

Scheme of Work

Cambridge International AS & A Level Drama 9482

For examination from 2021



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Introduction

This scheme of work has been designed to support you in your teaching and lesson planning. Making full use of this scheme of work will help you to improve both your teaching and your learners' potential. It is important to have a scheme of work in place in order for you to guarantee that the syllabus is covered fully. You can choose what approach to take and you know the nature of your institution and the levels of ability of your learners. What follows is just one possible approach you could take, and you should always check the syllabus for the content of your course.

Suggestions for independent study (**I**) and formative assessment (**F**) are also included. Opportunities for differentiation are indicated as **Extension activities**; there is the potential for differentiation by resource, grouping, expected level of outcome, and degree of support by teacher, throughout the scheme of work. Timings for activities and feedback are left to the judgment of the teacher, according to the level of the learners and size of the class. Length of time allocated to a task is another possible area for differentiation.

Key concepts

This scheme of work is underpinned by the assumption that Drama is a subject that offers opportunities for learners with both practical and theoretical interests and abilities and encourages development of performance and design skills alongside engagement with a range of theatrical styles, genres and periods. The key concepts are highlighted as a separate item in the new syllabus. Reference to the Key Concepts is made throughout the scheme of work using the key shown below:

Key Concept 1 (KC1) – Communication

Key Concept 2 (KC2) – Performance processes

Key Concept 3 (KC3) – Practical skills

Key Concept 4 (KC4) – Genre, style and structure

Key Concept 5 (KC5) – Research and critical reflection

Guided learning hours

Guided learning hours give an indication of the amount of contact time teachers need to have with learners to deliver a particular course. Our syllabuses are designed around 180 hours for Cambridge International AS Level, and 360 hours for Cambridge International A Level. The number of hours may vary depending on local practice and your learners' previous experience of the subject. The table below give some guidance about how many hours are recommended for each topic.

In Drama, it is advisable to divide teaching time between lessons that focus on the development of practical drama skills and lessons that focus on more theoretical aspects, such as the study of genre and style and/or exploration of discrete dramatic conventions and traditions. However, given that, in drama, 'theory' is invariably either the result of dramatic practice or the inspiration for dramatic practice, most lessons will contain elements of both.

Scheme of work	Suggested teaching time	Suggested teaching order
AS Level – Component 1 Exploring dramatic texts through theory and practice	It is recommended that this should take about 90 hours/ 50% of the AS Level course.	Introduce first Set Text, with teaching practical skills for Component 2 (Scripted) in the first 'half' of the course. Introduce second Set Text in second 'half' of the course, with devising topic.
AS Level – Component 2 Devising in response to a stimulus	It is recommended that this should take about 45 hours/ 25% of the AS Level course.	Introduce devising skills in the second 'half' of the AS Level course.
AS Level – Component 2 Scripted performance	It is recommended that this should take about 45 hours/ 25% of the AS Level course.	Concurrently with teaching the first set text in Component 1.
A Level – Component 3 Group devised performance	It is recommended that this should take about 45 hours/ 12.5% of the A Level course.	Components 3 and 4 may be taught concurrently.
A Level – Component 3 Individual performance	It is recommended that this should take about 45 hours/ 12.5% of the A Level course.	Components 3 and 4 may be taught concurrently.
A Level – Component 4 Research and exploration	It is recommended that this should take about 90 hours/ 50% of the A Level course.	Components 3 and 4 may be taught concurrently.

Resources

Textbooks endorsed by Cambridge are listed at www.cambridgeinternational.org. Endorsed textbooks have been written to be closely aligned to the syllabus they support, and have been through a detailed quality assurance process. All textbooks endorsed by Cambridge International for this syllabus are the ideal resource to be used alongside this scheme of work as they cover each learning objective. In addition to the syllabus, teachers should refer to the specimen assessment materials.

School Support Hub

The School Support Hub www.cambridgeinternational.org/support is a secure online resource bank and community forum for Cambridge teachers, where you can download specimen and past question papers, mark schemes and other teaching and learning resources. We also offer online and face-to-face training; details of forthcoming training opportunities are posted online. This scheme of work is available as PDF and an editable version in Microsoft Word format; both are available on the School Support Hub at www.cambridgeinternational.org/support. If you are unable to use Microsoft Word you can download Open Office free of charge from www.openoffice.org.

Websites

This scheme of work includes website links providing direct access to internet resources. Cambridge Assessment International Education is not responsible for the accuracy or content of information contained in these sites. The inclusion of a link to an external website should not be understood to be an endorsement of that website or the site's owners (or their products/services). The website pages referenced in this scheme of work were selected when the scheme of work was produced. Other aspects of the sites were not checked and only the particular resources are recommended.

How to get the most out of this scheme of work – integrating syllabus content, skills and teaching strategies

We have written this scheme of work for the Cambridge International AS & A Level Drama syllabus and it provides some ideas and suggestions of how to cover the content of the syllabus. We have designed the following features to help guide you through your course.

Learning objectives help your learners by making it clear the knowledge they are trying to build. Pass these on to your learners by expressing them as 'We are learning to / about...'.

Suggested teaching activities give you lots of ideas about how you can present learners with new information without teacher talk or videos. Try more active methods which get your learners motivated and practising new skills.

Syllabus ref. and Key Concepts (KC)

Learning objectives

Suggested teaching activities

Extension activities provide your more able learners with further challenge beyond the basic content of the course. Innovation and independent learning are the basis of these activities.

quire knowledge understanding new performers, writers and directors interpret dramatic texts to communicate with an audience

The exploration could take the form of a 'question and answer' session (hot-seating style) or learners may give answers to the questions individually. **(I)**

Activity

Invite individual learners to create, and present to you, a PowerPoint /slide presentation on their chosen text in a style or practitioner, covering the essential facts and details that will inform their research essay. Give objective feedback on the depth/range/accuracy of the information gathered/assimilated, as demonstrated in the presentation. **(F)**

Extension activity: learners revisit the same character at a later point in the play

Independent study (I) gives your learners the opportunity to develop their own ideas and understanding with direct input from you.

Specimen papers

Specimen papers and mark schemes are available to download at www.cambridgeinternational.org/support **(F)**

Specimen papers and **mark schemes** are available for you to download at: www.cambridgeinternational.org/support

Using these resources with your learners allows you to check their progress and give them confidence and understanding.

Formative assessment (F) is on-going assessment which informs you about the progress of your learners. Don't forget to leave time to review what your learners have learnt, you could try question and answer, tests, quizzes, 'mind maps', or 'concept maps'. These kinds of activities can be found in the scheme of work.

Component 1 (AS Level): Written exam – exploring dramatic texts through theory and practice

The assessment objective for Component 1 is:

- AO1 Knowledge and understanding: Demonstrate knowledge and understanding of drama text and its performance context, and of theatre-making traditions and theatre practice.

The texts prescribed for the written component in the AS Level for examination from 2021 are listed in the syllabus.

Your first task is to select the two texts (one from Section A and one from Section B) that you feel would be most appropriate for your learners. This decision might be based on the following criteria:

- Opportunities to introduce learners to a particular style or genre of drama
- Opportunities to see the play in production or via other media
- Opportunities to develop a broadly based or integrated course of studies for your learners
- Opportunities within the chosen texts for the development of interpretative skills as performer, designer or director
- Your own knowledge, expertise and familiarity with the texts
- The learners' abilities in relation to the accessibility of the language in the text
- The relative complexity of the plays in terms of plot, language, theme or technical requirements
- Availability of accessible translations of texts originally written in foreign languages (Section B)
- Size of your teaching group(s)
- Gender ratio within your group(s) of learners

Learners acquire knowledge and understanding of:

For Section A

- The performance characteristics of the play's original production period or an appropriate modern revival.
- Performance of a given role or roles, ensemble and interaction
- Direction of the scene
- Appropriate design ideas.

For Section B

- Learners also develop their understanding of how to approach a complete play from a performance perspective
- They explore how actors, designers and directors could interpret and present a play
- They consider the intended effects of artistic choices on an audience
- They learn about the genre and tradition of theatre from which a play comes and relevant aspects of its historical context, including its performance history
- Learners draw on their knowledge and experience of theatre practice, but the emphasis is on developing their own ideas for performing, designing and directing in relation to the text
- Learners develop the ability to articulate their understanding of the dramatic potential of the text and its practical applications in performance
- They learn to support their work with clear expression and to make close reference to relevant details.

Syllabus ref. and Key Concepts (KC)	Learning objectives	Suggested teaching activities
Component 1 KC1	Acquire knowledge and understanding of how performers, designers and directors interpret dramatic texts to communicate meaning to an audience	<p>Use a selection of the following teaching activities and approaches, in combination, to ensure that learners acquire a detailed theoretical knowledge of the plot, characters, themes and structure of each of the selected texts as well as a comprehensive, practical understanding of the dramatic potential of each text in performance:</p> <ul style="list-style-type: none"> • factual teaching sessions which cover, for example: relevant aspects of the play’s historical context; its genre or tradition; its performance history • sessions where you initiate discussions between the learners about their responses to the themes and issues that emerge from their reading and workshopping of the play • interpretative discussion sessions, in which learners outline, develop and share their own interpretative ideas as performer, designer or director for a specific character or individual scene from the play • design sessions where learners consider, develop or present their own set designs, costume designs or technical designs for individual sections or scenes from the play • practical ‘workshop’ sessions, where learners in groups , explore the practical opportunities and find solutions for any practical challenges posed by the play • practical sessions in pairs where learners explore relationships as presented in the play • independent learning (I), for example, individual research tasks about, for example, into the performance history of the play or undertaking text analysis <p>It is important to adopt a practical approach to the play as soon as you begin to explore the text with your learners. You might begin by time-tabling regular ‘workshop’ sessions on specific scenes or sections from the chosen plays.</p> <p>Learners will acquire invaluable practical understanding of the play if you are able to support them in producing ‘mini’ performances of individual scenes. Learners may take responsibility, as directors of their peers, for mounting their interpretations of short sections of text.</p> <p>Encourage learners to think about the play in terms of its performance potential and about how they would want an audience to respond to their production of the play; they should think about both performance (the acting) and production elements (set, costume, props, lighting, sound).</p> <p>Prepare your learners to be able to answer questions adopting the perspective of an actor, designer or director, (as specified in examination questions) by:</p> <ul style="list-style-type: none"> • setting useful class-work and homework exercises which might be, for example: <ul style="list-style-type: none"> • for learners to select and justify their choice of staging form for the play, for example, proscenium arch, in-the-round, traverse, arena • to get learners to direct each other in individual scenes or extracts from the play

Syllabus ref. and Key Concepts (KC)	Learning objectives	Suggested teaching activities
		<ul style="list-style-type: none"> • for learners to prepare to perform a chosen character in a 2–5 minute section of the play • for learners to assess the success of their peers' interpretation of the characters chosen (F) • for learners to design their own settings for individuals scenes from the play (make sure that they are equipped with pencils and rulers (and imagination) from the beginning of the course • to consider what might be an appropriate set of costume designs for each of the characters • to consider how lighting and sound might enhance their production • to consider how they envisage the audience responding to individual characters at distinct parts of the play • to consider how they envisage audience reaction to individual moments of action • to consider how they might achieve maximum impact in individual moments <p>These approaches would also be excellent revision exercises and both you and the other learners in the group can feedback regularly on individual learners' ideas for a realisation of the chosen text, from the perspective of performer, designer and director. (F)</p> <p>Resources <i>How to Read a Play</i> by Ronald Hayman (Grove Press, 1999)</p>
Component 1 KC1	Acquiring knowledge and understanding of how performers use their skills to interpret character	Introduce learners to the skills of the performer that are used in combination to communicate meaning to an audience. For example: <ul style="list-style-type: none"> • Vocal, facial and physical expression; demeanour • Delivery style • Delivery of specific line: pace, pitch, pause, volume, accent, emphasis, tone • Movement, gesture, posture, energy, stance, gait, idiosyncrasy • Interaction: physical contact, eye-contact, eye-line • Non-verbal communication, body language, listening and reacting • Use of space and spatial relationships • Use of costume, accessories, props • Interaction with the audience, if appropriate to the style of the play <p>Organise a series of practical workshop sessions with the focus of understanding individual characters within the chosen text and bringing those characters 'to life' on stage.</p> <p>Try some of the following exercises (1, 2 and 3):</p>

Syllabus ref. and Key Concepts (KC)	Learning objectives	Suggested teaching activities
		<p>1. What am I doing here? This exercise encourages learners to develop an understanding of each character in the play. As well as offering insights into how these characters might be depicted on stage.</p> <p>Each learner chooses a significant character from the selected play and explores that character's <u>first</u> appearance in the play, including their first few minutes on stage and their first exchanges with other characters.</p> <p>The exploration could take the form of a 'question and answer' session (hot-seating style) or learners may write the answers to the questions individually. (I) Whatever method is adopted, learners try to perform the outcomes of their answers in a practical realisation of the character's first appearance.</p> <p>Context</p> <ul style="list-style-type: none"> • When I first appear, where am I? • Am I in my own home – a place familiar to me, or in an unfamiliar location? • Why have I come here? • Where have I come from? • Where am I going to? • Am I indoors or outside? • Is it a warm place or a cold one? • Do I know any of the other characters in the room/space? Or are they strangers to me? • If I know them, what is my relationship to them? Am I romantically involved? Am I linked by family ties? Do we work together? Are we rivals or opponents? • What is my status amongst these other characters? Am I high ranking/superior? Am I inferior or equal in rank? <p>Learners use the list of performance skills, above, to work out how an actor can communicate the 'answer' to these questions through performance.</p> <p>Purpose</p> <ul style="list-style-type: none"> • Why am I here? Have I appeared willingly or reluctantly? Have I been invited or summoned? • Do I want something? If so, what? • Do I want to avoid something or someone? If so, what and why? • Who have I come to see? or who has come to see me? • Do I have a message for someone? Am I keeping a secret from someone? <p>Again learners need to think about the actor's means of communicating the answers to these questions.</p>

