Dear all,

Thank you for choosing to study A Level Drama. You already know that Drama is an exciting subject that helps you unfold your imagination, inner feelings and thoughts.

Moving on to A Level Drama will make you realise how exciting it is to get to know the world of Theatre and Drama in depth and seeing things and circumstances from a different point of view and perspective.

In order to give you an insight of what we are going to study, I have decided to give you a project which is based on the art of Devising. Most of you are familiar with this process as we have done it for our GCSEs. The idea is that you create an individual piece of Drama based on a given stimulus.

This time it will be a little more different as you have to include in your work a Theatre Practitioner who inspires you.

In this document you will find all the information you need regarding A Level Drama, Component 2- Creating Original Drama as well as the stimuli that you need.

I am going to give you 2 stimuli and you need to choose one in order to create a Working Notebook and a Devised Performance.

This time you will work on your own and not in a group (this is slightly different from the actual process as you are working from home and you won’t have the chance to work in a group). You are expected to create a monologue or a soliloquy based on your chosen stimulus and record the whole process. The final performance should be at least 4 minutes long.

If you need any help or advice regarding the process, email me, please.

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Kind regards,

Ms Akrivopoulou

Component 2: Creating original drama

General Information

This is a practical component in which you are assessed on your ability to create and develop ideas to communicate meaning as part of the theatre making process making connections between dramatic theory and practice (AO1) and apply theatrical skills to realise artistic intentions in live performance (AO2).

**Component 2 constitutes 30% of the A-level.**

It is marked by teachers and moderated by AQA.

For this component, you must complete **two** assessment tasks:

* produce an individual Working Notebook documenting the devising process (written)
* create a final devised performance (practical)

**The Working notebook is marked out of 40.**

**Your contribution to the final devised performance is marked out of 20.**

**The devised piece must be informed by the work and methodologies of a theatre practitioner** (e.g. Brecht, Stanislavski, Kafka etc.).

**It is important that the content of the devised work is entirely in line with the dramatic intentions of the chosen practitioner(s) whose methodology has been adopted.**

For this project, your chosen specialism will be “performer” and you are asked to create a monologue or a soliloquy based on the two given stimuli. This should last at least 4 minutes.

**Please note that this is a project in order to prepare you for the Devising Process of A Level Drama and that the real process changes slightly when you are studying the subject.**

The Working notebook

You are required to complete a Working notebook documenting and exploring the creation, development and refinement of your ideas during the devising process.

You should illustrate the ways in which you have made connections between theory and practice throughout including:

* research you have undertaken and how this has informed your decision making
* ways in which you have applied the work and methodologies of your selected practitioner
* relevant experiences of live theatre production and how these have influenced you in the shaping and development of your piece.

**The Working notebook is divided into two sections, each marked out of 20 marks:**

* **Section 1:** Rationale and research
* **Section 2:** Development and refinement.

Section 1: Rationale and research

In this section you should define your inspiration for the devised piece and document your influences.

You should outline your personal dramatic aims and objectives. You must include:

* the rationale for your starting point
* an explanation of your dramatic influences, including the influences you have drawn from your research, your chosen practitioner and live theatre productions you have experienced
* an explanation of the stylistic and contextual factors you have taken into account
* an explanation of your individual dramatic aims and intentions, identifying the connections you have made between theory and practice
* an explanation of the dramatic aims and intentions of the piece, identifying the connections you have made between theory and practice

Section 2: Development and refinement

In this section you should explain how you developed and refined your work during the devising process, reflecting on your decision making along the way.

You should demonstrate how theory has informed your practical work.

You should contrast the outcome of the final piece with your original aims and intentions, identifying how and why these changed during the devising process.

You must include:

* an explanation of the approach you have taken in devising the piece
* an explanation of your collaborative and independent decision making in relation to your evolving ideas, detailing how these ideas were experimented with, developed and refined during the devising process. You should identify how these ideas connect theory and practice.
* an explanation of the decisions you have made in relation to the application of your theatrical skills, detailing how these skills were developed and refined in the context of devising
* an explanation of your final ideas for the devised performance, identifying how these ideas connect theory and practice
* a comparison of the outcome of the final devised performance with the initial aims and intentions for the piece, identifying key areas of change and how the devising process has shaped these changes.

