



Subject: DRAMA	Year Group: 13	Unit: COMPONENT TWO – TEXT IN ACTION
<p>Unit objectives: Non-exam assessment: externally assessed by a visiting examiner; 40% of qualification; 120 marks.</p> <p>This component 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.</p> <p>There are four stages to this component.</p> <p><b>1. Researching</b></p> <p>a. Learners must study their chosen extract within the context of the whole text in order to interpret the text for performance.</p> <p>b. Learners are also required to research the techniques and working methods of either an influential theatre practitioner or a recognised theatre company. The chosen practitioner or company must be different to that chosen for Component 1. In relation to the chosen practitioner or company, learners should consider:</p> <ul style="list-style-type: none"><li>• their historical, social and cultural context</li><li>• their theatrical purpose and practices</li><li>• their artistic intentions</li><li>• the innovative nature of their approach</li><li>• their working methods</li><li>• their theatrical style and use of conventions</li><li>• their collaboration with/influence on other practitioners</li></ul> <p>c. Learners are required to participate as an audience member in viewing at least one live theatre production. Learners should consider:</p> <ul style="list-style-type: none"><li>• how elements of the live theatre production influence their own creative decisions including:<ul style="list-style-type: none"><li>o interpretation of text</li><li>o use of design elements</li><li>o performing styles</li></ul></li></ul> <p><b>2. Developing</b></p> <p>Learners participate in the creation and development of two pieces of theatre in response to a stimulus (see page 16 for the length of each piece). Learners will choose one stimulus from a choice of four supplied annually by WJEC. The stimuli will be released during the first week of June in the year before the assessment is due to be taken. Example stimulus materials can be found in Appendix E. Learners must produce:</p> <ol style="list-style-type: none"><li>1. a devised piece based on the work of the theatre practitioner or theatre company chosen for study in stage 1. Clear elements of the practitioner's or company's work must be evident in the piece.</li><li>2. an extract from the text chosen for study in stage 1 in a style chosen by the learners. Learners may freely explore various stylistic concepts and need not be restricted by one particular style or influence. However, the piece must be in a different style to the devised piece.</li></ol>		

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### 3. Realising

Both pieces of theatre must be performed live for the visiting examiner on a date agreed with WJEC. Learners are assessed on the process of creating and developing theatre as well as the final performance or design. Each actor must be fully engaged with other performers on the stage for a minimum of 5 minutes in each performance in order to be able to interact meaningfully.

### 4. Reflecting and evaluating

Upon completion of the practical work, learners write one process and evaluation report on both pieces. Learners have one week to complete the report. The report has three sections and should be no more than 3000 words.

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

- relevant research on the theatre practitioner or theatre company and chosen contrasting style informed their own practical work
- the stimulus was used to interpret the text and provide ideas for devised work.

Section 1 may contain a limited amount of additional evidence such as photographs or diagrams where necessary to illustrate the connections between theory and practice.

2. Analysis and evaluation of process, (15 marks) including how:

- dramatic conventions or design techniques were used to create meaning
- the piece was refined and amended for performance
- live theatre influenced their own work.

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
- the effectiveness of the practitioner or company and stylistic techniques in performance
- their own contribution to the success of the piece.

Context for study:

Students will have participated in a monologue and/or group performance assessment with links to a practitioner as well as being introduced to a range of theatre practitioners through a series of workshops before undertaking this unit. Students will also have completed 20% of the A Level course by completing performance and written work for Component 1.

Sequence of learning: *Knowledge content - list of statements of what students should know by progressing through this unit (identify key tier 2/3 vocabulary in **bold**)*

- To know how performance texts are constructed to be performed, conveying meaning through **STRUCTURE, CHARACTER CONSTRUCTION** and **STYLE**
- To know how elements of live theatre might influence their own creative decisions including **INTERPRETATION, DESIGN** and **STYLE**

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- To know the terms **PRACTITIONER** and **THEATRE COMPANY** and understand the difference between them.
- To know how varying elements of the **PRACTITIONER** and/or **THEATRE COMPANY** can be incorporated into **PERFORMANCE** work.
- To know how to complete relevant **RESEARCH** that encapsulates **HISTORICAL, SOCIAL AND CULTURAL CONTEXT; THEATRICAL PURPOSE AND PRACTICES; WORKING METHODS; THEATRICAL STYLE AND USE OF CONVENTIONS.**
- To know how to recognise a **STYLE** of theatre.
- To know how and demonstrate how a text can be **DECONSTRUCTED** to further explore it's meaning.
- To know how to **DEVELOP** ideas based on **RESEARCH.**
- To know the term **PROXEMICS** and how this can help to communicate meaning in a performance.
- To know how to plan a **PERFORMANCE SPACE** effectively to communicate meaning.
- To know how to use **VOCAL AND PHYSICAL SKILLS** to create a sophisticated and fully developed character(s).
- To know ways in which to **COLLABORATE** with other students to create a successful piece of **THEATRICAL PERFORMANCE.**
- To know how to **CREATE** a **THEATRICAL PERFORMANCE** for the stage, using the **WORKING METHODS & CONVENTIONS** of their chosen **PRACTITIONER** or **THEATRE COMPANY**
- To know how to **EVALUATE** their own work, and the work of others
- To know how to write and structure an **EVALUATION** of their own work.
- To know how **DRAMATIC THEORY** can be linked to **PRACTICE.**

Possible Misconceptions and adaptive responses to these: *identified through formative assessment/retrieval practice/diagnostic questioning.*

Literacy and Oracy development opportunities:  
*Details of high-quality texts, explicit vocabulary teaching, modelled writing, structured talk.*

Assessment/Final outcomes: *How will students apply their deep learning in a meaningful way that respects the subject's discipline?*