Syllabus ref. and Key Concepts (KC)	Learning objectives	Suggested teaching activities
		<p>Physical</p> <ul style="list-style-type: none"> • Who am I? Man or woman? How old am I? • Am I in good health or poor health? • Is my physical appearance important? In the play, am I meant to be attractive? Unattractive? Plain? • In the play, are there references to my height or build or stance or demeanour? • What am I wearing? Am I dressed like the other characters in terms of the style of my costume, the period, its fit and/or condition? <p>Feelings/attitudes</p> <ul style="list-style-type: none"> • How do I feel? Am I shy? Confident? Reticent? Talkative? Arrogant? Welcoming? • Do I listen to others carefully or ignore them? • Am I revealing or concealing my feelings? • Am I respected/loved/feared/scorned/detested/tolerated by the others? • What are my attitudes to others? Am I loving? Fearful? Respectful? Contemptuous? Amiable? Indifferent? Tolerant/intolerant? <p>Extension activity: learners revisit the same character at a later point in the play and ask:</p> <p>Later?</p> <ul style="list-style-type: none"> • Do I change? Succeed or fail in my goals? • Do I make a difference to the outcome of the play? <p>An alternative activity is for all learners to work independently on the same character and share their discoveries with the group.</p> <p>Resources <i>The Art of the Actor</i> by Jean Benedetti (Methuen, London 2005)</p> <p>2. Do I mean what I say? This exercise encourages learners to understand the sub-text in dramatic dialogue.</p> <p>In groups of four, two learners will read a section of dialogue between two characters from one of the chosen set texts, while the other two assume the same roles and 'translate' the characters' lines into what each character really means.</p>

Syllabus ref. and Key Concepts (KC)	Learning objectives	Suggested teaching activities
		<p>For example, in <i>Tartuffe</i>, there is a section of dialogue between Tartuffe (the hypocritical priest with designs on Orgon's wife) and Elmire (Orgon's beautiful young wife), the exercise, 'Do I mean what I say?' would work like this, with the 'shadow' Tartuffe and Elmire saying what the character is really thinking:</p> <p>TARTUFFE: May Heaven, whose infinite goodness we adore, Preserve your body and soul forevermore, And bless your days, and answer thus the plea Of one who is its humblest votary.</p> <p>TARTUFFE really means: I adore you!</p> <p>ELMIRE: I thank you for that pious wish. But please, Do take a chair and let's be more at ease.</p> <p>ELMIRE really means: Don't stand so close!</p> <p>TARTUFFE: I trust that you are, once more, well and strong?</p> <p>TARTUFFE really means: You look ravishing!</p> <p>ELMIRE: Oh, yes: the fever didn't last for long.</p> <p>ELMIRE really means: I pretended to be ill to avoid your company.</p> <p>TARTUFFE: My prayers are too unworthy, I am sure, To have gained from Heaven this most gracious cure; But lately, Madam, my every supplication Has had for object your recuperation</p> <p>TARTUFFE really means: I've been longing for you to get better, so that I could gaze on your beauty.</p> <p>ELMIRE: You shouldn't have troubled so. I don't deserve it.</p> <p>ELMIRE really means: You are very annoying, please shut up!</p> <p>3. Silent Witness</p> <p>This exercise encourages learners to think about how non-speaking characters within a scene must continue to 'act' and 'react' to unfolding events to communicate meaning to the audience. Find a suitable passage from one of the set texts where some characters are present but not actually involved in the dialogue for much of the section. <i>The Tempest</i> offers two good opportunities for this exercise.</p> <p>In Act 2, Scene 1, out of the first 100 lines, Alonso, the King, has just two lines of speech (five words in total). He says, 'Prithee, peace.' at line 9 and 'I prithee, spare.' at line 24.</p> <p>In each of these brief lines, Alonso attempts to stop his courtiers from speaking, joking, wrangling and philosophising about their new situation, having been wrecked at sea and fetched up on a desert island.</p> <p>Ask one learner to play the part of Alonso. The others in the group read the parts of Gonzalo, Sebastian, Antonio, Adrian and Francisco.</p>

Syllabus ref. and Key Concepts (KC)	Learning objectives	Suggested teaching activities
		<p>If <i>The Tempest</i> is not one of your chosen texts, explain Alonso's situation to the group – that he and his royal entourage were sailing home to Naples following the wedding of his daughter Claribel to the King of Tunis; that his ship was wrecked and that, despite having survived the wreck himself, his only son and heir, Ferdinand, has apparently drowned.</p> <p>During the 100 words or so of silent acting, the performer playing Alonso, needs to convey through physical and facial expression alone (perhaps with the odd groan or two);</p> <ul style="list-style-type: none"> • his anguish at the loss of his son • his regret at having married his daughter to a foreign prince, since the journey has ended in tragedy • his guilt at having caused his son's death • his frustration with his courtiers (who refuse to shut up) • his despair. <p>When Alonso finally does speak, at line 102, all of the thoughts and feelings that the actor has been communicating through non-verbal means are expressed, forcibly, in his words.</p> <p>ALONSO: You cram these words into mine ears against The stomach of my sense. Would I had never Married my daughter there! for, coming thence, My son is lost and, in my rate, she too, Who is so far from Italy removed I ne'er again shall see her. O thou mine heir Of Naples and of Milan, what strange fish Hath made his meal on thee?</p> <p>When each of the learners assumes the role of Alonso, encourage them to deliver Alonso's first real 'speech' as the culmination of the emotions that they have been attempting to convey, in silence.</p> <p>Another opportunity for this exercise comes later in the play, in Act 5, Scene 1, when Alonso finally discovers that his son, Ferdinand is safe and well and engaged to marry Prospero's daughter, Miranda.</p> <p>Learners take turns in playing Miranda who, at the beginning of the play, had only ever seen two 'people' – her father, Prospero and Caliban, their slave. In this scene Miranda has her first ever introduction to a whole host of male characters, including the King and all of his entourage.</p> <p>Her initial reaction is one of amazement, her much quoted lines are:</p>

Syllabus ref. and Key Concepts (KC)	Learning objectives	Suggested teaching activities
		<p>MIRANDA: O, wonder! How many goodly creatures are there here! How beauteous mankind is! O brave new world, That has such people in't!</p> <p>Miranda does not speak again in this scene, which has nearly 150 further lines, and she witnesses and experiences:</p> <ul style="list-style-type: none"> • the repentance of her future father-in-law • his blessing on future marriage to Ferdinand • the arrival of the ship's crew and the news that the King's ship is not wrecked at all, but safe and sound • the drunken entrance of other members of the King's entourage led by Prospero's malevolent slave • the promise of a glorious wedding to be held in Naples. <p>Learners may have fun, experimenting with Miranda's reactions to the action and revelations that she watches as a silent (but responsive) witness. But it is important for learners as they study their set texts – especially in relation to Section A texts – that they do not concentrate their attention <u>only</u> on the characters who are speaking – the silent ones must also be performed/directed.</p> <p>Resources <i>Tackling Text [and subtext]: A step-by-step guide for Actors</i> by Barbara Houseman (Nick Hern 2008)</p>
<p>Component 1</p> <p>KC1</p>	<p>Acquiring knowledge and understanding of how designers use their skills to interpret text</p>	<p>Introduce learners to the tools that theatre designers employ and the choices that they make to communicate meaning to an audience.</p> <p>For example: Set designer:</p> <ul style="list-style-type: none"> • Choice of staging form, for example, proscenium, traverse, in-the-round, arena • Style of design, for example, realistic, expressionistic, representational • Scale of setting • Choice of period setting indicated in furnishings • Choice and use of materials • Use of texture and colour • Positioning of entrances/exits, doors, windows, focal points • Use of levels, ramps, steps, as appropriate

Syllabus ref. and Key Concepts (KC)	Learning objectives	Suggested teaching activities
		<ul style="list-style-type: none"> • Use of gauzes/backdrops/cyclorama, as appropriate • Use of projections • Set dressing <p>Costume designer:</p> <ul style="list-style-type: none"> • Their vision for the costumes in the play in terms of period, style, context • Costume(s) reflecting age, gender, status, character • Use of colour palette across the production • Choice of fabrics • Style of costumes: cut, fit, condition, ornamentation • Costume garments appropriate to period • Costume accessories, for example: headgear, footwear, jewellery, spectacles, parasols, handbags, walking sticks <p>Lighting, designer, for example:</p> <ul style="list-style-type: none"> • Style of lighting vision • Intended effects: creation of mood and atmosphere • Choice of lantern • Colour/ intensity/positioning/angles • Creation of shadow, silhouette • Gobos/ specials/ floor-lamps/birdies • LED lighting <p>Sound designer, for example</p> <ul style="list-style-type: none"> • Design intentions • Creation of specific effects: creation of mood and atmosphere • Underscoring of the action • Live and/or recorded sound • Position and use of speakers; volume/amplification, fading • Realistic sound effects; symbolic sound; music <p>Organise a series of practical workshop sessions with learners with the focus of understanding the design and technical requirements, opportunities and challenges within the chosen text.</p>

Syllabus ref. and Key Concepts (KC)	Learning objectives	Suggested teaching activities
		<p>Explore two or three key scenes from the chosen set texts and encourage your groups to consider how each one might be enhanced by an appropriate setting, set of costumes and/or technical elements of lighting and sound. You may share images from the internet depicting previous productions of the set text chosen or to postpone viewing previous productions until your learners have worked out their own ideas.</p> <p>As a homework (I) or classwork activity, ask learners to sketch an appropriate setting for the opening and/or closing section of one of their set texts. Encourage learners to offer as much detail as possible in the sketches (which should be at least half a page of A4 in size and clearly labelled) and to make specific suggestions for their chosen theatre configuration (and/or preferred venue) scale, style, materials, fabrics, colours that might be used to realise the designs in a full production.</p> <p>In this exercise, learners can assume that they have a very generous budget for their designs and do not have to confine themselves to 'poor theatre' approaches, unless they choose to do so for artistic reasons.</p> <p>Remind learners at the start of this activity that all of their design ideas will need to be justified in terms of the play text, its style and overall dramatic meaning.</p> <p>You might include regular design sessions in your lesson plans, where learners explore, assess and evaluate the success of ways in which designers working on previous productions of the play have interpreted the text for the audience.</p> <p>If learners are critical of individual aspects of the designs that they are presented with or find, for themselves, on the internet – make sure that they offer justify alternatives. Here are links to some past productions:</p> <p><i>The Tempest</i> www.srt.com.sg/production/thetempest/ http://collections.shakespeare.org.uk/search/rsc-performances/two200411/page/18 www.rsc.org.uk/the-tempest/past-productions/david-farr-2012-production/production-and-rehearsal-photos www.rsc.org.uk/the-tempest/past-productions/ron-daniels-1982-production www.rsc.org.uk/the-tempest/past-productions/rupert-goold-2006-production www.rsc.org.uk/the-tempest/past-productions/sam-mendes-1993-production www.youtube.com/watch?v=3bjrx0xIPMg www.youtube.com/watch?v=HmpFYBFpPCM</p> <p><i>The Country Wife</i> www.cheekbyjowl.com/productions/the-country-wife/ www.cheekbyjowl.com/learning/media-library/</p>

Syllabus ref. and Key Concepts (KC)	Learning objectives	Suggested teaching activities
		<p> www.cheekbyjowl.com/learning/media-library/ www.cft.org.uk/archive/the-country-wife#gallery www.google.com/search?q=The+Country+Wife+production+photos&client </p> <p> Death of a Salesman www.rsc.org.uk/death-of-a-salesman https://time.com/3860666/death-of-a-salesman/ www.google.com/search www.gettyimages.co.uk/photos/death-of-a-salesman www.whatsonstage.com/london-theatre </p> <p> The Lion and the Jewel www.google.com </p> <p> Enron www.google.com/search https://headlong.co.uk/productions/enron/ https://headlong.co.uk/productions/enron/explore/enron-production-photos/ </p> <p> Medea http://ntlive.nationaltheatre.org.uk/productions/46190-medea www.youtube.com/watch?v=1LWZhXZpELU www.google.com/search https://headlong.co.uk/ideas/+work/medea/ www.kazoocivic.com/medea </p> <p> Tartuffe www.nationaltheatre.org.uk/shows/tartuffe www.rsc.org.uk/tartuffe/production-photos www.shakespearetheatre.org/watch-listen/behind-the-scenes-tartuffe/ </p> <p> The Seagull www.nationaltheatre.org.uk/shows/the-seagull www.nationaltheatre.org.uk/content/seagull-production-images www.digitaltheatre.com/consumer/production/the-seagull www.srt.com.sg/production/kingleartheseagull/ </p>

Syllabus ref. and Key Concepts (KC)	Learning objectives	Suggested teaching activities
		<p><i>The Curious Incident of the Dog in the Night-time</i> – images and video www.curiousonstage.com/galleries/ www.broadwayworld.com/westend www.bbc.co.uk/teach/class-clips-video www.nationaltheatre.org.uk/shows/designing-curious-incident-bunny-christie www.johannamartensson.se/my-product/the-dog/ www.bbc.co.uk/programmes/p01jydtx</p> <p><i>Snow in Midsummer</i> – images www.rsc.org.uk/snow-in-midsummer/production-photos</p> <p>National Theatre on YouTube: www.youtube.com/playlist</p> <p>Books <i>Theatre Design: Behind the Scenes with the Top Set, lighting and Costume Designers</i> by Babak A. Ebrahimian (Rotovision 2006) <i>Costume at the National Theatre</i> by Aoife Monks (National Theatre 2019) <i>Unbuttoned: The Art and Artists of Theatrical Costume Design</i> by E. Shura Pollatsek (Routledge 2017) <i>Theatre Sound</i> by John A Leonard (A&C Black, London 2001) <i>Lighting and Sound – A Phaidon Theatre Manual</i> by Neil Fraser (Phaidon Oxford 1988)</p>
Specimen papers		
Specimen papers and mark schemes are available to download at www.cambridgeinternational.org/support (F)		

Component 2 (AS Level): Practical drama – devising in response to a stimulus

The assessment objectives for Component 2 Devised piece are:

- **AO2 Devising:** Demonstrate skill and creativity in devising original pieces of theatre for group performance
- **AO4 Analysing and evaluating:** Demonstrate the ability to analyse and reflect on their own work and that of playwrights, performers or theatre-makers

Whether your learners have had experience of drama, where they have been involved in some devised work, they will all benefit from developing and extending their devising skills and adapting to the higher standard of work that is expected at AS Level. Devising is one of the most satisfying and challenging, aspects of drama work and some learners, initially, find it difficult to express themselves creatively in group situations, for fear of having their ideas rejected.

