

PULL

MIDVALE
SCHOOL FOR
THE GIFTED

Larson

Component 1: Understanding drama

What's assessed

- Knowledge and understanding of drama and theatre
- Study of one set play from a choice of six
- Analysis and evaluation of the work of live theatre makers

How it's assessed

- Written exam: 1 hour and 45 minutes
- Open book
- 80 marks
- 40% of GCSE

Questions

- Section A: multiple choice (4 marks)
- Section B: four questions on a given extract from the set play chosen (44 marks)
- Section C: one question (from a choice) on the work of theatre makers in a single live theatre production (32 marks)

Component 2: Devising drama (practical)

What's assessed

- Process of creating devised drama
- Performance of devised drama (students may contribute as performer or designer)
- Analysis and evaluation of own work

How it's assessed

- Devising log (60 marks)
- Devised performance (20 marks)
- 80 marks in total
- 40% of GCSE

This component is marked by teachers and moderated by AQA.

Component 3: Texts in practice (practical)

What's assessed

- Performance of two extracts from one play (students may contribute as performer or designer)

Free choice of play but it must contrast with the set play chosen for Component 1

How it's assessed

- Performance of Extract 1 (20 marks) **and** Extract 2 (20 marks)
- 40 marks in total
- 20% of GCSE

This component is marked by AQA.

Section B of the Exam

- The set text is Blood Brothers by Willy Russell; students will need to know the play inside out as any extract from the play could be selected by the exam board.
- Students will be asked 4 questions which increase in difficulty and marks and therefore the expectation of length of answer also increases.
- It is VITAL students practice writing their responses in timed conditions. If they don't, they will be completely 'thrown' when in exam conditions

Timing for Section B

4 mark question - 5 minutes

8 mark question - 10 minutes

12 mark question – 15 minutes

20 mark question – 25 minutes

So basically work up through your 5 times table, but have a mind blank at 4×5 to skip ahead

Numeracy in Drama? Amazing . . .

Revision Exercises and Tips

- Students are encouraged to write a response using what I have called the CAR structure. I'm not anti van or lorry, but CAR works best in this situation
- So, **CAR** stands for
 - **C**ontext
 - **A**cting skills
 - **R**eflect/**R**esponse

CAR – Context

- **Context** – this sentence allows the examiner to gauge your understanding of the scene and your knowledge of what’s happening in the extract. This might be in the form of a quick description of the moment, or a stage direction, or a quote. This might also be where you write about your RAT – we’ll come back to that . . .
- For example: ‘At this point in the play Linda is feeling exasperated as she continues to try and support Mickey . . .’
Or
- ‘Furthermore, as Linda tries to plead with Mickey, on ‘I need you, I love you’ I would . . .

CAR – Acting skills

- **Acting** – this section encourages you to write about the acting skills **you** would use. This section needs to be full of rich details that incorporate terms such as tone, pitch, pause, expression, gesture, mannerisms, posture etc
- The acting description should act like a set of instructions, so that if I were to literally act out what was written I would be able to perform it as you intended
- For example:

‘I would wipe my sleeve across my face to remove the tears that had fallen and rub my thumb gently under my eye to remove smudged make up as I turn to face Mickey . . .’

CAR – Reflect and Response

- **Reflect and Response** – this section needs you to reflect back to the demands of the question and/or to comment on the response you hope the audience will have as a result of your actions, for example pity, laughter, shock.
- If for example the question asked you to explain how you would try to create sympathy for your audience, you would write the pink context sentence and green acting description and then conclude with:
- ‘ . . . I hope this interaction would generate sympathy as it is clear the couple are desperate and at breaking point’

Let's look at an example CAR paragraph
12 mark question – 15 minutes

You are performing the role of Linda

Focus on the shaded part of the extract.

Explain how you and the actor playing Mickey
**might use the performance space and interact
with each other to create sympathy for your
audience**

12 marks

CAR Sentence Example

On ‘Is that it then. Are you gonna stay on them forever? I would walk towards Mickey, who is sat at the table with his hands outstretched expecting the tablets; I would plant my hands firmly on the table as I stare at Mickey with my jaw clenched in annoyance.

