to think visually.

They can use these throughout the year.

Once they have drawn their ideas for the set, they can then:

- create a set of costume ideas for the characters
- a sound plot
- lighting plot.

Look at recent/past productions:

2012 NT Cottesloe Theatre

REVIEW 1
The Guardian
2012 NT Cottesloe Theatre

REVIEW 2
Londontheatredirect.com/
news/london-theatre-
review-the-curious-
incident-of-the-dog-in-the-
night-time

REVIEW 3
The Telegraph 2015

Exploring the performance and directorial perspective:

What techniques could be used to rehearse extracts from the play?

What elements of the plot would you highlight in relation to different stylistic approaches, for example:

How different would a Brechtian style be from a Frantic Assembly approach?

What are the DESIGN implications for these different approaches?

Take away the physical style and assess how the play reads when performed naturalistically.

Remove the multi-roling – how does that change the piece?

Learners will be expected to explore the extract from the perspective of a:

- **Performer**
- **Designer**
- **Director**

Learners will be expected to have their own ideas for stage design.

Once the candidates have read and worked on the text there are all sorts of exercises that can be done to develop their skills for the paper:

- create ground plans in two or more different stage shapes
- create two set designs in different styles
- plot the movements of the characters within a scene as a prompt book
- create LX and SFX cue sheets for a short scene
- develop costume ideas for the characters
- discuss and practically explore vocal and movement ideas for short sections
- work on interaction ideas between characters in short scenes.

**Candidates should take ideas from other productions they have seen.
This is for AO4 of the assessment objectives.**

Question Paper Command Words

Discuss	<p>Answer in detail, taking into account different issues or ideas. The question will focus the areas for discussion. e.g. <i>Discuss costume ideas for Hedda – Section A (a)</i></p> <p>Learners will be expected to provide sufficient detail relating to each element required.</p>
Explain	<p>Give a reason or reasons to justify a specific set of ideas e.g. <i>Explain how you can interpret Act One for a performance in the theatre today – Section B.</i></p> <p>Learners are expected to have their own ideas and concepts which they will present with a thorough set of reasons to support their answer.</p>
Analyse	<p>Examine something methodically and in detail, typically in order to explain and interpret it. e.g. <i>In your answer you must analyse and evaluate how any live productions you have seen during the course have influenced your decisions – Section B.</i></p> <p>Learners are expected to provide a mature level of understanding through their analysis of live productions (in this case) in order to apply knowledge to the answer. Descriptions of content, for example, would not lead to an effective answer.</p>
Evaluate	<p>Form an idea of the amount of success. e.g. <i>In your answer you must analyse and evaluate how any live productions you have seen during the course have influenced your decision – Section B.</i></p> <p>Learners are required to provide an assessment of the level of success experienced. It is not always necessary for learners to have had a successful experience in order for them to answer effectively. For example, a learner may have viewed an unsuccessful live production but will be able to use that to form an answer.</p>

Consider	Think carefully about something in detail before making a decision. e.g. <i>Consider staging form, including audience positioning – Section C.</i> Learners are asked to look at an extract of text and to assess the best choice of staging form and audience position to suit the extract. Learners will need to decide on the stage configuration they wish to select and where the audience will be placed in their ground plan. Learners need to apply a high degree of analysis before they can make an effective decision.
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Additional Terminology:

Text	The term given to the play and/or piece of theatre being studied.
Technique(s)	<p>Acting:</p> <p>Elements of performance that are utilised by the actor to portray character on stage. Usually dependant on performance style. The focus is usually on:</p> <ul style="list-style-type: none"> • vocal characterisation and techniques • physical characterisation and styles. <p>but can also include:</p> <ul style="list-style-type: none"> • interaction with other performers • relationship with the audience. <p>Rehearsal:</p> <p>Exercises that are carried out in rehearsal by actors and/or director to assist the actor in understanding the necessary elements of the scene, including: character, plot, theme, situation. These can either be general or specific to a practitioner/company.</p> <p>Examples:</p> <p>General rehearsal techniques:</p> <ul style="list-style-type: none"> • hotseating • thought-tracking • role reversal. <p>Practitioner/company specific:</p> <ul style="list-style-type: none"> • the magic 'if' (Stanislawski) • analytical rehearsal of emotion (Boal) • physicalisation of text (Berkoff / Frantic Assembly).
Communicate meaning to an audience	How an actor, designer or director presents their ideas to an audience. In order to do this they must have a clear understanding of what that 'meaning' is. Actors, designers and directors have to select techniques and conventions that will portray their creative decisions to an audience. In design terms this might be use of colour or a specific piece of music. Actors will utilise vocal and physical techniques to present meaning.