Devising requires imagination which is a skill that can be acquired, where conditions for doing so are conducive. It is also a skill that can be nurtured, and your role as teacher is crucial in establishing an atmosphere of mutual respect and trust within any devising group and within all devising sessions. Encourage your learners to listen to one another and to adopt an attitude of acceptance rather than dismissiveness when working on a devising project with their peers. Try to cultivate an informal approach to devising within your teaching groups, without sacrificing the discipline necessary to creating a piece of drama out of 'nothing'.

One way to achieve a useful balance between informality and discipline is to start every practical drama session with a 'warm-up' activity or with one of the activities below that are all calculated to enhance learners' ability to improvise which, in turn, leads to enhanced devising skills.

Learners will be working together in groups of between 2 and 5 members when they are preparing their devised piece and in the early stages of working on this component, you might find it productive to group and re-group the cohort into groups of 2, 3, 4 and 5 swapping individual learners around until you find the 'right mix' of skills, strengths and potential weaknesses amongst individual group members. While each learner will be assessed individually for the contribution that they make to the finished piece, all drama teachers recognise the effect that thoughtful balancing of members with complementary skills can make to the overall success of group endeavour.

You may start by allowing learners to choose their own partners or groups to begin with and then, as they work together on more exercises or in workshops, begin to 'orchestrate' groupings that may be more beneficial to the artistic process.

Syllabus ref. and Key Concepts (KC)	Learning objectives	Suggested teaching activities
Component 2 Devised piece KC1 KC2 KC3	To develop skills as a deviser of a piece of drama	Any introduction to devising involves a great deal of 'play-time' but this time needs to take place within a framework of discipline. Practical drama sessions based on improvised situations – the typical starting point for any devised work – can dissolve into chaos or simply 'fizzle out' and result in both the teacher and the learners feeling that the session has produced little of any value.

Syllabus ref. and Key Concepts (KC)	Learning objectives	Suggested teaching activities
		<p>To mitigate the sense of disappointment that can follow a particularly unproductive devising session, make sure that your learners understand, from the outset, that devising just 3 minutes' worth of 'useable' material for the devised piece may take a group several hours, spread over a number of practical drama sessions.</p> <p>As far as is possible, in the early stages of teaching the devising component, start every lesson with a controlled warm-up session and have a clear idea of what skills you are hoping to help your learners to develop in each instance.</p> <p>That way, however productive or unproductive the session proves to be, in terms of clarifying an approach to the chosen stimulus or developing concrete 'material' to be used in the final piece, you can conclude the session on a positive note by assessing progress made in skills development. (F)</p> <p>For example, you may have taken as your focus the refining of learners' skills in synchronised movement or in vocal projection or in story-telling techniques, and that improvement will have been achieved, irrespective of little or no progress made in developing the actual devised piece. There are links to several useful practical demonstrations of focused warm-up sessions in the Resources section, below.</p> <p>Activities</p> <p>Simple warm-up routines/improvisations can help to 'break the ice' when working with a new group of learners. The following exercises (1–5) are stepped to develop learners devising skills.</p> <p>1. Strangers or old friends?</p> <p>This exercise is designed to help learners to get used to improvising simple conversations and to develop interactive skills.</p> <p>Appoint a 'leader' figure or act as the leader yourself to ensure that the group has an even numbers of participants. Half of the participants are identified as person A and half as person B.</p> <p>Ask the group to walk randomly around the rehearsal space looking at what is in the room and at the other members of the group, as if seeing everything for the first time.</p> <p>Then, ask group members designated 'A' to single out a partner from group members 'B' and maintain eye-contact with them as they continue to move around the space. Then invite the pairs to move towards each other and shake hands. The partner designated 'A' then exclaims, 'I thought it was you!'</p> <p>The pair now improvise a conversation about where they have met before. 'A' insists that they have met before; 'B' is either gradually persuaded that this is the case or adamantly refuses to remember.</p>

Syllabus ref. and Key Concepts (KC)	Learning objectives	Suggested teaching activities
		<p>The pair improvise the ‘parting’ conversation. Repeat the exercise with role reversal.</p> <p>2. My favourite place This exercise helps learners to listen attentively in devising sessions, to understand the difference between a factual account and an emotive one and to acquire the skill of translating verbal description into a multi-sensory experience for an ‘audience’. You will need some simple props, swathes or strips of coloured fabrics and some basic percussion instruments for the final stage of the exercise.</p> <p>Stage 1 In pairs, person A describes their favourite place to person B in as much factual detail as possible so that person B is able to see that place in their imagination. Partner A should try to include details including:</p> <ul style="list-style-type: none"> • the location of the place – whether it is indoors or outdoors; enclosed or exposed • its size or scale or shape • is it in an urban or rural setting; by a lake or by the sea? • mountain/hill or valley/plain? • home or abroad? • best visited by day or night; in summer or in winter? • is it light or dark there? • what can be seen from the place? • what colours can be seen in the surroundings? • what textures can be felt there? • what noises can be heard there? • what scents or smells can be experienced? • does it offer solitude, peace and quiet? • is it busy, bustling, hectic? • is it public or private? • does it have doors and windows and, if so, what lies beyond? <p>Stage 2 Each person B group member now describes, to the group as a whole, the special place they have heard about, they should build on the factual account, using emotive language and introducing personal ‘memories’ about it.</p> <p>Stage 3</p>

Syllabus ref. and Key Concepts (KC)	Learning objectives	Suggested teaching activities
		<p>Choose two group members to select one of these places and simply by using movement, interaction and a selection of sounds (actor-generated or using the box of percussion instruments) and coloured fabrics and simple props, to attempt to create the mood and atmosphere of one of the places in performance terms.</p> <p>Other group members may try to guess the location being depicted and offer reasoned assessments of the success of the realisations of the various places. (F)</p> <p>This is a useful exercise that you can encourage learners to replicate, if they intend to shift locations/scenes within their devising work for the final piece; it will help to remind them how transitions between distinct locations can be achieved economically, for an audience, through thoughtful selection of production elements.</p> <p>3. What have you got there? This exercise is designed to help learners understand the importance of precision when miming objects and to encourage their skills of invention in story-telling.</p> <p>In pairs, sitting on the floor in a circle, Partner A imagines unpacking a large box of items; Partner A has three minutes to unwrap, handle and describe three items from the box before passing it to Partner B who also handles each item, and passes it on to the next person in the circle and so forth.</p> <p>Partner B then selects one of the items to describe and show to the rest of the group; s/he must explain how s/he has come to possess these items that once belonged to someone else.</p> <p>The exercise is repeated so that all learners have an opportunity to be both a Partner A and a Partner B. Make sure that Learners appreciate the importance of noting the size and shape (and 'weight') of each of the 'items' so that, as the item is passed from person to person, it retains the same size and shape and original features. So that, if the item is a teapot, for example, and Partner A had lifted its lid or stroked the spout – these features continue to be noted as the item makes its way around the circle.</p> <p>Sometimes this task is more focused if the 'contents' of the box are grouped in categories, for example:</p> <ul style="list-style-type: none"> • nature table • things from the seaside • things with historical associations • food and drink • childhood toys • family heirlooms • gifts from a girlfriend or boyfriend, a mother or father

Syllabus ref. and Key Concepts (KC)	Learning objectives	Suggested teaching activities
		<p>Early devising sessions It is useful in early devising sessions to use some ‘stimulus objects’ to help fire learners’ imaginations.</p> <p>Simple items such as large cardboard boxes, suitcases or travelling trunks can be used in a variety of ways in improvisations.</p> <p>Other everyday objects such as torches, walking sticks, umbrellas or parasols, bucket and spade sets, bottles and glasses, megaphones, egg-timers, bird cages or small pet cages, might provide some inspiration for an improvised scenario.</p> <p>Encourage the learners in your group to take it in turn to bring ‘stimulus objects’ into the drama lesson that can be used as a focus for, or an aid to embellishing, improvisations, in the early stages of the devising process.</p> <p>4. The Four Seasons This exercise is designed to help learners work together to create a scenario based on a simple stimulus of a season of the year. It is aimed to promote collaborative skills.</p> <p>Depending upon the size of the teaching cohort, divide into four groups of 2, 3, 4, or 5 learners. The groups are to be named Spring, Summer, Autumn, Winter. Each group must set their scenario in their specific season. Each group has 10–15 minutes to create/ tell their scenario.</p> <p>Each group improvises a scenario – appropriate to the nominated season - around the ‘circle’; the story develops clockwise and the opening sentence/dialogue should include reference to the season. Each group member should contribute at least three sentences in the first ‘round’ and, as the scenario develops, each member should include at least one line of dialogue/speech in his/her contribution.</p> <p>At the end of the improvisation, each group presents their scenario to the whole cohort.</p> <p>Invite peer assessment of the success of each group in presenting a piece that was <u>noticeably</u> influenced by the season it was meant to represent. (F)</p> <p>In the next lesson, you might like to re-arrange the groups so that each group has at least one of the most inventive and one of the least (so far) confident learners in it. Rename the groups, Dawn, Mid-day, Dusk and Mid-night; this time, it is time of day that helps to determine the story. Each group may choose one aspect from one of the previous scenarios and discard the rest.</p> <p>Learners ‘perform’ their scenarios to one another.</p>

Syllabus ref. and Key Concepts (KC)	Learning objectives	Suggested teaching activities
		<p>It is useful to record each of these improvised scenarios. Learners are invited to watch the recorded scenarios and to discuss how the elements of the seasons and the time of day have helped to shape the scenarios that they were part of as well as those that they were not part of. (F)</p> <p>Activity</p> <p>5. Devising in a specific genre This exercise is designed to help learners understand the notion of genre in literature/drama and to work together to a particular brief.</p> <p>In the next lesson, re-arrange the groups again, sharing out the leaders/followers across the groups, so that individual learners are exposed to a range of different partners and group members.</p> <p>Give each group 30 minutes to put together a 5-minute scenario, this time with a more specific brief. The groups are now 'tragedy', 'comedy', 'melodrama', 'farce'.</p> <p>Each group should choose a 'stimulus object', some costume/prop items and/or percussion instruments and aim to tell a <u>portion</u> of their 'story' (beginning, climax or denouement) in about 5 minutes, through action and brief, improvised or pre-written dialogue.</p> <p>As part of each piece, there should be specific reference made in terms of setting/content/dialogue to the following:</p> <ul style="list-style-type: none"> • Place • Time of day • Time of year (season) • Character information based on the given genre • Reference to/use of specific objects <p>Have a feedback session where learners comment on the strengths and weaknesses of the pieces. (F)</p> <p>All of the devising exercises, suggested so far, have involved speech and verbal interaction between group members but, in some contemporary theatre as well as in some of the traditional forms of theatre, communication of meaning is achieved <u>primarily</u> through physical expression.</p> <p>Encourage your learners to experiment both with verbal and non-verbal methods of improvisation and devising strategies.</p>

Syllabus ref. and Key Concepts (KC)	Learning objectives	Suggested teaching activities
		<p>Some of the resources listed at the end of this section include workshops and warm-ups that are almost exclusively devoted to expression with the body.</p> <p>Activity Introduce your learners to some of the devising strategies that are demonstrated by Frantic Assembly on the National Theatre website. There is also a range of useful warm-up and devising techniques demonstrated on YouTube under the generic title of 'body percussion.'</p> <p>It will be beneficial to your learners, if you regularly set aside about 20 minutes per week to developing/improving the performance skills of individual learners.</p> <p>You could schedule workshops sessions on the following areas:</p> <ul style="list-style-type: none"> • articulation and pronunciation • acquiring and sustaining 'foreign' or 'regional' accents • vocal emphasis and rhythm; phrasing • stage presence: posture, stance, demeanour • physical expression: physical focus and poise • synchronisation and syncopation • physical theatre skills, movement, agility, stamina, lifts, dynamism <p>Resources An Actor's Warm-up: National Theatre: www.youtube.com/watch?v=0E9-UHcwgVA www.youtube.com/watch?v=zpmbFqEoCWc</p> <p>Warm-ups – creating an ensemble in devised work: www.youtube.com/watch?v=2FWAUncAvv4 Warm-ups – clapping/rhythm/eye-contact: www.youtube.com/watch?v=JCszYFU3F4 Vocal Warm-ups – rhythm: www.youtube.com/watch?v=98pfdYaavV8 Full vocal warm-ups: www.youtube.com/watch?v=tnJW-8a26OA Improvisation warm-ups in action: www.youtube.com/watch?v=CIHnGvbiWU8 Body percussion – warm-ups for rhythm: www.youtube.com/watch?v=zsXOehynKJ8 More body percussion: www.youtube.com/watch?v=YMomWUnFtE4 Frantic Assembly – Building blocks for Devising: www.youtube.com/watch?v=gUqZPfGIX6U Learning to 'Fly' for Devising: www.youtube.com/watch?v=Q4mXhW7TXQ8 Curious Incident of the Dog in the Night-time – multi-role playing within an ensemble: www.youtube.com/watch?v=dAzXWnM47aw</p>

