

WELCOME TO HARTISMERE

A-LEVEL DRAMA



2024-2026

Mrs Davy

You are part of our Hartismere Drama Family; in our family we have expectations...

- Believe in each other
- Support each other
- We are a team in drama 'all of us'
- Contribute your ideas and opinions
- Listen and value other people's views
- Understand that you may have differing opinions but that is you're right, however
- Always be mindful of other people's feelings.
- Be brave there is no wrong answer when it comes to creating, collaborate and be adventurous and innovative.
- Do not put a ceiling on the possibilities challenge yourself, be as creative as you can
- Be independent, yet collaborative, use divergent thinking, make sure you use a growth mindset and most of all
- Attend all lessons
- Attend all theatre shows
- Working together as a group is key, but this must mean that there is no ridicule
- You will all have strengths and weaknesses; you need to therefore support each other
- You will need to read in front of each other, again support is crucial
- Complete all homework for the deadline
- Turn up to rehearsals after school and during lunch breaks
- When I or your peers are talking, you're not, when you're talking I'm not and nor are you're peers, key to working well together and getting a good grade is mutual respect
- Everyone is entitled to their opinion; you listen and then you can give your own

COMPONENTS

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

Coursework

40% of the qualification

80 marks

Content overview

- Devise an original performance piece.
- Use one key extract from a performance text and a theatre practitioner as stimuli.
- Centre choice of text and practitioner.
- Performer or designer routes available.

Assessment overview

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

In a nutshell:

One devised performance from a stimulus (the same as GCSE-except the stimulus is a play) under the influence of a practitioner

- Practical = 10% of your grade 20/80 marks
- Theory portfolio = 30% of your grade 60/80 marks
- Portfolio is like the one you did at GCSE but its 2500-3000 words and must include knowledge and influence of your practitioner

These will be assessed by me and moderated by Edexcel

Component 2: Text in Performance (*Component Code: 9DR0/02)

Coursework

20% of the qualification

60 marks

Content overview

- A group performance/design realisation of **one key extract** from a performance text.
- A monologue or duologue performance/design realisation from **one key extract** from a different performance text.
- Centre choice of performance texts.

Assessment overview

- AO2 is assessed.
- Externally assessed by a visiting examiner.
- Group performance/design realisation: worth 36 marks.
- Monologue or duologue/design realisation: worth 24 marks.

In a nutshell:

- A monologue or a duologue 40% of C2 24/60 marks
- A group scripted performance 60% of C2 36/60 marks
- Assessed by an external examiner in the Spring term

Component 3: Theatre Makers in Practice (*Paper Code: 9DR0/03)

Written examination: 2 hours 30 minutes

40% of the qualification

80 marks

Content overview

- Live theatre evaluation – choice of performance.
- Practical exploration and study of a **complete performance text** – focusing on how this can be realised for performance.
- Practical exploration and interpretation of **another complete performance text**, in light of a chosen **theatre practitioner** – focusing on how this text could be reimagined for a contemporary audience.
- Centre choice of 15 performance texts from two lists on the next page.
- Choice of eight practitioners.

Assessment overview

Section A: Live Theatre Evaluation

- 20 marks, assessing AO4.
- Students answer one extended response question from a choice of two requiring them to analyse and evaluate a live theatre performance they have seen.
- Students are allowed to bring in theatre evaluation notes of up to a maximum of 500 words.

Section B: Page to Stage: Realising a Performance Text

- 36 marks, assessing AO3.
- Students answer two extended response questions based on an **unseen extract** from the performance text they have studied.
- Students will demonstrate how they, as theatre makers, intend to realise the extract in performance.
- Students answer from the perspective of a performer and a designer.
- Performance texts for this section are not allowed in the examination as the extracts will be provided.

Section C: Interpreting a Performance Text

- 24 marks, assessing AO3.
- Students will answer one extended response question from a choice of two based on an **unseen named section** from their chosen performance text
- Students will demonstrate how their re-imagined production concept will communicate ideas to a contemporary audience.
- Students will also need to outline how the work of their chosen theatre practitioner has influenced their overall production concept and demonstrate an awareness of the performance text in its original performance conditions.
- Students **must** take in clean copies of their performance texts for this section, but no other printed materials.

In a nutshell:

- SECTION A - 1 QUESTION ON THE LIVE THEATRE REVIEW BASED FROM A SHOW (Like GCSE- 20 marks)
- SECTION B - 2 QUESTIONS ON EQUUS (36 marks)
- SECTION C- 1 QUESTION ON WOYZECK (24 marks)

How to Survive Drama A – Level

10 Growth Mindset Statements

FIXED MINDSET

GROWTH MINDSET

What can I say to myself?

