



Drama & Theatre at A-Level

Hello everyone!

- If anyone has any questions, please email me on bryony.burrough@swracademy.org
- I am so excited to get started with your A-Levels.
- To start with, please see a reminder of what the course looks like.....

Component 1

Devising – Performance & 3000 word Portfolio



Component One: Devising

⚖️ 40% of qualification



Students use an extract from a text and the work of a practitioner as a stimulus to create a devised performance, rehearsing and refining their performance/design realisations for an assessed performance.

They record and evaluate the exploration and rehearsal process of creating their devised performance, as well as the final performance.

Internally assessed and moderated by Edexcel

Assessed by April 2024

Creation of and participation in group devised performance as a performer or designer
Individual portfolio.



SOLIOQUY

Component 2

Scripts – 2 extracts



Component Two:

Text in performance

⚖️ 20% of qualification



Students create a group performance from a text, rehearsing and refining their performance/design realisations for an assessed performance.

They also create a monologue or duologue from another text, rehearsing and refining their performance/design realisations for an assessed performance.

Externally assessed

Assessed between February and March
2025

Participation in monologue or duologue and a group performance as a performer or designer.




Component 3

Written Exam



Component Three:

Theatre makers in practice

 40% of qualification

Students are audience members for a live performance.

They make and refine notes on the performance.

Students practically explore a chosen set text from List A, focusing on performance and design aspects.

Students practically explore a second set text (this one from List B) in the light of a practitioner. For this text, students create a director's concept for a re-imagined production of the play.

They practice responding to questions for all three sections under examination conditions

Written examination:

Section A: Live theatre evaluation (students can take in 500 words of notes).

Section B: Page to Stage: Realising a Performance Text

Section C: Interpreting a Performance Text



Assessed June 2025

Expectations

- Attend lessons.
- For every hour you have in lesson, you should be researching/reading/working/rehearsing outside the lessons.
- Be productive when you're all together. It's hard to work on scenes at home on your own.
 - Work with each other - Don't stop others from reaching their potential.
- Be pro-active. The jump from GCSE is huge....you are in control of the grade you want and CAN achieve!
 - BE POSITIVE!!!!!! 😊

Monologues

Component 2 Practice

Summer work

Monologues

- I really didn't want to JUST give you written work to complete.
- I would like for you to work on and eventually perform a monologue.
(Completely off script)
- I have attached some monologues via email for you to look at.
- You could find your own monologue if you wish.
- You can do this work at your own pace but I would like to see your **ANNOTATED SCRIPT** on your return to school.
- Performances will be at the end of the first half-term.

Task One

- Please read through the monologues that I have attached to email
- Please select 1 monologue to perform.

Play	Playwright	Character
The Curious Incident of the Dog in the Night-Time	Simon Stephens	Judy
The Curious Incident of the Dog in the Night-Time	Simon Stephens	Ed
Hard to Swallow	Mark Wheeler	Maureen
A Midsummer Night's Dream	William Shakespeare	Helena
Macbeth	William Shakespeare	Lady Macbeth
Macbeth	William Shakespeare	Macbeth
Like A Virgin	Gordon Steel	Angela
Blood Brothers	Willy Russell	Mickey
One Man, Two Guv'nors	Richard Bean	Francis
Posh	Laura Wade	Lord Riot
The Bald Soprano	Eugene Ionesco	Mrs Smith
Yerma	Simon Stone (After Lorca)	Yerma

Task Two

- I just need 1 - 2 pages of research
- Consider the following (It doesn't matter if you miss a couple of them if they don't make sense to you)
 - BRIEF description of the play
 - When was the play written
 - How old was the playwright at the time?
 - Why did they write this play?
 - What was going on politically? Who was in Government? Relevant?
 - Look into news articles from the year the play was written – relevant?
 - What sort of person is your character? Research about this – Eg – Christopher from Curious is Autistic – research how autism affects the life of a 16 year old.
 - Themes in play – research.
 - WHAT ARE THE PLAYWRIGHT'S INTENTIONS??? What message do they want to get across?