Syllabus ref. and Key Concepts (KC)	Learning objectives	Suggested teaching activities
		<p>Devising Masterclass from RashDash: www.youtube.com/watch?v=47QhuLMLDL8 Spymonkey Devising Masterclass – status: www.youtube.com/watch?v=0-QltaSa4I Creating Chorus movement: National Theatre: www.youtube.com/watch?v=P0leUlr9H_M Building Choreography workshop: National Theatre: www.youtube.com/watch?v=mKd9ERhV5SI Creating Chorus – pace exercise: National Theatre: www.youtube.com/watch?v=y6anj5T_15k Working in the Theatre: Devised Theatre Pig Iron Theatre Company – devising from design: www.youtube.com/watch?v=gl9fLOaqx9E Working in the Theatre: Adaptation: www.youtube.com/watch?v=QTMUKbcZyKU</p> <p>Books <i>Actions: The Actors' Thesaurus</i> by Marina Caldarone, Maggie Lloyd-Williams (Nick Hern Books 2017) <i>Then What Happens? Storytelling and Adapting for the Theatre</i> by Mike Alfreds (Nick Hern Books 2018)</p>
Component 2 Devised piece KC1 KC2 KC3	Devising in response to a stimulus	<p>The stimuli that learners may choose from are listed in the syllabus, they are grouped generically into four categories:</p> <ul style="list-style-type: none"> • Literary • Artistic • Current events • Historical events <p>Groups should take the selection of their stimulus extremely carefully, bearing in mind that they only have between 10–15 minutes to demonstrate their skills in creating a satisfying and coherent dramatic entity.</p> <p>The devising process Theatre companies whose work is largely generated through devising regularly describe the devising process as falling into three distinct phases:</p> <ul style="list-style-type: none"> • locating, sifting, selecting and inventing material • shaping and rehearsing the material into a coherent piece of theatre • evaluating, editing and refining the piece <p>In the specific brief that learners have been set in this component within the syllabus, the first 'phase' of the devising process should be modified to:</p> <ul style="list-style-type: none"> • locating, sifting, selecting and inventing material directly inspired by the chosen stimulus

Syllabus ref. and Key Concepts (KC)	Learning objectives	Suggested teaching activities
		<p>Learners should be reminded that these three 'phases' may not be of equal length but that they are all of equal importance.</p> <p>Literary stimulus Some learners may be drawn to the idea of devising using the stimuli of a poem and decide on something famous like the <i>Mahabharata</i>. However, this Indian epic of over 100,000 verses is not a suitable choice for a piece that must be a maximum of 15 minutes long. They should choose a short specific section of the poem if this is where their inspiration has led them.</p> <p>Encourage learners who choose a literary stimulus to consider something that is of a manageable length, that offers plenty of scope for imaginative interpretation and that suits the size of the group and skills of the learners.</p> <p>Remind learners that the original stimulus does not have to be exactly reproduced to be valid. The key to success is to create a piece that is inspired by the stimulus, but which does not just re-tell the story.</p> <p>Activity Divide your cohort into the groups that they will be working in for the devised piece and encourage them to ask the following questions:</p> <ul style="list-style-type: none"> • what scope does this text offer us in terms of demonstrating a range of performance skills? • will it be necessary to cut characters, to add characters, to adapt characters, to represent characters with puppets or masks to suit the make-up of the group? • how much of the text do we need to retain? • how much new text do we need to devise? • will it match our chosen style of performance (realism/expressionism/naturalism/physical/musical etc)? • will we have to modernise the language that we use? • how much scope is there for dialogue/narrative/monologue? • is there opportunity to incorporate physical theatre techniques, dance or movement sequences? • will we be able to include music/song if this is one of the group's strengths? • how will we handle the 'exposition' sequence? • how will we bring the 'story' to a close? <p>Whatever type of stimulus your groups select they need to give thought to a range of factors before they even choose their stimulus and certainly before they begin the devising process.</p> <p>Activity</p>

Syllabus ref. and Key Concepts (KC)	Learning objectives	Suggested teaching activities
		<p>These are some questions that devisers need to ask themselves:</p> <ul style="list-style-type: none"> • who is our target audience? gender? age-group? • how do we aim to affect them? engage their sympathy or empathy? educate them about a specific topic? make them laugh? make them think? • is there a political or social issue embedded in the piece? (current events/historical events) • if not, <u>should</u> there be? • does the piece have a 'main character'? • if it has, does the 'main character' have to dominate the piece or could it be presented through multi-role techniques to share the role amongst the group? • what characters do we need? must we use stereotypes/archetypes? • what style are we going to adopt and how appropriate is it to the chosen stimulus? • how will we create the 'world' of the piece? through dialogue, narrative, production elements such as setting, costume, props, lighting and sound? • what time period is the piece set in? contemporary? historical? • where is it set geographically? where is the action located within that setting? • what dramatic strategies may we employ? synchronised movement, freeze-frame, slow-motion, soundscape, choral speech? <p>Activity Introduce your learners to one or two examples from each of the categories; in their groups, ask them to have a 'thought shower' session based on one of them, to see how they might approach the stimulus. Here are a couple of suggestions to start them off:</p> <p><u>A pair of short poems</u> 'A refugee Mother and Child' by Chinua Achebe and 'Piano' by DH Lawrence</p> <p><u>The opening paragraph of a novel</u> The opening sentence and first paragraph of Anna Karenina, which famously begins: 'Happy families are all alike; every unhappy family is unhappy in its own way.'</p> <p><u>A Painting</u> Guernica by Pablo Picasso</p> <p><u>Documented events from the past</u> Space missions/landings Surprising election results</p> <p>Groups of learners critique each other's suggestions for approaching these stimuli. (F)</p> <p>Remind your learners that there are two separate parts to the devising coursework:</p>

Syllabus ref. and Key Concepts (KC)	Learning objectives	Suggested teaching activities
		<ul style="list-style-type: none"> • the 10-15 minutes devised piece • a 3-minute evaluation of their success <p>For their evaluation of the devised piece in achieving its artistic intentions, learners must record (in sound and vision) a three minute reflective account of their contribution to the piece. Learners must refer to their artistic intentions, which may have been subject to revision as the process of devising developed, and then they must evaluate the extent to which they feel these intentions have been met.</p> <p>Revisiting some of the questions is one way that a group can keep focused on their dramatic intentions, so as to ensure that they will deliver on them.</p> <p>Achievable dramatic intentions may be summarised as:</p> <ul style="list-style-type: none"> • reaching a target audience • affecting that target audience in a particular way • communicating a message or highlighting an issue to the target audience • eliciting a particular audience response • achieving a coherent piece of devised drama expressed in an appropriate theatrical style <p>Activity It is useful to encourage your learners to practise recording their intentions and achievements at regular intervals as the piece develops. Circulate the assessment criteria and learners mark their own or their peers' evaluations.</p>
		<p>Resources Devising: A Practical and Theoretical Handbook, by Alison Oddey (Routledge, 1996) Improvisation for the Theatre, by Viola Spolin, (North Western University Press, 2004) Certain Fragments: Text and Writings on Performance, by Tim Etchells (Routledge, 2000)</p>
Specimen papers		
Specimen papers and mark schemes are available to download at www.cambridgeinternational.org/support (F)		

Component 2 (AS Level): Practical drama – scripted performance

The assessment objective for Component 2 Practical drama scripted performance is :

- **AO3 Performing:** Demonstrate acting skills in performing a range of text-based materials

Syllabus ref. and Key Concepts (KC)	Learning objectives	Suggested teaching activities
Component 2 KC1 KC2 KC3	Developing acting skills	<p>For Component 2, learners should be working on developing their performance skills. Although the two parts of this component – the devised piece and the scripted performance – appear in this order in the syllabus, and in this scheme of work, it may be more beneficial to the learners to complete the ‘scripted performance’ part of the component in the <u>first half</u> of the course and the devised piece in the <u>second half</u>.</p> <p>The reason for this is that learners may find it easier to begin their group work with an extant text and with characters that have already been fully-formed by a playwright, rather than to plunge into the far more uncertain world of devising, where learners must first construct a part for themselves and then learn how to perform it.</p> <p>As teachers, your role is to assess the skills of your individual learners in the art of characterisation and interpretation of text and then to select suitable plays that offer them opportunities to demonstrate their strengths.</p> <p>Learners may work in pairs or in groups of up to five learners, for this part of the component, and a useful starting point in your assessment of learners’ skills ,would be to divide you cohort into pairs and find duologue extracts for them to work on together.</p> <p>There is no requirement for learners to choose to perform in a particular style of theatre nor to adopt the approach of a particular theatre practitioner when rehearsing their extracts. However, you may find that learners will really benefit from understanding the style of the play that they are to perform and then acquiring the appropriate style of performance to apply to their chosen role.</p> <p>Below is a series of internet links to clips of a variety of highly accomplished actors either discussing their approaches to individual roles and/or performing key speeches from plays.</p> <p>Links to examples of different styles of acting: Ian Mckellen talks about delivering Macbeth’s soliloquy and then we see his performance: www.youtube.com/watch?v=zGbZCgHQ9m8 www.youtube.com/watch?v=4LDdyafsR7g</p> <p>Patrick Stewart delivers the same speech – differently: www.youtube.com/watch?v=HZnaXDRwu84</p>

Syllabus ref. and Key Concepts (KC)	Learning objectives	Suggested teaching activities
		<p>Judi Dench performs Lady Macbeth's first soliloquy: www.youtube.com/watch?v=2xHIngY6Bgk Niamh Cusack explores the same speech: www.youtube.com/watch?v=EN1BfA5YwSM</p> <p>Naturalism Masterclass Masha from <i>The Seagull</i> www.youtube.com/watch?v=RYh21pOlgdM Mackenzie Crook and Kristin Scott Thomas in <i>The Seagull</i> : www.youtube.com/watch?v=YfOW3vvWLRg</p> <p>Frantic Assembly – Physical Theatre (<i>pool no water</i>) www.youtube.com/watch?v=llRSiJWU1tY Frantic Assembly – Lovesong www.youtube.com/watch?v=nfEcU77HPpw</p> <p>Berkoff Decadence (Warning very strong language) www.youtube.com/watch?v=2ZQOEZO1n10 Berkoff performs the same section: www.youtube.com/watch?v=GR36geSa9DU</p> <p>Commedia dell'arte (modernised) <i>One Man Two Guvnors</i> www.youtube.com/watch?v=0F_faR2yCeU</p> <p>Cate Blanchette plays Hedda Gabler' final scene: www.youtube.com/watch?v=7t9mAEKXL8w Diana Rigg plays the same section: www.youtube.com/watch?v=wTdMLnLTzpM Janet Suzman plays the same scene – differently: www.youtube.com/watch?v=MTzhW4MeAK4</p> <p>These examples are drawn from a range of acting styles including roles created by Shakespeare, Ibsen, Chekhov, Berkoff, Frantic Assembly and also from a contemporary 'take' on Commedia d'ell arte as seen in a recent production of <i>One Man, Two Guvners</i> (based on Goldoni's <i>A Servant to Two Masters</i>.)</p> <p>Devote part of a lesson to watching these clips with the whole cohort and encourage learners to comment on the strengths of the various performances. Learners should watch attentively and view a clip more than once, if necessary, to note the difference in interpretation of the same role, by different actors. They should attempt to pinpoint the different effects created by the slightly different emphases or choice of phrasing, volume, pitch or tone of delivery by individual actors.</p> <p>If you are able to provide hard copies of the extracts that these clips are based on, for your learners, it would be a useful aid to their development of interpretative skills</p> <p>Activity</p> <ol style="list-style-type: none"> 1. Ask learners to choose one 'pair' of performances and to write a detailed comparison between the two interpretations. 2. Ask learners to choose one of the interpretations of a role and to emulate the delivery style and delivery detail of the chosen performer.

Syllabus ref. and Key Concepts (KC)	Learning objectives	Suggested teaching activities
		<p>3. As an extension activity ask learners to prepare and perform their own interpretation of one of the speeches for presentation, in a later lesson, and to explain and justify the choices that they have made to the wider group.</p> <p>4. Ask each learner to conduct internet research into their preferred style of performance as demonstrated in different performances of the same role. They must compile a list of links to individual performance (as exemplified in the resources) which may be shared with the rest of the group in a class session.</p> <p>5. As an extension activity, learners should each write about a page of A4 paper comparing and contrasting different interpretations of the same section of text from their chosen play and present their findings to the rest of the class.</p> <p>These activities will help to support your learners to:</p> <ul style="list-style-type: none"> • acquire the skill of interpreting • learn how to develop characters • develop vocal skills and techniques including control of pitch, pace and pause • acquire vocal clarity and regional or national accents if appropriate to the chosen role • learn how to vary intonation, inflection and rhythm • learn how to deliver verse, if appropriate • develop physical skills and techniques: movement, body language, posture, gesture, gait, as appropriate to characterisation • develop physical theatre skills such as enhanced agility, synchronisation, fluidity of action, lifts and flying techniques • develop facial expression and mobility of expression, engagement and withdrawal of eye contact, facial expression to denote listening and responding during interaction, expression of shifting emotions • develop skills and techniques in choral work and ensemble playing • develop understanding of the significance to the actor of the relationship with the audience and the configuration of the stage/auditorium relationship. <p>Having had some experience of watching and emulating some fine performances, learners should be ready to tackle new extracts for themselves.</p> <p>Below, are suggestions for plays that learners might like to explore, dependent upon the style of theatre that they prefer to work in. All of the plays suggested are either originally written in English or are translations into English. Your learners must perform in English.</p> <p><u>Suggestions for suitable plays (this list is not intended to be either prescriptive or exhaustive)</u></p>

