

2.2 Component 2

Performing from a Text

Non-exam assessment: externally assessed by a visiting examiner

20% of qualification

60 marks

Learners are required to participate in a performance from a text. Learners will gain a deeper understanding of how to interpret a text for performance and realise artistic intentions.

Group arrangements

Learners may choose to be assessed on **either** acting **or** design. Learners are assessed on the final performance or design only. Learners choosing design must work with a group of actors. It is not necessary for all acting groups to work with designers. Learners choosing design must pick **one** option from the list below:

- lighting design
- sound design
- set design (including props)
- costume design (including hair and make-up).

Learners work in groups of between **two** and **four** actors. Each performance may have up to **two** designers, each offering a **different** design skill. Designers must contribute fully to the creation of the piece of theatre. Centres must give careful consideration to the size of groups and the choice of text, ensuring that all learners, including designers, are able to fully demonstrate their skill. Centres should also ensure that the group sizes and choice of texts allow learners to adopt safe working practices.

Selecting a text for performance

Learners are required to study **two** 10 minute extracts, within the context of the whole text, from **one** performance text of their own choice. The extracts studied must be key extracts from the text selected for study: they must each represent a scene or moment that is significant to the text as a whole. Texts must be studied to gain a practical understanding of drama. A list of suitable texts is provided in Appendix B. However, learners may choose a different text. The text must be one which has been professionally commissioned **and/or** professionally produced and must contrast with the text chosen for Component 3 to enable learners to gain a broad and varied experience of drama at GCSE. The criteria for selecting appropriately contrasting texts for Component 2 and Component 3 are listed below.

- The texts must be written by different playwrights.
- The texts must be from culturally different time periods (as indicated in the table on page 12).
- The texts must contrast in theme (as indicated in the table on page 12).

Please see the table below for playwrights, cultural time periods and themes which must be avoided when selecting texts for Component 2.

Component 3 text	Selection of Component 2 text <i>Playwright, time period and theme which must be avoided</i>
<i>The Tempest (1611)</i>	Playwright: Shakespeare Time period: 1590 - 1625 Theme: Loss, autocratic power and reconciliation
<i>The Caucasian Chalk Circle (1944)</i>	Playwright: Brecht Time period: 1930 - 1955 Theme: Political oppression and resistance
<i>Hard to Swallow (1989)</i>	Playwright: Mark Wheeler Time period: 1980 - 2000 Theme: Anorexia and social pressures on teenagers
<i>War Horse (2007)</i>	Playwright: Nick Stafford Time period: 2000 - 2020 Theme: Courage in the face of the atrocities of war
<i>DNA (2007)</i>	Playwright: Dennis Kelly Time period: 2000 - 2020 Theme: Teenage gangs and the social pressures underlying them

It is not necessary for all learners in the teaching group to study extracts from the same performance text. Centres should encourage learners to choose texts which suit their interests and abilities, whilst ensuring a broad and balanced experience of drama. Centres should equally consider the combinations of learners within each teaching group when selecting appropriate texts. As with the texts listed in Appendix B, texts must be chosen to allow performers to demonstrate a consistency and/or development of character, and design candidates to employ a range of techniques to create an appropriate mood and atmosphere across the two extracts.

Centres should note that where the criteria for selecting appropriately contrasting texts are not adhered to, a penalty will be applied (see section 3.2).

This component consists of preparing for performance and realising.

1. Preparing for performance

Learners create a performance or design using sections of text from **both** of the 10 minute extracts. Learners must demonstrate an understanding of the playwright's intentions when interpreting the text for performance. Learners must consider the following when preparing their performance or design.

- The performance need not use the full 20 minutes studied (see 'Realising' below for performance times) but must demonstrate understanding of both extracts.