INSTEAD OF:

I'm not good at this.
I'm awesome at this.
I give up.
This is too hard.
I can't make this any better.
I just can't do Math.
I made a mistake.
She's so smart. I will never be that smart.
It's good enough.
Plan "A" didn't work.

TRY THINKING:

- 1 What am I missing?
- 2 I'm on the right track.
- 3 I'll use some of the strategies we've learned.
- 4 This may take some time and effort.
- 5 I can always improve so I'll keep trying.
- 6 I'm going to train my brain in Math.
- 7 Mistakes help me to learn better.
- 8 I'm going to figure out how she does it.
- 9 Is it really my best work?
- 10 Good thing the alphabet has 25 more letters!

(Original source unknown)

@sylvia duckworth

Get ahead with the reading texts!

1. *AN ACTOR PREPARES*- Constantin Stanislavski
2. The Complete Stanislavsky Toolkit by Bella Merlin
3. The Complete Brecht Toolkit- by Stephen Unwin

(No need to but these texts they are available from libraries)

See as much live theatre as possible! You could:

1. Sign up to mousetrap C145 to get £5 tickets to West End Shows!
2. Sign up to the National Theatre Entry Pass to get £5 tickets!
3. Sign up to young Barbican for £5 theatre tickets
4. Sign up to RSC Key to get £5 Shakespeare shows – you can also opt to stand at the Globe for just £5
5. Open air theatre BREEZE – gives you £10 tickets
6. Young Vic give you £10 tickets if you are under 26!

7. Donmar Warehouse Young Free – FREE TICKETS TO THEATRE SHOWS – NO CATCH! Sign up to them.
8. Hampstead downstairs club £5 tickets – sign up
9. Almeida Theatre does £5 tickets for those under 25, use the UNDER25 code
10. Tricycle Theatre £10 tickets
11. Sign up to Digital theatre and watch plays for free (Read terms and conditions).
12. The National Theatre and the Globe theatre are showing numerous shows online for free- log into their websites for further info.

WEST END is GREAT! **BUT!** These shows make ideas easy to replicate and have some stunning work! They are also super cheap so you can see a new show every weekend if you wanted!

Advice from previous students:

“Be confident and ready to try new things, make sure you throw yourself into everything asked of you, even if it’s out of your comfort zone”

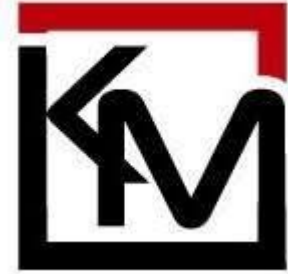
“Never give up. Drama is a very hard subject, but I've learned that being determined is the best way forward. Work with each other. Do not be afraid of teamwork because you'll need to embrace it fully and it can be so rewarding”

“Make sure that everything is organized into different sections of your folder. Keep EVERY exam you do because it will help towards your progress... HAVE FUN!”



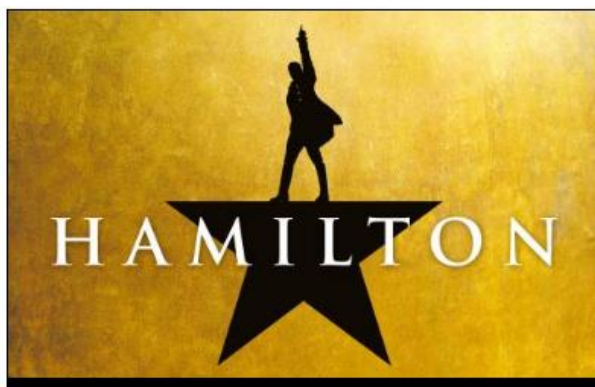
Opportunities to work with the community and professionals

Autumn Workshops TBC:



Take part in any workshops that you can over the summer break. Contact theatres local to you to see what they have on offer.

Planned theatre trips:



Now, your first assignment!

Below is a list of Practitioners, it will be useful for you to know who these people/companies are and how they influence your work. E.g. *Brecht likes to use Placards in his work so you might use them as well.*

Peter Brooke	Constantin Stanislavski	Punchdrunk	Rudolph Laban	Complicite
Bertold Brecht	Steven Berkoff	Joan Littlewood	Frantic Assembly	Artaud

I would like you to complete the following questions and activities based on the methodologies of

Constantin Stanislavski:

1. *What is a practitioner?*
2. *What is the difference between style/genre?*
3. *What style does this practitioner use?*
4. *Create a presentation on this Practitioner*
5. *Create a workshop of 10 minutes which you will lead, to explore how this practitioner works*
6. *Extension task- If you have time, repeat the task focussing on the work of Brecht.*

This is due the FIRST LESSON BACK in September 2024. Any questions please do not hesitate to contact me jda@hartismere.com