Syllabus ref. and Key Concepts (KC)	Learning objectives	Suggested teaching activities				
		<p>If learners prefer to work in a naturalistic style, they might choose from the 'classical' oeuvre of 19th Century drama:</p> <table border="0"> <tr> <td style="vertical-align: top;"> <p>Chekhov <i>Three Sisters</i> <i>Uncle Vanya</i> <i>The Cherry Orchard</i></p> <p>Ibsen <i>The Wild Duck</i> <i>Hedda Gabler</i> <i>Rosmersholm</i> <i>John Gabriel Borkman</i> <i>An Enemy of the People</i></p> </td> <td style="vertical-align: top;"> <p>Strindberg <i>Miss Julie</i> <i>The Father</i> <i>Creditors</i></p> <p>G. B. Shaw <i>Mrs Warren's Profession</i> <i>Candida</i> <i>Major Barbara</i> <i>Arms and the Man</i> <i>St Joan</i></p> </td> </tr> </table> <p>Or choose a 20th Century form of naturalism:</p> <table border="0"> <tr> <td style="vertical-align: top;"> <p>Arthur Miller <i>The Crucible</i> <i>All My Sons</i> <i>The Death of a Salesman</i></p> <p>Brian Friel <i>Dancing at Lughnasa</i> <i>Translations</i> <i>Living Quarters</i></p> <p>John Osborne <i>Look Back in Anger</i> <i>The Hotel in Amsterdam</i></p> </td> <td style="vertical-align: top;"> <p>Anthony Minghella <i>Whale Music</i> <i>A Little Like Drowning</i></p> <p>Shelagh Stephenson <i>Experiment with an Airpump</i> <i>Memory of Water</i></p> <p>David Mamet <i>The Cryptogram</i> <i>Oleana</i></p> </td> </tr> </table> <p>If learners prefer an epic or, specifically, Brechtian style of theatre they might choose one of Brecht's own plays:</p> <p>Bertolt Brecht: <i>The Caucasian Chalk Circle</i> <i>Mother Courage</i> <i>Fear and Misery in the Third Reich</i></p>	<p>Chekhov <i>Three Sisters</i> <i>Uncle Vanya</i> <i>The Cherry Orchard</i></p> <p>Ibsen <i>The Wild Duck</i> <i>Hedda Gabler</i> <i>Rosmersholm</i> <i>John Gabriel Borkman</i> <i>An Enemy of the People</i></p>	<p>Strindberg <i>Miss Julie</i> <i>The Father</i> <i>Creditors</i></p> <p>G. B. Shaw <i>Mrs Warren's Profession</i> <i>Candida</i> <i>Major Barbara</i> <i>Arms and the Man</i> <i>St Joan</i></p>	<p>Arthur Miller <i>The Crucible</i> <i>All My Sons</i> <i>The Death of a Salesman</i></p> <p>Brian Friel <i>Dancing at Lughnasa</i> <i>Translations</i> <i>Living Quarters</i></p> <p>John Osborne <i>Look Back in Anger</i> <i>The Hotel in Amsterdam</i></p>	<p>Anthony Minghella <i>Whale Music</i> <i>A Little Like Drowning</i></p> <p>Shelagh Stephenson <i>Experiment with an Airpump</i> <i>Memory of Water</i></p> <p>David Mamet <i>The Cryptogram</i> <i>Oleana</i></p>
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Syllabus ref. and Key Concepts (KC)	Learning objectives	Suggested teaching activities						
		<p><i>Round Heads and Pointed Heads</i></p> <p><i>St Joan of the Stockyards</i></p> <p><i>Senora Carrar's Rifles</i></p> <p><i>Mr Puntila and his Man Matti</i></p> <p><i>The Decision</i></p> <p><i>The Exception and the Rule</i></p> <p><i>Seven Deadly Sins</i></p> <p><i>Antigone (after Sophocles)</i></p> <p><i>The Trial of Lucullus</i></p> <p><i>Life of Galileo</i></p> <p>More contemporary types of 'epic'/non-naturalistic theatre:</p> <table border="0"> <tr> <td>Caryl Churchill <i>Cloud Nine</i> <i>Top Girls</i></td> <td>Robin Soans <i>Talking to Terrorists</i></td> </tr> <tr> <td>Howard Brenton <i>Epsom Downs</i></td> <td>April de Angelis <i>The Positive Hour</i> <i>Laughing Matter</i></td> </tr> <tr> <td>David Hare <i>Fanshen</i> <i>The Permanent Way</i></td> <td>Timberlake Wertenbaker <i>The Break of Day</i> <i>Our Country's Good</i></td> </tr> </table> <p>If learners prefer the varied styles of 'Postcolonial' theatre, they might explore:</p> <p>Ama Ata Aidoo <i>Dilemma of a Ghost / Anowa</i></p> <p>Girish Karnad <i>Hayavadana (Divided Together)</i></p> <p>Femi Osofisan <i>Once upon Four Robbers</i></p> <p>Manjula Padmanabhan <i>Harvest</i></p>	Caryl Churchill <i>Cloud Nine</i> <i>Top Girls</i>	Robin Soans <i>Talking to Terrorists</i>	Howard Brenton <i>Epsom Downs</i>	April de Angelis <i>The Positive Hour</i> <i>Laughing Matter</i>	David Hare <i>Fanshen</i> <i>The Permanent Way</i>	Timberlake Wertenbaker <i>The Break of Day</i> <i>Our Country's Good</i>
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Syllabus ref. and Key Concepts (KC)	Learning objectives	Suggested teaching activities						
		<p> Wole Soyinka <i>The Strong Breed</i> Maishe Moponya <i>The Hungry Earth</i> Derek Walcott <i>Pantomime</i> Sistren Theatre Collective <i>QPH</i> Kee Thuan Chye <i>1984 Here and Now</i> Louis Nowra <i>Inside the Island</i> The Rez Sisters <i>Tomson Highway</i> Chin Woon Ping <i>Details Cannot Body Wants</i> Jane Taylor with William Kentridge and the Handspring Puppet Company <i>Ubu and the Truth Commission</i> </p> <p>If learners are drawn to the theatre-of-cruelty style, they might explore:</p> <table border="0"> <tr> <td style="text-align: center;"> Artaud's own plays <i>The Jet of Blood</i> <i>The Cenci</i> </td> <td style="text-align: center;"> Peter Weiss <i>The Marat/Sade</i> </td> </tr> <tr> <td style="text-align: center;"> Shakespeare <i>Titus Andronicus</i> </td> <td style="text-align: center;"> Sarah Kane <i>Blasted</i> <i>Cleansed</i> <i>Phaedra's Love</i> </td> </tr> <tr> <td style="text-align: center;"> Seneca <i>Medea</i> <i>Trojan Women</i> </td> <td></td> </tr> </table> <p>If learners are keen to work in a more joyous physical style they might consider looking at plays that have been adapted by Kneehigh Theatre Company such as:</p> <p> Kneehigh <i>Cymbeline</i> <i>A Matter of Life and Death</i> <i>Rapunzel</i> <i>Tristan and Yseult</i> <i>The Wooden Frock</i> <i>Red Shoes</i> </p>	Artaud's own plays <i>The Jet of Blood</i> <i>The Cenci</i>	Peter Weiss <i>The Marat/Sade</i>	Shakespeare <i>Titus Andronicus</i>	Sarah Kane <i>Blasted</i> <i>Cleansed</i> <i>Phaedra's Love</i>	Seneca <i>Medea</i> <i>Trojan Women</i>	
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Syllabus ref. and Key Concepts (KC)	Learning objectives	Suggested teaching activities
		<p><i>Hansel and Gretel</i> <i>The Wild Bride</i> <i>Brief Encounter</i></p> <p>Or the distinctive physical style of Frantic Assembly: Frantic Assembly <i>It Snows</i> (Briony Lavery) <i>Stockholm</i> (Briony Lavery) <i>Tiny Dynamite</i> (Abi Morgan) <i>Peepshow</i> (Isabel Wright) <i>pool no water</i> (Mark Ravenhill) <i>Lovesong</i> (Abi Morgan) <i>Peepshow</i> (Isobel Wright) <i>Beautiful Burnout</i> (Briony Lavery)</p> <p>Encourage learners to select a text that suits their abilities as well as their preferences. You may guide learners on their choice of text to perform and ensure that they have a secure understanding of its period, genre and style and you may give feedback following rehearsals. You must not direct the pieces or make any artistic decisions.</p>
		<p>Resources <i>Different Every Night: Freeing the Actor</i> by Mike Alfreds (Nick Hern 2007) <i>To the Actor: On the Technique of Acting</i> by Michael Chekhov (Martino publishing 2014) <i>Other People's Shoes: Thoughts on Acting</i> by Harriet Walter (Nick Hern 1999) <i>The Actor and the Target</i> by Declan Donnellan (Nick Hern 2002) <i>Year of the King</i> by Antony Sher (Nick Hern 2006)</p>
Specimen papers		
Specimen papers and mark schemes are available to download at www.cambridgeinternational.org/support (F)		

Component 3 (A Level): Theatre making and performing – group devised performance

The assessment objectives for Component 3 - Group Devised Performance are:

- **AO2 Devising:** Demonstrate skill and creativity in devising original pieces of theatre for group performance
- **AO4 Analysing and evaluating:** Demonstrate the ability to analyse and reflect on their own performance practice and devising processes; candidates evaluate their own work and that of playwrights, performers or other theatre-makers

The set practitioners, and theatre traditions and styles for examination from 2021 are listed in the syllabus:

Select one (or more than one) of the practitioners, theatre traditions and styles most appropriate for your learners to explore before committing themselves to a single choice. This decision might be based on the following criteria:

- Your own knowledge, expertise and familiarity with the Practitioners, Traditions and Styles of theatre
- The learners' performance abilities in relation to the precise demands upon performers and/or designers of individual practitioners, traditions or styles
- The learners' own interests and preferences
- Opportunities to broaden learners' experience of practical theatre
- Accessibility of written and visual materials to support the learners' study: research opportunities
- Opportunities to see theatre work performed live (or via another medium) in the style of the chosen practitioner/tradition/style of theatre
- Opportunities to develop a broadly based or integrated course of studies for your learners

The syllabus requires that learners carry out careful preparatory work including research into some or all of the following areas:

- The socio-historical, cultural/theatrical context in which the tradition or style emerged or in which the practitioners was/is practicing
- The cultural purpose of the drama produced
- The political intentions of the drama produced
- The artistic ideals of the drama produced
- The practitioner's working methods
- Preferred venues and/or actor/audience configuration
- The role of the director, actor, designer in the work

Preparatory work

Learners should investigate one professionally performed production (either current or historic) that represents the work of their chosen practitioner or which bears the distinct hallmarks of their chosen tradition or style. This investigation must inform the devising process and the final devised piece. While the investigation itself is not assessed its purpose is to support learners in devising, performing the piece and in analysing and evaluating the outcome of the devising.

Syllabus ref. and Key Concepts (KC)	Learning objectives	Suggested teaching activities
Component 3 KC1 KC2 KC3 KC4 KC5	To acquire knowledge and understanding of one of the prescribed practitioners, theatre traditions or styles	<p>To make an informed choice of the practitioner, tradition or theatrical style that will be demonstrated in their devised work, learners will benefit from a teacher-led introduction to the key features of one or more of the prescribed options.</p> <p>You may like to introduce your learners to a range of contrasting practitioners, for example, Artaud, Finger Players Theatre and Katie Mitchell.</p> <p>Alternatively, you may decide to introduce them to the work of one practitioner such as Brecht, one style such as Absurd drama and one tradition such as Kabuki.</p> <p>Either of these approaches is likely to result in learners gravitating towards a choice that is right for them. It is so important that learners work with a practitioner, style or tradition that fully engages them and fires their enthusiasm for the devising process.</p> <p>It will be useful to offer learners opportunities to see practical examples of work performed in some of the prescribed styles.</p> <p>Many clips and some full length productions in a variety of styles and traditions are available to view on the internet.</p> <p>There are also interviews with some of the contemporary practitioners, many of whom have their own web sites.</p> <p>Resources</p> <p>www.britannica.com/biography/Antonin-Artaud www.bl.uk/20th-century-literature/articles/antonin-artaud-and-the-theatre-of-cruelty http://essentialdrama.com/practitioners/antonin-artaud/ www.nickdunning.com/blog/antonin-artaud-acting-techniques-2019</p> <p>www.franticassembly.co.uk/ https://theatreanddance.britishcouncil.org/artists-and-companies/f/frantic-assembly/</p> <p>www.kneehigh.co.uk/ https://theatreanddance.britishcouncil.org/artists-and-companies/k/kneehigh-theatre/ www.thestage.co.uk/features/2016/kneehigh-theatre-dont-quite-know-thats-really-important/</p> <p>www.theheroinecollective.com/katie-mitchell/ www.thestage.co.uk/features/interviews/2016/katie-mitchell-i-was-uncomfortable-coming-back-to-work-in-the-uk/</p>

Syllabus ref. and Key Concepts (KC)	Learning objectives	Suggested teaching activities
		<p>www.nationaltheatre.org.uk/shows/martin-crimp-and-katie-mitchell-conversation</p> <p>Suggested approach to selecting a practitioner, theatre tradition and style: Learners may each be assigned one practitioner, tradition or style to research/ investigate independently (I) and then share their research findings with the wider group for group discussion.</p> <p>The selection of a practitioner, tradition or theatre style that is appropriate to the performance strengths of the group is also absolutely crucial in securing a successful outcome and it is worth devoting at least 4 weeks of teaching time to investigating and consolidating choices.</p> <p>Your role is also critical in steering learners towards the selection of a practitioner, tradition or style that may stretch them but not present them with challenges that are beyond their abilities.</p> <p>Activity As learners complete their initial research into practitioners, traditions or styles, a useful practical activity is to ask each group to select a legend, folk tale or fairy tale from their cultural heritage (or from the cultural heritage that is most appropriate to their chosen theatrical style) and devise a five-minute presentation of it (or part of it) to the whole class, with the main purpose of 'showcasing' their practical understanding of their nominated practitioner, tradition or style.</p> <p>Suggestions</p> <ul style="list-style-type: none"> • Cinderella (Europe) • The Fish that Talked (India) • The Magic Pear Tree (China) • The Baobab Tree (Africa) • Baba Yaga The Flying Witch (Russia) • Brer Rabbit Down the Well (USA) • Dick Whittington (UK) • The Three Wishes (Scandinavia) <p>They should try to demonstrate as many of the key features of the individual p/t/s as they can, while still conveying the essence of the original tale or legend.</p> <p>Resources Useful chapters on Stanislavski, Brecht and Robert Wilson in the following introduction to various practitioners : <i>Signs of Performance: An Introduction to Twentieth-Century Theatre</i> by Colin Counsell (Routledge 1996)</p>