- The performance must contain an appropriate amount of text from **each** 10 minute extract to make a coherent interpretation in performance. This may be split equally between the two extracts or in any other way appropriate to the text and the performance. For example, in a 12 minute performance it might be desirable to have one 8 minute section followed by 4 minutes from later in the text to bring it to a conclusion. Or conversely, it might be preferable to have a 3 minute introductory section followed by 9 minutes from later in the text.
- The text may be edited to create one coherent interpretation, but must not contain any additional dialogue or characters. The group may have additional non-assessed supporting actors with small roles where necessary.
- The performance may contain monologues but cannot consist solely of monologues. For example, the piece could contain a duologue taken from one 10 minute extract plus two monologues from two different 10 minute extracts from the same text. Or, in a group of four, learners may select one extract for four actors and two separate extracts for two groups of two actors.
- Where an acting group is using more than two 10 minute extracts, as exemplified above, learners opting for design must create a design for the whole piece.
- Designs should complement the text and also show consistency and/or progression in the content. For example, a full costume change might not be necessary, but the addition of an item to show a change in circumstance/time might well be appropriate; a lighting designer might change the colour to reflect a different time of day; a sound designer might modify the settings to reflect a change of mood and a set designer might alter small details to indicate the passing of time.
- The performance or design must show consistency and/or development of character/theme, as appropriate to the role, between the two extracts.
- It is not advisable to play a character of a different gender in a **naturalistic style**, e.g. for a boy to play the part of a mother, as this may disadvantage the learner in the application of physical and vocal skills. However, it is permitted to change the gender of a character, where this doesn't change the meaning of the text. Multi-roling, where this is a feature of the style of the piece, may also be used.
- Teachers may provide guidance to candidates in relation to their performance or design. Section 3.2 of this specification outlines the guidance permitted.

2. Realising

The piece must be performed live for a visiting examiner on a date agreed with the centre between January and May. The length of the piece will depend on the number of actors in the group and should be as follows:

Group of two actors:	5-10 minutes
Group of three actors:	7-12 minutes
Group of four actors:	9-14 minutes.

Each actor must interact with other performers and/or the audience **for a minimum of five minutes**.

Designers must realise their design in performance. However, as it is the design itself which is assessed, the technical equipment may be operated by someone else.

The following is a list of **minimum requirements** for the realisation of each design skill.

Lighting design

- 4 different states using, for example, different:
 - colours
 - angles
 - strengths
 - specials.

Sound design

- 4 different cues using, for example:
 - recorded sound effects
 - effects used at source
 - atmospheric sound effects
 - specials.

Set design

- set created for performance of one group
- set dressed appropriately
- props for the performance of chosen group

Costume design (including hair and make-up)

- 1 full costume, hair and make-up for 1 character.

Assessment

This component assesses the final realisation only (AO2, 60 marks). In this component learners must demonstrate the ability to:

- apply performing or design skills to realise artistic intentions in live performance
- interpret their chosen text
- contribute as an individual to the live performance.

Evidence

1. Each learner must submit to the examiner a brief account of approximately 150 words (i.e. approximately **half** a side of A4) outlining their artistic intentions for the piece. This should include:
 - for performance candidates, a brief account of how they aim to interpret their chosen character
 - for design candidates, a brief account of how they aim to interpret the chosen scene(s) through design
 - for all candidates, a brief indication of how the 20 minutes of text studied for the component was edited to create the final performance.

This outline of artistic intentions is **not** assessed but is necessary to assist the examiner in assessing the realisation of artistic intentions.

A form for this purpose, *Component 2: Artistic Intentions*, will be made available on WJEC's website.

2. The centre must record all the live performances given in front of the visiting examiner from the audience perspective.² The recording must be submitted to WJEC within two weeks of the assessment.

Additional information about arrangements for non-exam assessment can be found in section 3.2. The assessment grids for Component 2 and a list of suitable texts for study can be found in Appendix B.

² One recording of each group piece is required. It is not necessary to provide a recording for each individual learner. You may upload learners' work via the WJEC e-portfolio system or submit work on a DVD or memory stick if preferred.