Contemporary audience	<p>An audience that will watch the play today. Learners must consider the original productions of the plays in order to assess whether they are still relevant for a modern audience. If the play is still relevant, how can theatre practitioners ensure that this is sustained through their effective choice of acting, design or directing techniques? If the play, or elements of the play, no longer seems relevant to a contemporary audience, what conventions, techniques and approaches can be utilised in order to make it relevant?</p>
Ground plans	<p>Is a technical drawing of the stage viewed from above – a bird's-eye view? It illustrates all physical elements of the performance space, including:</p> <ul style="list-style-type: none"> • stage configuration • audience position • exits and entrances • light sources • position of staging elements e.g. flats, rostra, steps • position of furniture and/or large props.
Staging	<p>The method of presenting a play or other dramatic performance.</p> <p>If a learner is asked to stage an extract from a play, it generally refers to the design content of the piece. Unless otherwise stated, staging usually refers to:</p> <ul style="list-style-type: none"> • style of performance • stage space and stage configuration • set/props • costume/make-up • lighting • sound. <p>It can also refer to:</p> <ul style="list-style-type: none"> • acting style • character interaction • blocking and positioning (proxemics). <p>Usually learners would acknowledge these last three criteria but with no real detail when answering a full staging question.</p> <p>If a question asks learners to concentrate on one element e.g. costume or set, it is not necessary to address the other elements of staging.</p>

Example of Teaching approaches to STAGING:

Ground Plan

Task:

Draw a plan of your bedroom.
Think of scale, position of furniture.
Position of door?
Position of window?
Any other light sources? Window, lamp, laptop, fishtank
How will you show the shape of things? e.g. desk, beanbag

*Allow learners to make mistakes.
Consider scale, e.g. is the waste paper basket bigger than the bed?
Explore how straight the walls are.
Any details e.g. alcoves, built-in cupboards.
Learners can use colour if they wish.*

Discussion:

That's a realistic plan of your bedroom. How can you make that into a theatre set?

Focus on a BOX SET concept:

Take away one wall.
Where will the audience sit?
What do you have to do to the walls to make them a set? Angle them outwards a little?
Do you need to rearrange the furniture to make the room visible to an audience?
Sight lines!

**Draw a second plan – this time a GROUND PLAN of your bedroom set.
Stay REALISTIC.**

What's outside your window? A view of trees, buildings?
Where do you place the door? What's outside the door? Landing?
Where are the light sources? Where would you position lanterns? Behind the window?
Outside the door?
Any sound sources? e.g. music systems, televisions, telephones, games consoles.
Noises outside?
Where could you place small speakers in the set to replicate the sounds in your room?

Draw a final GROUND PLAN incorporating ALL the elements you have discovered.

Discuss the concept of a non-naturalistic set.

Abstract

Minimal

Surreal

What elements would you need to keep/change/adapt if you were to create a set of your bedroom in these styles? What would change?

Explore the same set using different stage configurations:

In-the-round
Thrust
Traverse

Draw **GROUND PLANS** for your bedroom set in a variety of styles and variety of stage configurations. e.g.:

- In-the-round – Abstract
- Thrust – Minimalistic
- In-the-round – Symbolic
- Traverse –Realistic
- End On – Abstract

Link this activity with the study of practitioners/theatre companies and styles.

Variations

Draw a plan of:

- the classroom or studio
- school play set
- 'set' used for a piece of drama or improvisation (configuration of furniture/audience position)
- the set of productions seen.

Try these in a variety of stage configurations and styles.

This will lead effectively to designing sets and ground plans for set texts and performance work.

Learners should be given the opportunity to practise and refine their skills in producing ground plans.