Syllabus ref. and Key Concepts (KC)	Learning objectives	Suggested teaching activities
Component 3 KC3	To develop and enhance performance skills	<p>You should already have formed a clear idea about the various performance abilities of your learners from their work for Component 2 and of course you will also have gauged their capacity for invention during the AS Level devising task in Component 2. Your assessment of your learners' skills should guide you in your approach to grouping your</p> <p>Activities Encourage your learners to do a 'stock-taking' activity, whereby they assess and evaluate their own and/or their peers' performance skills including some of the following aspects:</p> <ul style="list-style-type: none"> • vocal range, projection, vocal expressiveness, ability to master and maintain an accent or register, vocal/musical ability • facial expressiveness, focus, ability to give a nuanced performance, mastery of naturalistic style; mastery of expressionistic or epic style; ability to give a stylised performance • physical expression, agility, stamina, athleticism, poise • physical theatre skills, lifts, synchronisation, syncopation • dynamism and interactive skills, ability to listen and respond in non-speaking moments • characterisation: range of playing ages; ability to convey status, emotions, moods • specialist skills, mime, dance, puppetry, circus skills, ability to play a musical instrument <p>This 'stock-taking' of skills, if carried out objectively and self-critically can lead into dedicated 'skills workshops' to develop and hone skills for those learners who lack confidence in one area or another. (F)</p> <p>Similar 'stock-taking' activities may be carried out for any potential designers in the groups.</p> <p>For example, a set designer may assess their abilities to:</p> <ul style="list-style-type: none"> • choose an appropriate staging configuration • interpret material creatively and in line with the chosen practitioner, tradition or style • manipulate stage space and be inventive with levels and zones on stage • consider the needs of the performers and of the action of the piece • select appropriate scenic effects including imaginative use of backdrops/projections/constructed settings • design to enhance the theatrical effectiveness of the whole • use design imaginatively in relation to colours, fabrics, materials, textures • consider durability and safety <p>Resources American Theatre Wing – excellent series on practical theatre crafts</p>

Syllabus ref. and Key Concepts (KC)	Learning objectives	Suggested teaching activities
		<p>Working in The Theatre: Speciality Props: www.youtube.com/watch?v=ADR5VRaJ5mY</p> <p>Working in the Theatre: Costume Design: www.youtube.com/watch?v=-xZglYQsJ3Q</p> <p>Working in The Theatre: Wardrobe: www.youtube.com/watch?v=bQDJBHpzMPU</p> <p>Working in the Theatre: Wigs: www.youtube.com/watch?v=5XsOMG6q860</p> <p>Working in the Theatre: Make-up: www.youtube.com/watch?v=K0hsrNUUF_w</p> <p>Working in the Theatre: Lighting Design: www.youtube.com/watch?v=wqMYsjHU5rU</p> <p>Working in the Theatre: Scenic Design: www.youtube.com/watch?v=tXYX5YXjYaA</p> <p>Working in the Theatre: Projection Design: www.youtube.com/watch?v=Y3n6q_ZyfJg and www.youtube.com/watch?v=V2JakQ8dZB8</p> <p>Working in the Theatre: Choreography: www.youtube.com/watch?v=bln9K5Xm3sQ</p>
<p>Component 3</p> <p>KC4 KC5</p>	<p>To thoroughly investigate one professionally performed production (either current or historic) that represents the work of their chosen practitioner, or which bears the distinct hallmarks of their chosen tradition or style</p>	<p>For their 'case study', learners should undertake research into a significant part of the entire oeuvre of their chosen practitioner's work or into their selected tradition or style, in order to select a suitable production for their investigation. This can be a teacher-led project or learners can work in small groups or independently, reporting back to the whole group at regular intervals. (I)</p> <p>From the 'corporate' findings of this investigation, encourage each group to compile a detailed 'checklist' or summary of the 'key features' of their chosen practitioner, tradition or style. This way, they have a handy tool when it comes to selecting the most appropriate production for their case study.</p> <p>Remind learners that almost all of the practitioners on the prescribed list had evolving theories and methodologies which were/are being modified throughout their careers. Encourage learners to identify precisely which aspects of the practitioner's work their devised piece is intended to reflect, so that these features may be incorporated into the group's 'statement' about their case study investigation.</p> <p>Learners who choose a tradition or style should also be as specific as possible when investigating their 'case study' production in identifying its credentials as a representation of the chosen style or tradition. For example, 'Absurd drama' is the descriptive term for a style of theatre that has been applied to writers as distinctive as Sartre, Camus, Beckett, Ionesco, Adamov, Genet, and Albee. While the work of these writers appears broadly similar in terms of the 'world view' that they present and in terms of the intended dramatic effects upon the audience, the individual dramatic elements within the work of these dramatists are undeniably unique. The production investigated must therefore be chosen to highlight the 'common' aspects of Absurdism, as far as possible.</p> <p>Similarly, the dramatic style of Farce has had many different incarnations, and 'farcical' elements may be found in productions as diverse as Shakespeare's <i>Taming of the Shrew</i> from the sixteenth century to Alan Ayckbourn's twentieth century <i>Bedroom Farce</i> and the contemporary production of <i>The Play that goes Wrong</i>.</p>

Syllabus ref. and Key Concepts (KC)	Learning objectives	Suggested teaching activities
		<p>It is therefore important for learners who select the styles of 'Absurd drama' or Farce to establish the elements that are most representative of the chosen style and which their 'case study' production embodies.</p> <p>The syllabus offers some examples of suitable 'case study' productions. Here are some more examples:</p> <p><u>Practitioners</u></p> <ul style="list-style-type: none"> • Artaud: <i>The Spurt of Blood, Le Cenci</i> • Berkoff: <i>Metamorphosis, East, The Trial</i> • Brecht: <i>Mother Courage, The Resistible Rise of Arturo Ui, The Good Person of Setzuan</i> • Finger Player's Theatre: <i>The Book of Living and Dying, Turn by Turn We Turn</i> • Frantic Assembly: <i>Lovesong, Hymns</i> • Grotowski: <i>Acropolis, The Constant Prince</i> • Katie Mitchell: <i>Waves, The Seagull</i> • Kneehigh: <i>Tristan & Yseult, The Wild Bride</i> • Robert Wilson: <i>Rhinoceros, The Blacks</i> <p><u>Theatre traditions and styles</u></p> <ul style="list-style-type: none"> • Absurd drama: Beckett's <i>Waiting for Godot</i>, Ionesco's <i>The Bald Prima Donna</i>, Genet's <i>The Maids</i> • Commedia dell'arte: Goldoni's <i>The Venetian Twins</i>, Moliere's <i>The Hypochondriac</i>, Dario Fo's <i>Can't Pay, Won't Pay</i> • Farce: Feydeau's <i>A Flea in her Ear</i>, Brandon Thomas' <i>Charley's Aunt</i>, Frayn's <i>Noises Off</i>, Ayckbourn's <i>Bedroom Farce, The Play that Goes Wrong</i> by Henry Lewis and Jonathan Sayers • Kabuki: Monzaemon's <i>Shunkan on Devil Island, Tsuru Onna</i> (Fishing for a Wife), Senryu's <i>Suma Bay</i> • Noh: Zeami's <i>Atsumori</i>, Zeami's <i>Izutsu, Yamamba</i> • Revenge Tragedy: Kyd's <i>The Spanish Tragedy</i>, Webster's <i>The Duchess of Malfi</i>, Tourneur/Middleton <i>The Revenger's Tragedy</i>, Shakespeare's <i>Hamlet</i> <p>Remind learners that the investigation of the production is not to be based on a literary study of a text, but should be a practical investigation of how the play has been staged, either in its original production, or in another important staging of the play.</p> <p>For example, learners who choose Absurd drama as their style of devising may investigate Peter Hall's staging of Beckett's <i>Waiting for Godot</i> in 1955 at The Arts Theatre, London, or they may select a more recent important production, for example, Sean Matthias's production of the play, on Broadway in 2013, starring Ian Mckellen and Patrick Stewart.</p>

Syllabus ref. and Key Concepts (KC)	Learning objectives	Suggested teaching activities
		<p>Investigation When your learners have selected a suitable production for their case study investigation, and, in addition to the recommended preparatory work and research as listed in the syllabus, encourage them to explore the following aspects, as appropriate to their choices.</p> <p>History:</p> <ul style="list-style-type: none"> • the historical context of the case study production • the date and venue of the first production of the text as well as of the case study production, if this is different from the original production • the name of the director of the original production and his or her professional history (as well as of the case study production, if this is different from the original production) • the names of the original cast – the qualities that they brought to the production • the cast list of the case study production and the qualities that they brought to the production • audience reception of the first production of the text and any subsequent shifts in response to the play in the case study production • the lasting reputation of the production/text <p>Production detail:</p> <ul style="list-style-type: none"> • the staging configuration of the case study production; the spatial relationship between actors/audience • the style of the set design(s) and notable designer(s) involved • the style of the costume design • the importance of technical design in the production; style and synthesis • the performance style of the actors, for example: naturalistic, expressionist, epic, surrealist, physical, declamatory, hyper-realistic • use of performance tropes associated with the practitioner, style or tradition • specific hallmarks of the practitioner, tradition or style (as previously identified during research) that were clearly evident in the production <p>Learners will need to distil from their investigation a hierarchy of the distinctive traits of the p/t/s as evidenced in the case study production with which to create a framework for their devising work.</p> <p>An example of an approach which may be applied to all practitioners, theatre traditions or styles</p> <p>One group of learners selects the practitioner, Steven Berkoff, and chooses, as the case study production, the 1991 National Theatre production with Anthony Sher in the role of Joseph K. Steven Berkoff directed this</p>

Syllabus ref. and Key Concepts (KC)	Learning objectives	Suggested teaching activities
		<p>production and also reprised the role of Titorelli, the eccentric artist, which he had played in the first major production of <i>The Trial</i> in the UK at the Roundhouse in 1973.</p> <p>The group establish that there is sufficient material available to support their case study production:</p> <ul style="list-style-type: none"> • An archive film of this production is available at The National Theatre. • ‘Digital Theatre’ also have a rentable version of production closely based on this one and filmed in Tokyo and produced in 2005. • The film of the production is available to buy in person or online at The National Theatre bookshop. • The investigation of the production might include a viewing of a recording of this production and wider research into the 1991 National Theatre production. • Pictures of a number of productions of <i>The Trial</i> are brought together in a book by Steven Berkoff: <i>The Theatre of Steven Berkoff</i> by Steven Berkoff (Methuen, London 1992). <p>Other resources on Berkoff: <i>Steven Berkoff and the Art of Self-performance</i>, by Robert Cross (Manchester University Press, 2004) <i>A World Elsewhere</i> by Steven Berkoff (Routledge 2020) www.stevenberkoff.com www.youtube.com/watch?v=NzkgAAMwyIE www.youtube.com/watch?v=4y5JogtS8Ek www.youtube.com/watch?v=JQ3AiNVc55A&pbjreload=10 www.iainfisher.com/berkoff/index.html https://literature.britishcouncil.org/writer/steven-berkoff</p> <p>Having investigated the practitioner’s wider work as well as the case study production, the group of learners may conclude that the ‘distinctive traits’ of Berkoff, that they are going to emulate in their devised piece, are as follows:</p> <ul style="list-style-type: none"> • ‘bare stage’ production utilising two or three multi-functional ‘props’ – in this production, 10 metal frames to create the play’s environment plus a rope • monochrome design palette • ‘total theatre’ style, including mime and other physical theatre tropes • exaggerated movement and vocal and facial expression • the actors’ use of their bodies to suggest locations and/or represent furniture within the setting • use of a chorus • use of mask and/or mask-like make-up • creation of extreme caricatures or grotesque characters • changing locations and times shifts achieved through the actors’ bodies and manipulation of the metal frames

Syllabus ref. and Key Concepts (KC)	Learning objectives	Suggested teaching activities
		<ul style="list-style-type: none"> • creation of a ‘nightmare’ world without apparent logic; focus on the torment of a single protagonist <p>Whatever practitioner, tradition or style is selected, it is advisable that learners draw up a list of 10–15 ‘distinctive traits’ and do not adopt a reductive approach in their preparation for demonstrating the influence of these traits on their devised piece.</p> <p>While groups only have 15–20 minutes of performance time to display the ‘distinctive traits’, you can see from the example of Berkoff, above, that many of these features will be demonstrated concurrently (rather than sequentially) and that will be the case with almost all of the prescribed practitioners/traditions/styles.</p> <p>The one exception may be the style of Revenge Tragedy where the majority of recognisable conventions are related to the plot and specific types of characters that are presented. Learners who choose Revenge Tragedy will be well aware of the need for intricate plotting in their piece.</p> <p>Activity</p> <p>Divide the larger cohort of learners into pairs or groups of three. Based on exploration and discussion of the ‘distinctive traits’ identified from Berkoff’s production of <i>The Trial</i>, set each small group the task of suggesting suitable subject matter for a piece devised in this style.</p> <p>Invite your groups to share and critique each other’s ideas. (F)</p> <p>Then, in groups of five or more learners, ask them to ‘storyboard’ the most appropriate idea about the subject matter, using as many of the distinctive traits as they can.</p> <p>The devising process</p> <p>As already mention in relation to Component 2, the devising process falls into three distinct phases:</p> <ul style="list-style-type: none"> • locating, sifting, selecting and inventing material • shaping and rehearsing the material into a coherent piece of theatre • evaluating, editing and refining the piece <p>In the specific brief that learners have been set in this component within the syllabus, the first ‘phase’ of the devising process should be modified to:</p> <ul style="list-style-type: none"> • locating, sifting, selecting and inventing material <u>in keeping with the theatrical features that each group has identified as a key feature of the case-study production</u>