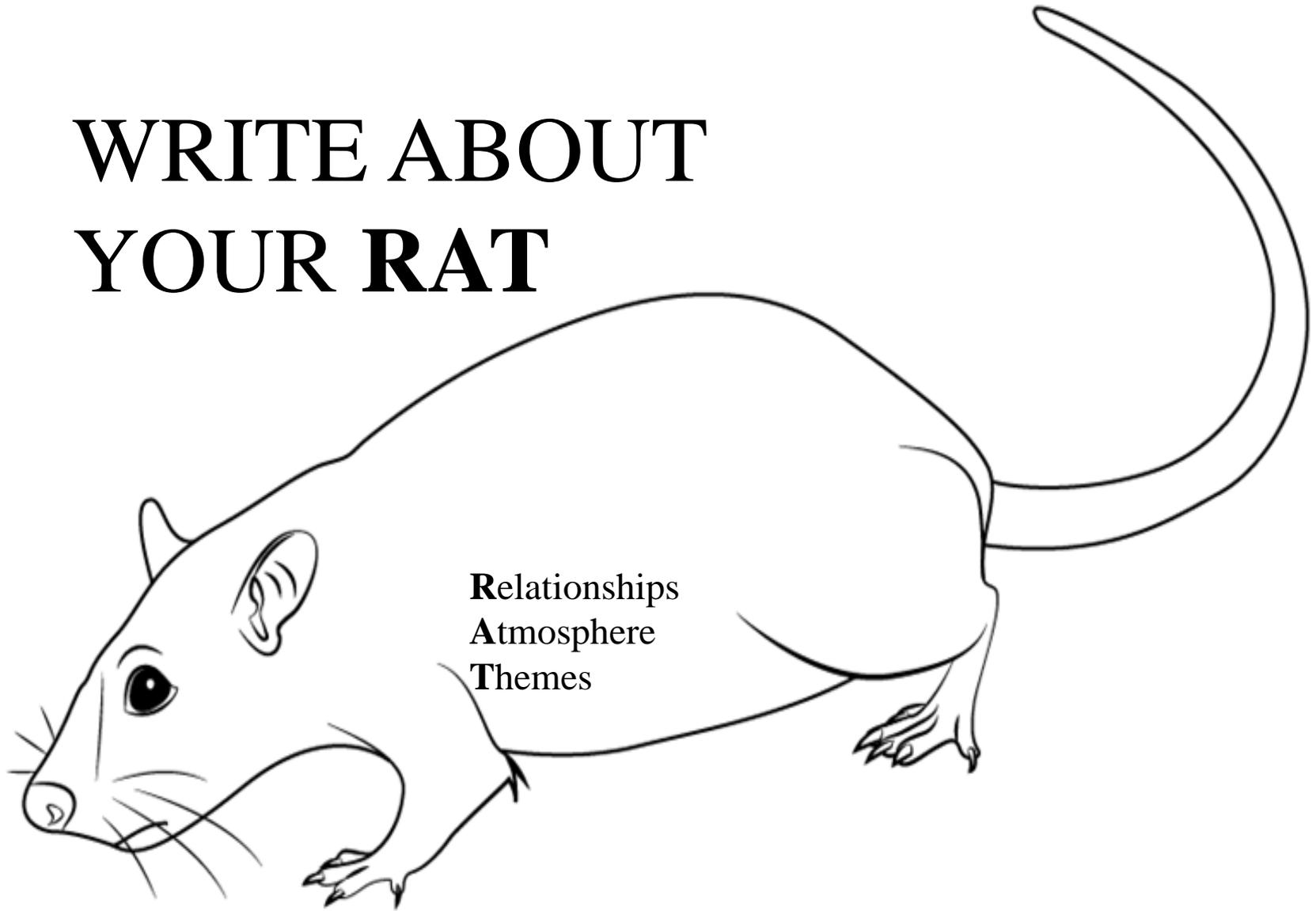
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WRITE ABOUT YOUR RAT



Relationships
Atmosphere
Themes

Re-reading your work

- Having written a paragraph it is a good idea to read it aloud to see if you can act out the description.
- You should also notice if you have far more vocal suggestions than physical suggestions and vice versa and try to address this so it is a **balanced response**
- You should practice writing out context sentences for each page of the script – particularly moments that have complicated staging requirements or lots of characters on stage at once

Environment, Resources and Revision

- Students need to think carefully about the environment that they're working in and how they organise their workspace. Things like no loud music, TV, mobiles etc are obvious, but what some students fail to do is use the resources they have to their advantage.
- Students should ideally have a quiet and large enough desk area that allows them to have a number of their resources open so that they can cross reference their work and gather information from a variety of examples. This should ensure that they are thinking carefully about what they're writing and that they're pushing themselves to extend their vocabulary and create the best standard of work that they can.