



**SIR WILLIAM  
SBORLASE'S  
GRAMMAR SCHOOL  
DRAMA DEPARTMENT**

# Edexcel Spec:

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

### *Non-examination assessment*

*40% of the qualification*

*80 marks*

### Content overview

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

### Assessment overview

- AO1, AO2 and AO4 are assessed.
- Internally assessed and externally moderated.
- There are **two parts** to the assessment:
  - 1) a portfolio (60 marks, 40 marks assessing AO1 and 20 marks assessing AO4)
    - 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).



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

### ***Non-examination assessment***

***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.

### Component 3: Theatre Makers in Practice (\*Paper Co

**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 in light of a given statement.
- Students are allowed to bring in theatre evaluation notes of up to a maximum of

### **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.

# Set texts:

**List A – one** from:

Performance text
<i>Accidental Death Of An Anarchist</i> , Dario Fo (adapted by Gavin Richards)
<i>Colder Than Here</i> , Laura Wade
<i>Equus</i> , Peter Shaffer
<i>Fences</i> , August Wilson
<i>Machinal</i> , Sophie Treadwell
<i>That Face</i> , Polly Stenham

**AND**

**List B – one** from:

Performance text
<i>Antigone</i> , Sophocles (adapted by Don Taylor)
<i>Doctor Faustus</i> , Christopher Marlowe*
<i>Hedda Gabler</i> , Henrik Ibsen (adapted by Richard Eyre)
<i>Lysistrata</i> , Aristophanes (translated by Alan H. Sommerstein)
<i>The Maids</i> , Jean Genet (translated by Bernard Frechtman)
<i>The School for Scandal</i> , Richard Brinsley Sheridan
<i>The Tempest</i> , William Shakespeare
<i>Waiting for Godot</i> , Samuel Beckett
<i>Woyzeck</i> , Georg Büchner (translated by John Mackendrick )

\* This edition has two versions of the text and centres should use Text A only

# Entry requirements

- Level 7 in GCSE Drama or the equivalent
- **OR** used to performing at confident level outside school in front of an audience
- Preferably a level 7 in GCSE English
- A keen interest in drama and theatre



# **It's not just about Acting!**

## **Important reasons to consider Drama at A Level**

- **Because you want to study a rigorous, thought provoking subject which will challenge you in many different ways**
- **Because you are interested in politics, sociology, history, psychology and cultural studies, literature and language – all of these are studied within the context of texts.**
- **Drama develops presentational and communication skills – vital for interviews, public speaking, conversing on all levels. Drama ensures that you will become a confident and articulate public speaker.**
- **Drama teaches initiative, decision making and teamwork. Fast forward 5 years – most jobs will require you to work as part of a team. Creativity and teamwork are skills you will acquire because you will be working in an ensemble every lesson.**
- **BUT – you WILL learn performance skills too. We have a specialised programme to help with audition preparation.**



**What does research tell us about regular participation in educational theatre and drama activities? (DICE research in 13 countries funded by European Commission)**

**In comparison to their peers, students who participate in curriculum drama are:**

- **more confident in communication,**
- **more likely to feel that they are creative,**
- **better at problem solving,**
- **better at coping with stress,**
- **significantly more tolerant towards both minorities and foreigners,**
- **have more interest in participating in public issues,**
- **are more able to change their perspective,**
- **are more innovative and entrepreneurial,**
- **show more dedication towards their future and have more plans**

**[\(http://www.dramanetwork.eu/\)](http://www.dramanetwork.eu/)**

# What universities accept Drama?

- Every year, drama students are admitted to a variety of top universities, including Oxbridge.
- Studying drama is an advantage - it is worth the same number of points as any other A Level – but you learn skills that will help you beyond university – it will prepare you for life.

# What Subjects Go With Drama?

- All subjects! Our current Year 12 & 13 drama students are studying a variety of subjects, which include History, Physics, Psychology, Maths, Geography, Chemistry, Biology, Spanish, French, German, Music, English, Dance, Economics, Politics.



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