Syllabus ref. and Key Concepts (KC)	Learning objectives	Suggested teaching activities
		<p>Learners should be reminded that these three 'phases' may not be of equal length but that they are all of equal importance.</p> <p>The group performance does not have to reproduce or even 'echo' the content or themes of the production used for the case study, but there must be consonance between the subject matter explored and the theatrical characteristics and purpose of the chosen style, tradition or practitioner that learners are seeking to emulate.</p> <p>Learners should be advised to think very carefully about how much 'information' and/or 'meaning' it is possible to communicate to an audience in 15–20 minutes and not to approach the task too ambitiously in terms of a complicated 'plot-line'</p> <p>Resources <i>Brecht on Theatre</i> edited by Marc Silberman, Steve Giles and Tom Kuhn (Bloomsbury/Methuen, 2015) <i>Bertolt Brecht. Chaos, According to Plan, Directors in Perspective</i> by John Fuegi (Cambridge, 1987) <i>Performing Brecht</i>, by Margaret Eddershaw (Routledge, 1996) <i>Brecht, A Choice of Evils</i> by Martin Esslin (Heinemann, 1984) <i>Brecht</i> by Jan Needle and Peter Thomson (Blackwells, 1981) <i>Caspar Neher, Brecht's Designer</i> by John Willet (Methuen, 1986) <i>Bertolt Brecht</i> by Ronald Spiers (Macmillan, 1987)</p> <p>An Introduction to Brechtian Theatre (National Theatre): www.youtube.com/watch?v=l-828KqtTkA Why is Brecht still relevant today? Interview with Laura Bradley. www.youtube.com/watch?v=t-A8mCjRu5g Brecht and the Alienation Effect: a talk by Laura Levine: www.youtube.com/watch?v=tGhImMtBiJY</p>
<p>Component 3</p> <p>KC3</p>	<p>To apply knowledge and understanding of the chosen practitioner, tradition or style in the devising process to create a piece which clearly demonstrates its distinct hallmarks</p>	<p>Once learners have identified the key features of the practitioner, tradition or style(s) of theatre that they are considering, you need to help them to decide what subject matter they are going to use.</p> <p>To 'cement' an understanding of the chosen practitioner, tradition or style, follow this up with individual research tasks (I), for example, to:</p> <ul style="list-style-type: none"> • Read plays and/or reviews of plays performed by or directed by the chosen practitioner or performed in the chosen tradition or style • See a live production to help you understand exactly how the practitioner, tradition or style, in performance, affects an audience

Syllabus ref. and Key Concepts (KC)	Learning objectives	Suggested teaching activities
		<ul style="list-style-type: none"> • Watch a recording of a company which specialises in the chosen style of presentation <p>When you feel confident that learners have absorbed the main elements of the style and how to achieve it, using the skills of the group, should they begin to turn their attention to the process of looking for subject matter to form the focus of their devising.</p> <p>In some instances, learners' preference for a particular subject matter will determine the most appropriate style for them to choose.</p> <p>Encourage learners, through regular workshops, to keep returning to the theatrical style that they are emulating, identified through:</p> <ul style="list-style-type: none"> • the methods of presentation of the topic, themes, issues of the play • the director's approach as demonstrated in performance • the performance style of the actors • use of music, mime, physicality • the hierarchy of the specific production elements employed • the director's intentions for the audience
<p>Component 3</p> <p>Written evaluation</p> <p>KC5</p>	<p>To evaluate the devised work objectively</p>	<p>Activity</p> <p>Encourage learners to keep a devising log that charts the development of the devised piece and their contribution to it. From this log they should then be able to distil their experiences and to create their written evaluation. The written evaluation must be expressed very concisely to meet the 800 word 'word limit. Learners should be reminded to declare a word count and to be aware that any words written beyond the limit will be disregarded.</p> <p>The written evaluation must include:</p> <ul style="list-style-type: none"> • analysis of the application of the ideas/methods/style/practice of the chosen practitioner, tradition or style • analysis of the original ideas and development of process for the piece • evaluation of the refinement, process and outcomes of the piece • evaluation of personal contribution <p>It may be prudent for learners to devote no more than 200 words to each of these requirements.</p> <p>It is useful for learners to identify the case study production and to refer to those elements from it that are most evident in the final piece.</p>

Syllabus ref. and Key Concepts (KC)	Learning objectives	Suggested teaching activities
		<p>In the section devoted to the evaluation of the learner's personal contribution, it is useful to reflect on ways in which the ideas or methods of the practitioner/theatre tradition and style had modified their approach as performer or designer.</p> <p>Resources Finger Players Theatre</p> <p>www.takey.com/Thesis_96.pdf www.fingerplayers.com/ https://eresources.nlb.gov.sg/infopedia/articles/SIP_2013-05-06_120748.html www.facebook.com/Fingerplayers/ www.youtube.com/watch?v=wbv6jYjbh4 www.make-make.com/copy-of-25-years-of-the-substation</p> <p>Robert Wilson <i>Robert Wilson</i> (Routledge Performance Practitioners) by Maria Shevtsova (Routledge 2007) <i>The Theatre of Visions: Robert Wilson</i> by Stefan Brecht (Methuen 1982) <i>The Theatre of Robert Wilson</i> by Arthur Holmberg (Cambridge University Press 1996)</p> <p>www.robertwilson.com www.tuirennhurstfield.com/robert-wilsons-theatre-of-visuals-postmodern-in-practice/ https://twu9.workflow.arts.ac.uk/wilson</p> <p>Grotowski https://culture.pl/en/artist/jerzy-grotowski http://essentialdrama.com/practitioners/grotowski/ https://sites.google.com/site/grotowskiangeloandeuene13a09/home/grotowski-s-concepts</p> <p>Absurd Drama www.britannica.com/art/Theatre-of-the-Absurd www.bl.uk/20th-century-literature/articles/nonsense-talk-theatre-of-the-absurd</p> <p>Revenge Tragedy www.britannica.com/art/revenge-tragedy www.oxfordreference.com/view/10.1093/oi/authority.20110803100417405</p> <p>Farce</p>

Syllabus ref. and Key Concepts (KC)	Learning objectives	Suggested teaching activities
		<p>www.britannica.com/art/farce www.webpages.uidaho.edu/play_analysis/farce.htm</p> <p>Commedia dell'arte</p> <p>Noh Theatre www.the-noh.com/en/world/mask.html www.japan-guide.com/e/e2091.html</p> <p>Kabuki Theatre www.japan-guide.com/e/e2090.html www.britannica.com/art/Kabuki</p> <p>Books <i>Commedia dell'arte: An Actor's Handbook</i> by John Rudkin (Routledge, London, 1994) <i>Lazzi: Comic Routines of the Commedia dell'arte</i> by Mel Gordon (John Hopkins University Press, NY, 1983) <i>Playing Commedia: A Training Guide to Commedia Techniques</i> by Barry Grantham (Heinemann 2000) Useful chapters on Stanislavski, Brecht and Robert Wilson in the following: <i>Signs of Performance: An Introduction to Twentieth-Century Theatre</i> by Colin Counsell (Routledge 1996)</p>
Specimen papers		
Specimen papers and mark schemes are available to download at www.cambridgeinternational.org/support (F)		

Component 3 (A Level): Theatre making and performing – individual performance

The assessment objectives for Component 3 individual performance is:

- **AO3 Performing:** Demonstrate acting skills in a range of text-based materials

Learners must research and write for Component 4, the individual performance is dependent on learner's individual endeavour. This is the only time where learners work independently in a practical drama project. Learners select their own theme and source suitable material to make up their 'programme'. Teachers may support learners in selecting a range of material related to the chosen theme, but should not dictate content or advise on the ordering of extracts within the programme, or on its interpretation.

Syllabus ref. and Key Concepts (KC)	Learning objectives	Suggested teaching activities																																						
Component 3 Individual performance KC2 KC3	To select material with discrimination to create a coherent programme of extracts to last between 6 and 8 minutes	<p>While learners will prepare their own programmes and develop their performance skills independently, it might be useful for less confident member of the cohort to begin work on this part of Component 3 with a group session.</p> <p>Activity Learners may be invited to contribute to the compilation of thematic subject matter. You may offer generic headings. Invite learners to add to the list and then to offer suggestions for sub-headings.</p> <p>For example:</p> <table border="1"> <thead> <tr> <th>Subject</th> <th>Sub-headings</th> </tr> </thead> <tbody> <tr><td>Family relationships</td><td></td></tr> <tr><td>Romantic love</td><td></td></tr> <tr><td>Passion</td><td></td></tr> <tr><td>Conflict and strife</td><td></td></tr> <tr><td>Kingship or authority</td><td></td></tr> <tr><td>Oppression</td><td></td></tr> <tr><td>Faith and belief</td><td></td></tr> <tr><td>Death</td><td></td></tr> <tr><td>Disease</td><td></td></tr> <tr><td>Suffering</td><td></td></tr> <tr><td>Nature's bounty or dearth</td><td></td></tr> <tr><td>Identity</td><td></td></tr> <tr><td>Law and Justice</td><td></td></tr> <tr><td>Crime and punishment</td><td></td></tr> <tr><td>Order and disorder</td><td></td></tr> <tr><td>Time</td><td></td></tr> <tr><td>Slavery/freedom</td><td></td></tr> <tr><td>Mythology</td><td></td></tr> </tbody> </table>	Subject	Sub-headings	Family relationships		Romantic love		Passion		Conflict and strife		Kingship or authority		Oppression		Faith and belief		Death		Disease		Suffering		Nature's bounty or dearth		Identity		Law and Justice		Crime and punishment		Order and disorder		Time		Slavery/freedom		Mythology	
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<p>KC1 KC2 KC3</p>	<p>To identify potential material for the programme</p>	<p>Activity When searching for suitable extracts, advise learners to type 'Plays about _____' or 'Stories about _____' into their search engine. Some examples below:</p> <p>Plays about marriage: www.google.com/search?client=firefox-b-d&q=famous+plays+about+marriage Plays about kingship: www.google.com/search Plays about death: www.google.com/search Plays about grief: www.google.com/search Novels about grief and loss: www.google.com/search Poems by theme: http://famouspoetsandpoems.com/thematic_poems/loss_poems.html</p>																								
<p>KC3</p>	<p>To create linking material</p>	<p>Learners only have between 6–8 minutes to present their programmes, so the linking material needs to be very brief and focused simply on moving from one piece to another as fluently as possible.</p> <p>Support your learners by steering them towards simplicity; there is no need (or time) for lengthy explanations about the rationale behind their choices – the thematic links should be self-evident in the material. Remind learners of the efficacy of lighting changes or music to accompany shifts between pieces.</p>																								

Syllabus ref. and Key Concepts (KC)	Learning objectives	Suggested teaching activities
Component 3 KC3	To develop and enhance performance skills	Learners should continue to hone and develop their performance skills, focusing on vocal, physical and facial expression and building on their development in the other practical components.
Specimen papers and mark schemes are available to download at www.cambridgeinternational.org/support (F)		

Component 4 (A Level): Theatre in context – research and exploration

The assessment objectives for Component 4 are:

- **AO1 Knowledge and understanding:** Demonstrate knowledge and understanding of drama text and its performance context, and of theatre-making traditions and theatre practice.
- **AO4 Analysing and evaluating:** Demonstrate the ability to analyse and reflect on their own performance practice and devising processes; candidates evaluate their own work and that of playwrights, performers or other theatre-makers.

Learners research an individual area of theatre and drama of their own choice, focusing on the practicalities of theatre-making and performance.

Your role will be critical in guiding individual learners in the cohort to select an area of research capable of stimulating and maintaining their interest and worthy of study at this level. You will be expected to encourage each learner's independent thought and reflection on the chosen topic and help them to consolidate their various experiences of drama, as acquired in their work on Components 1, 2 and 3 as well as in their attendance at live theatre events and/or watching streamed theatre productions.

Building on their work, both theoretical and practical, in relation to dramatic texts for Component 1 and Component 2 and on their research skills, acquired in relation to their chosen practitioner, tradition or style, for Component 3, learners should be equipped for the challenge of this extended writing project.