Task Three

- Read through the next slide about how you are marked and make notes for yourself!!!

*(The wording of the criteria from the Exam Board (in purple) is sometimes quite wordy so I have written out my translation of what the bullet points mean. (In bottom box) –
Please read both and write down your own translation of the criteria!!)*

Criteria – How are you assessed?

TOP
BAND!!!



Assessment criteria for monologue or duologue performance

Level	Mark	Descriptor (AO2): Mono/duo performance (performers)
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Level 5	Sophisticated
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20–24	
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| | <ul style="list-style-type: none">• Accomplished technical control in the use vocal and physical techniques (clarity, pace, inflection, pitch, projection/gesture, stillness, stance, contact, use of space and spatial relationships). Performance is perceptively integrated, sophisticated and dynamic, showing skilful variety, range and control throughout.• Characterisation demonstrates a perceptive understanding of the role and its context within the performance.• Accomplished rapport and sophisticated communication with audience/other performer, shown through highly-effective ease and awareness.• Demonstrates a sophisticated interpretation of the text in performance, showing a perceptive understanding of playwright's intentions.• Accomplished realisation of artistic intentions in performance. <p>Performance overall is dynamic and skilfully creates impact through highly-engaging energy and commitment.</p> |
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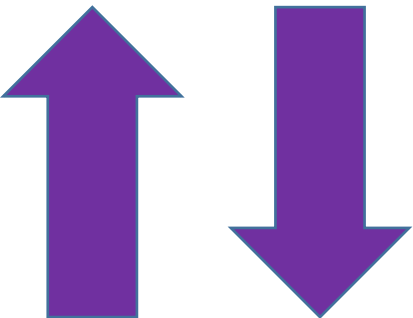

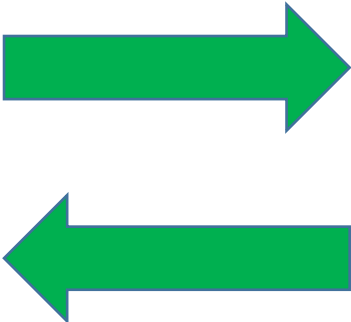
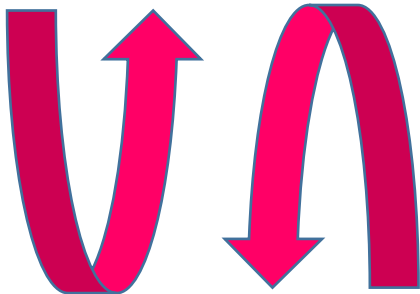
- Can you control your **vocal and physical skills**? For example change your vocal and physical skills to show your emotion. Is your performance effortless and in keeping with character / style of performance? Can you use a **range of vocal and physical skills**? (Not all one note) IN WHOLE PERFORMANCE.
- Do you show an **understanding of the role** you are playing? YOU MUST RESEARCH PLAY AND CONTEXT.
- Do you **communicate** with your audience AND examiner at RELEVANT points of your monologue?
- Do you show an understanding of the **playwright's intentions** for the character you are playing? YOU MUST RESEARCH WHAT WAS HAPPENING WHEN THE PLAY WAS WRITTEN. (Politically / locally)
- Can you show proof of all of the research you have done through your performance? Is your performance **engaging / energetic / meaningful / AMAZING!!!!??**

My
translation
of criteria

Task Four

Can you control your **vocal and physical skills**? For example change your vocal and physical skills to show your emotion. Is your performance effortless and in keeping with character / style of performance? Can you use a **range of vocal and physical skills**? (Not all one note) IN WHOLE PERFORMANCE.

