

Component Three: Making Theatre



Texts One and Two: During Year 12 your teachers will have facilitated the study of the first two texts for this unit, each taken from a different point in theatre history and chosen in collaboration with you and your group. You will have explored the texts in the form of an in-depth workshop exploration, culminating in an off-script 'work in progress' performance for an audience. The aim was to explore the social, cultural and historical conditions of the play text as well as the dramatic opportunities and challenges presented by the play for you as performers and designers. You will also have explored the genre and style of the text, explored your interpretation and evaluated the success of your interpretation in performance. You will also have applied the methodology of a practitioner in one or both of your explorations, having chosen practitioners compatible with your chosen texts. You may select a different practitioner for text 3 in Year 13 and may decide whether to apply this practitioner to text three ONLY or any other of your texts, as appropriate. You will not need to repeat any text one or two work in Year 13 although you may wish to run a refresher workshop for other students as practical revision.

- **Choosing your text three in Year 13:** select a play text from a DIFFERENT PART OF THEATRE HISTORY that suits your group well in terms of numbers, genders (if relevant) and style, playing to the strengths of your group. Select a section that is suitable and a role that you can play effectively (or it may involve ensemble multi-roling). Ensure that the NEA advisor has approved your choice and that you have followed the rules about any abridgements that you intend to make (check with your teacher who will check with AQA!)
- **Explore your chosen text three:** Ensure you read the play in full and explore the ten minute section around each of your chosen extracts for a full contextual understanding of the social, cultural and historical conditions of your play as well as the narrative itself (see slide two for ideas).
- **Rehearse and develop your staging of the text three extract:** Ensure you show the work in progress to trial audiences regularly and get some peer review help, working actively with the feedback to develop the piece. Ensure that you harness design elements and organise your tech effectively in order to create the atmosphere you wish for. You must use the methods of your chosen practitioner in a way that is completely integral to the work. Your examiner will expect to see 'trademark' features and conventions of your practitioner in your approach.
- **Check back on your dramatic intentions.** What is it that you want to show? What is it that you want your audience to think and feel in response? Check your intentions against audience feedback. Are you making full use of your practitioner style and exploiting it as fully as you can. Have your Reflective Report ready for your examiner on the day of the exam. (See slide three).
- **Perform and enjoy your performance!** When it's over you will wish you could perform it all over again!



Developing your staging of the extracts:

TIMINGS:

Monologue (one performer): must be between two and five minutes.

Duologue (two performers): must be between five and ten minutes.

Group performance (three or more performers): must be between six and thirty minutes.

• Preparation of your role:

Rehearsal techniques
you can apply
(eg. hotseating, etc).

What is your
interpretation? (How would
you describe your character and
what decisions have you made
about them?)

What information can you get from the
script?
(what can you learn from the dialogue, the stage
directions, the playwright's notes?)

Develop your
character
(How have you used
rehearsal to develop your
portrayal?)

Contextual research: what is
the style and genre
of this piece?
Ensure the
decisions made
about staging are
consistent with
this!

Contextual research: what is
the time period?
How does this
influence the
interpretation and
staging?

Contextual research: what is
the location and
setting? How will
you represent this
place? With
naturalistic detail
or minimal but
using the power of
suggestion?

Contextual research:
what is the culture in
the world of this play?
What are the social
norms of this culture?
How is it represented?

PRACTITIONER METHODOLOGY:
this will feed through **all** of the
above!



Reflective Report (due on your exam day!):

- In this report students analyse and evaluate their theatrical interpretation of all three key extracts studied.
- Structure: students do not need to discuss each extract in turn. They should take a holistic approach.
- Students must provide the following information on the cover sheet:
 - the name of each play studied
 - the playwright of each play
 - the key extracts selected, indicating which one is to be performed as a final finished piece
 - the specialism chosen for each extract (and if performer, the character played)
 - the practitioner chosen for this component (which must be applied to the key extract performed as a final finished piece and may have been applied to the other two extracts).
- For assessment students must discuss:
 - the opportunities and challenges presented by their three extracts • their theatrical interpretations for each key extract, including how this was informed by:
 - the genre and style of the play
 - the social, cultural and historical contexts of the play
 - the work and methodology of their selected prescribed practitioner, where appropriate.
 - how successful their theatrical interpretations are in fulfilling their aims and communicating intended meaning, during the workshopping of material.
- Students are not required to reflect on a final performance, only on their workshopped theatrical interpretations.
- Suggested length: 2000-2500 words: must not exceed max of 3000 words

Practitioner: what is your practitioner's methodology? What are the key values, approaches, features and conventions of their style? How can you use this methodology to choose an appropriate text and feed it through all your decisions about interpretation and staging? Your staging will need to be consistent with the aims and dramatic intentions of this style.