Syllabus ref. and Key Concepts (KC)	Learning objectives	Suggested teaching activities
Component 4 KC4 KC5	To acquire and/or develop academic research skills and to learn the importance of adhering to academic conventions of referencing sources and resources	<p>As Component 4 assesses learners' <u>independently-produced</u> research essays and, therefore, the formal teaching requirements associated with the component relate to:</p> <p>Guiding/mentoring learners in:</p> <ul style="list-style-type: none"> • the selection of an appropriate area of exploration, analysis and evaluation • the formulation of an appropriate essay title for the research essay which offers sufficient range and scope for the learner to demonstrate both their knowledge and understanding of the chosen topic and their powers of analysis and evaluation • research methods, as outlined in the syllabus, including the evaluation of potential sources and resources and the avoidance of plagiarism • academic conventions in relation to the presentation of the essay, use of footnotes and references, compilation of a complete bibliography/webliography • formulating objective evaluation of the essay in its various drafts via mentoring • understanding the benefits of revision of the 'finished' essay and the excision of tracts of superfluous narrative or description • completing the research essay in a timely fashion and within the 2,500–3,000 word 'allowance' <p>Resources Some conventions of academic essay writing https://libguides.usc.edu/writingguide/academicwriting https://library.leeds.ac.uk/info/14011/writing/106/academic_writing</p>

Syllabus ref. and Key Concepts (KC)	Learning objectives	Suggested teaching activities
		<p>www.easybib.com/guides/citation-guides/mla-format/</p> <p>Some conventions of academic citation/referencing https://aut.ac.nz.libguides.com/APA6th/referencelist www.slideshare.net/biniyapatel/different-styl-of-referencing</p> <p>Plagiarism http://en.writecheck.com/ways-to-avoid-plagiarism</p>
<p>Component 4</p> <p>KC4 KC5</p>	<p>To acquire and apply knowledge and understanding of genre, style, structure through research into theatre practice</p>	<p>Learners will need guidance to select a topic that they can be <u>completely committed to</u> for a component that is worth 25% of their A Level grade. You may consider devoting a couple of weeks of lessons to giving your learners topic ‘taster’ sessions, to introduce them to a variety of possible topics for their research essay.</p> <p>However, it is inadvisable to spend too long or to offer too much ‘formal’ teaching on any one topic, as this could compromise the ‘independent learning’ aspect of this component. Where too much formal teaching takes place, it is likely that learners’ work and/or the focus of their essays will be unduly influenced by your teaching and there may be too much overlap between learners’ work.</p> <p>The syllabus stipulates that learners’ essays must explore:</p> <ul style="list-style-type: none"> • two complete performance texts or • a theatre genre or • the work of a theatre practitioner (in more than one performance piece) or • a performance style (as applied across several pieces). <p><u>Two performance texts</u> It would be inappropriate to offer formal teaching of performance texts that your learners might choose to explore in their research essays, but you may make suggestions about texts that learners might consider and aspects of those set texts which might be valid areas to examine in detail in the research essay.</p> <p>For example: Two texts from a selection of Tom Stoppard’s plays, <i>Travesties</i>, <i>Rosencrantz and Guildenstern</i>, <i>Arcadia</i>, <i>The Real Things</i> might be explored, from a directorial perspective, with a view to answering a question about how Stoppard’s manipulation of time and space might be realised on stage.</p> <p>Euripedes’ <i>Iphigenia in Aulis</i>, may be studied alongside Gary Owen’s <i>Iphigenia in Splott</i> with a view to comparing the performance opportunities of the two set texts for the performer playing Iphigenia in these strikingly different representations of the character.</p> <p>A similar approach might be taken with an exploration of Shakespeare’s <i>Macbeth</i> and Takeshi Kawamura’s 1992 reinvention of it, <i>A Man called Macbeth</i>.</p>

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		<p>Learners might explore two of Athol Fugard's anti-apartheid plays, for example, <i>Sizwi Bansi is Dead</i>, <i>The Island</i>, <i>A Lesson from Aloes</i> with a view to exploring the theatrical tropes employed in these 'theatre of protest' texts.</p> <p>A theatre genre or a performance style (as applied across several pieces).</p> <p>You might take a couple of lessons to introduce learners to the performance history and/or conventional structure of various theatrical genres and styles. Explain that while the terms 'genre' and 'style', are not interchangeable, they both refer to categories of drama and are useful terms for differentiating between a whole range of theatrical experiences for the reader or audience.</p> <p>The original genre of a play is fixed at the time of writing and most, but not all, written drama may be identified by the <u>reader</u> as belonging to a specific dramatic genre.</p> <p>'Performance style' obviously refers to the style of a performed text or of a devised piece, in performance, or of a piece of performed drama derived from an oral tradition. Each of these distinctive types of theatre acquire their particular performance 'styles' through the collaboration of a theatre director, a team of designers and a cast of performers or through the collaboration of a team of ensemble members, in some theatre companies, where roles are less rigidly delineated.</p> <p>Performance style, unlike dramatic genre, is not fixed. It is possible, for example, for a production team to approach a play written within the genre of tragedy through the lens of an expressionist or a grotesque style of theatre.</p> <p>The list of genres/styles that appear below does not claim to be exhaustive and it is worth acknowledging that it is sometimes difficult to be definitive in categorizing a form of drama as either a genre or a style; some forms appear in both lists. However, the following list of types of drama/theatre should offer a starting point for your learners' research.</p> <p>Activity</p> <ol style="list-style-type: none"> 1. Invite each of your learners to choose two or three of the following genres/styles and ask them to undertake some web-based research into the conventions of each genre that they have chosen and to identify the distinctive features of each theatrical style. (I) 2. Ask learners to find examples of play texts and/or productions associated with the genres/styles that they have selected. (I) <p><u>Genres</u> Absurd drama Agitprop</p>

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		<p>Black comedy Bunraku Burlesque Cantonese/Yueju/Peking Opera</p> <p>Comedy Commedia dell'arte Comedy of Manners Documentary theatre Epic theatre Existentialist drama</p> <p>Expressionist theatre Farce Feminist theatre Immersive and/or site specific theatre In Yer Face Theatre Kabuki Kathakali Kohn dance drama Kitchen sink drama Kyogen farce Melodrama</p> <p>Memory play Mime Morality play Musical theatre Mystery play</p> <p>Noh theatre Pantomime Political theatre Physical theatre Puppet Theatre Protest Theatre Rakugo</p> <p>Revenge plays</p>

Syllabus ref. and Key Concepts (KC)	Learning objectives	Suggested teaching activities
		<p>Shadow Puppet theatre</p> <p>Story-telling Theatre Theatre of the Oppressed Theatre of Cruelty Theatre of the Macabre Tragedy Tragi-comedy Verbatim Theatre Well-made play Whodunnit?</p> <p><u>Styles</u> Ensemble theatre Expressionism Grotesque Theatre of cruelty Hyper-realism Naturalism Physical Post-modernist theatre Promenade theatre Realism Surrealism</p> <p>Learners who select the option of ‘a theatre genre’ must confine themselves to a single theatre genre but it would be prudent to frame any research essay title to include consideration of at least two performance texts or productions performed in that genre.</p> <p>For example:</p> <p><i>‘Theatre of Cruelty is no longer a viable theatre form since audiences are no longer shockable.’</i> Discuss the validity of this statement in relation to two productions that you have researched and/or seen in performance.</p> <p><i>‘The language of Story-telling theatre is truly international because its methods are mainly visual.’</i> Discuss this idea in relation to story-telling conventions as used in at least two productions from different countries or cultures.</p> <p><i>‘The problem with Verbatim theatre is that very few verbatim pieces are relevant after a year or so.’</i></p>

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		<p>Discuss this viewpoint with close reference to the focus, structure and techniques of two productions of verbatim theatre that you have researched and/or seen in performance.</p> <p>The work of a theatre practitioner (as applied across several pieces) The syllabus states that the research essay ‘may build on and extend work done for Component 2 and/or Component 3, or may stand alone’ so it is possible for learners to develop further their knowledge and understanding of the style or tradition (genre) or practitioner that they have already explored, or are still exploring, in their devising work for Component 3. Remember that they are not permitted to choose any of the texts prescribed for Component 1 as the focus of their research essay.</p> <p>As with the other options, you may like to offer your learners some general guidance about the nature of the work of a number of practitioners with diverse approaches to theatre-making. Do bear in mind, however, the need for learners’ research essay to be the product of independent study and do not be tempted into formally teaching your group, in depth, about any single practitioner’s methodology.</p> <p>The range of possible theatre practitioners to choose from is absolutely huge and the suggestions below represent a fraction of them. Do impress upon learners the significance of the availability of research material associated with the dramatic context, practice, methodology and influence of their selected practitioner before they commit themselves to the topic and focus of their research essay.</p> <p>In addition to the practitioners who are prescribed for Component 3, below is a short list of more practitioners that learners may choose to consider; (please note that no practitioners are <u>prescribed</u> for Component 4 and therefore the practitioners listed below are simply suggestions for learners to explore prior to making their final selection. The brief description of the field of drama associated with each practitioner is, of necessity, fairly reductive and is not intended to define their contribution to national or international theatre.</p> <p>Theatre practitioners that may be of interest to your learners:</p> <ul style="list-style-type: none"> • Mike Alfreds (actor-centred) • Eugenio Barba (Theatre of Anthropology) • Alecky Blythe (Verbatim theatre maker) • Augusto Boal (Theatre of the oppressed) • Peter Brook (innovative and multi styled theatre) • Michael Checkov (actor-centred work) • Jacques Copeau (actor-training and ensemble work) • Gordon Craig (early 20th century designer/director) • Etienne Decroux (corporeal mime) • DV8 (physical theatre) • Dario Fo & Franca Rame (Italian, political/comic theatre) • Forkbeard Fantasy (fantasy style devisers)

Syllabus ref. and Key Concepts (KC)	Learning objectives	Suggested teaching activities
		<ul style="list-style-type: none"> • Gecko (stylised/physical theatre) • Graeae Theatre Company (performers with disabilities) • Jerzy Grotowski (Poor theatre) • Handspring Puppet Company (South African puppet company) • Tadeusz Kantor (European avant-garde) • Ralph Koltai (international theatre designer) • Jacques Lecoq (mime based theatre) • Robert Lepage (Canadian director and international influencer of avant-garde theatre) • Joan Littlewood (British socialist ensemble theatre) • David Mamet Contemporary American Director • John McGrath (socio-political theatre) • Ariane Mnouchkine (French director and theatrical innovator founder of company Le Théâtre du Soleil) • Vsevolod Meyerhold (Constructivism) • Punchdrunk (Immersive theatre) • Shared Experience (modern Expressionism) • Efua Sutherland of the Ghana Drama Studio (cultural activism) • Tadashi Suzuki (Japanese theatre director – actor training) • Hijikata Tatsumi and Ohno Kazuo (Japanese Butoh) <p>Learners who choose to explore the work of a practitioner for their research essay may choose to focus on the practitioner’s methodology, or explore key productions with which they have been or are associated with. Alternatively, they might consider the ways in which the practitioner has influenced modern theatre or, in some cases, transformed it and in other cases extended the notion of what theatre is and can be.</p> <p>Some possible essay titles include, for example:</p> <p><i>An exploration of Artaud’s belief in the ‘concrete language of the stage’, as he envisaged it, and as it has been demonstrated in two contemporary theatre productions.</i></p> <p><i>Discuss the centrality of silence in the work of Robert Wilson, with close reference to two or more of his iconic productions.</i></p> <p><i>Most contemporary theatre practitioners agree that the function of theatre goes beyond its capacity to ‘merely reflect life’. Explore ways in which <u>your selected practitioner</u> has been guided by this principle and how it has been expressed in theatre that you have experienced.</i></p> <p><i>Discuss <u>your selected practitioner’s</u> contribution to post-colonial theatre and explore the message and the methodology employed in two contrasting productions.</i></p>

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		<p><i>Explain and explore the central ideas of <u>your selected practitioner</u> and evaluate their relevance to contemporary theatre through a detailed examination of one or more live productions that you have experienced.</i></p> <p><i>Discuss the far-reaching influence of Brecht's epic theatre style and evaluate its success in affecting the audience in two contrasting productions that you have experienced.</i></p> <p>Activity Individual learners create, and present a PowerPoint /slide presentation on their chosen texts, genre, style or practitioner, covering the essential facts and details that will inform their research essay. Give objective feedback on the depth/range/accuracy of the information gathered/assimilated, as demonstrated in the presentation. (F)</p> <p>Resources Routledge 'Performance Practitioner Series' (www.routledge.com/performance/series/RPP) includes books dedicated to the following individual practitioners:</p> <p><i>Eugenio Barba</i> by Jane Turner <i>Augusto Boal</i> by Frances Babbage <i>Bertolt Brecht</i> by Meg Mumford <i>Michael Checkov</i> by Franc Chamberlain <i>Jacques Copeau</i> by Mark Evans <i>Etienne Decroux</i> by Thomas Leabhart <i>Jerzy Grotowski</i> by James Slowiak, Jairo Cuesta <i>Tadeusz Kantor</i> by Noel Witts <i>Jacques Lecoq</i> by Simon Murray <i>Robert Lepage</i> by Aleksandar Saša Dundjerović <i>Joan Littlewood</i> by Nadine Holdsworth <i>Vsevolod Meyerhold</i> by Jonathan Pitches <i>Ariane Mnouchkine</i> by Judith Miller <i>Konstantin Stanislavsky</i> by Bella Merlin <i>Hijikata Tatsumi and Ohno Kazuo</i> by Sondra Fraleigh, Tamah Nakamura <i>Robert Wilson</i> by Maria Shevtsova</p> <p>Other books on dramatic theory and practice <i>Reading Contemporary Performance -Theatricality Across Genres</i> edited by Gabrielle Cody, Meiling Cheng (Routledge 2016) <i>World Theories of Theatre</i> by Glenn Odom (Routledge 2017) <i>Routledge Handbook of Asian Theatre</i>, edited by Siyuan Liu (Routledge 2016) <i>World Theatre: The Basics</i> by E.J. Westlake (Routledge 2017)</p>

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		<p><i>An Outline History of the Japanese Drama</i> by Frank Alanson Lombard (Routledge Revivals 2016)</p> <p><i>World Encyclopaedia of Contemporary Theatre Volume 1: Europe</i> edited by Peter Nagy, Philippe Rouyer</p> <p><i>World Encyclopaedia of Contemporary Theatre Volume 2: The Americas</i> edited by Arthur Holmberg, Carlos Solorzano (Routledge 1999)</p> <p><i>World Encyclopaedia of Contemporary Theatre Volume 3: Africa</i>, edited by Ousmane Diakhate, Hansel Ndumbe E yoh, Don Rubin</p> <p><i>World Encyclopaedia of Contemporary Theatre Volume 4: The Arab World</i> by Don Rubin (Series Editor)</p> <p>Edited by Ghassan Maleh, Farouk Ohan, Samir Sarhan, Ahmed Zaki</p> <p><i>The Moon Rises from the Ganges - My Journey through Asian Acting Techniques</i> by Eugenio Barba (Routledge 2015)</p> <p><i>Indian Folk Theatres</i> by Julia Hollander (Routledge 2013)</p> <p><i>Changing Stages: A View of British Theatre in the 20th Century</i> by Richard Eyre & Nicholas Wright (Bloomsbury 2001)</p> <p><i>Post-modern practitioners</i></p> <p><i>The Twenty-First Century Performance Reader</i> by Teresa Brayshaw, Anna Fenemore (Routledge 2020)</p> <p>[include links to online resources related to the activity]</p> <p>A useful 'taster' site for learners, which introduces a range of practitioners and interesting texts to explore for the research essay is: www.bl.uk/20th-century-literature/themes/theatre-practitioners-and-genres</p>
Specimen papers		
Specimen papers and mark schemes are available to download at www.cambridgeinternational.org/support (F)		

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