- If you are able – print script. If not – write out, leaving a line between each line.
- Now add notes on your script on how you would **control your vocal skills**.
(Would be best if you used a different colour or highlighter)

Pitch	Pause	Pace	Volume	Tone
How high or low you use your voice – Eg Excited would be high pitch	A pause to show meaning – Eg Pause before you say something you might regret	How quickly or slowly you say a line. – Eg Bored slow pace / Excited fast pace.	How loud or quiet you say a line. Eg Loud for angry / Quiet for scared.	The emotional quality you attached to a line.
				Add a word: Angry tone / seductive tone / commanding tone / submissive tone etc

Task Five

Can you control your **vocal and physical skills**? For example change your vocal and physical skills to show your emotion. Is your performance effortless and in keeping with character / style of performance? Can you use a **range of vocal and physical skills**? (Not all one note) IN WHOLE PERFORMANCE.

- Please add notes on your script on how you would consider your physical skills at different parts of the monologue.

Body Language	Stillness	Gesture	Facial Expression	Eye contact
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- Try your ideas out 😊

Task Six

- Consider **proxemics** and write notes on script where relevant / appropriate.
- LEVELS – ANGLES – DISTANCE!!**

What beast was't then

Centre stage – towering over examiner

That made you break this enterprise to me?

When you durst do it, then you were a man;

In between lines – walk away and then return to same spot as before – this shows her frustration

And to be more than what you were, you would

Be so much more the man.

Lower to examiner's level to show try and get them (Macbeth) on side.

Nor time nor place

Did then adhere, and yet you would make both.

Stand up and tower over examiner / Macbeth - Can't hide anger anymore

Lady Macbeth is a complex character – She is very powerful but lives in a time where women have no power. She uses her feminine and seductive ways to get Macbeth's attention. She gets really irritated and angry in some places of the monologue as she is the brains behind Macbeth becoming King and he keeps making mistakes. Ultimately though, she has to be the 'weaker sex' and play to society's rules and so has to try to get Macbeth on side through seduction. I've tried to show this through the use of proxemics in this short part of the monologue as an example.

Task Seven

Create a
DETAILED Role
on the Wall for
your
character!!!



Role On The Wall

Inside

What your character
feels or thinks

You can include known
facts about their:

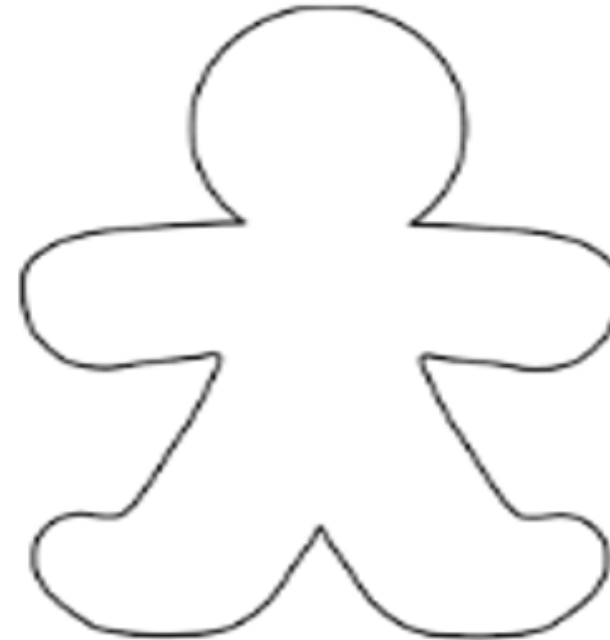
**Dreams and
wishes.**

Points of view.

Motivations.

Secrets.

Likes/dislikes



Outside

What your character
looks like

You can include known
facts such as:

**Physical
appearance**

Age

Gender

Location

Occupation



- Please be ready to perform your monologues (completely off script) to the group on your return to school.....
(This WON'T be your first lesson) 😊
- I hope that you enjoy this work!!! You could perform your monologue for your parents / older siblings and get feedback.
- Any questions, please email me on bryony.burrough@swracademy.org