**Each section should be between 800 to 1200 words and your Working Notebook must not exceed in total 3000 words.**

A Level

**Drama**

**Component 2 – Creating Original Drama**

|  |  |
| --- | --- |
| **Contents:** |  |
| Acting Terms |  |
| Stimulus 1-Newspaper Article |  |
| Stimulus 2-Fast Car-Song |  |

# **Acting terms**

## Key acting terms for A Level Drama (component 2)

### **Voice**

|  |  |
| --- | --- |
| * Pace (tempo/rhythm/speed) * Pitch (high/low) * Pause * Tone (emotion) * Emphasis * Volume * Articulation * Intonation | * Accent (regional/national) * Inflection * Expression * Diction * Projection * Choral speaking * Verse speaking |

**Physicality**

|  |  |
| --- | --- |
| * Posture * Gesture * Movement * Facial expression * Eye contact * Positioning and   spatial relationships | * Gait * Poise * Balance * Pace/rhythm/timing * Dance/physical theatre/lifts * Mime * Ensemble/choral movement |

**Use of space**

|  |  |
| --- | --- |
| * Proxemics * Levels * Spatial relationships | * Space and staging * Positioning * Patterns of movement |

**Other elements**

* Listening and responding
* Character motivation and objectives
* Character relationships and interaction
* Tension, climax, subtext
* Audience/performer relationship
* Physical appearance
* Use of props, costume, set
* Interaction with technical elements

**Stimulus 1:**

**Newspaper article**

Aunt and 3 nieces fasted to death

**Wed 17 Jan 2001**

Four women found in a house near Dublin last summer starved themselves to death, an inquest was told yesterday.

Frances Mulrooney, 83, and her three nieces, Josephine, 46, and twins Catherine and Ruth, 51, were discovered by their landlord on makeshift beds in downstairs rooms of their home at Leixlip, Co Kildare, in July.

At first it was believed they may have been asphyxiated, but the inquest was told by a gas company expert that tests carried out in the house showed that the central heating system was working normally.

Police said that while the heating was turned up and some doors and the chimney had been blocked, the ventilation system was clear.

Until their bodies were found, none of the women had been seen in public for four months. The inquest heard of notes written by Ruth Mulrooney.

In one, written to Josephine, Ruth said that they had not eaten for 36 days and appealed for "some medical intervention".

The note said that none of them could have thought "our deaths would be so slow and while the idea of ascending into heaven together is a good one, we did not envisage this".

It added: "We must do something to get ourselves out of this slow, painful hell. There is no happiness or justice in earth; everything is transient."

The notes were not dated. But Ruth Mulrooney also wrote to two friends in letters dated June 12 - which were discovered with a written request that they should be sent on - saying that the correspondence would be her last, and asking the friends "not to grieve for me".

She wrote of "going into a spiritual world" and said she would look down upon her friends.

Only sections of the letters were read to the court on the instructions of the coroner, Dr Denis Cusack.

Deputy state pathologist, Dr Marie Cassidy, said post-mortem examinations had shown that three of the women had died from starvation, but that Frances Mulrooney may have died from pneumonia brought on by food deprivation.

She said their fasting was "probably deliberate", and they may have been dead for several weeks before their bodies were found.

The inquest was told that Mrs Mulrooney and her nieces moved to Leixlip after being evicted from their previous home in Dublin.

Initially, part of their monthly rent was paid by the Eastern Health Board in Ireland, but that arrangement was ended last March.

The landlord, Trevor Burns, was delivering a note telling the women to vacate the premises when he found the bodies.

The inquest jury returned a verdict of suicide in the case of each woman.

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**Stimulus 2:**

Fast Car (Lyrics)

[Tracy Chapman](https://www.google.com/search?rlz=1C1GGRV_enGB833GB833&q=Tracy+Chapman&stick=H4sIAAAAAAAAAONgVuLUz9U3MDQrNshdxMobUpSYXKngnJFYkJuYBwCfaO3qHQAAAA&sa=X&ved=2ahUKEwjE3da6qcDoAhVHecAKHQZoDwoQMTAAegQICxAF)

You got a fast car  
I want a ticket to anywhere  
Maybe we make a deal  
Maybe together we can get somewhere  
Anyplace is better  
Starting from zero got nothing to lose  
Maybe we'll make something  
Me, myself I got nothing to prove

You got a fast car  
I got a plan to get us out of here  
I been working at the convenience store  
Managed to save just a little bit of money  
Won't have to drive too far  
Just 'cross the border and into the city  
You and I can both get jobs  
And finally see what it means to be living

You see my old man's got a problem  
He live with the bottle that's the way it is  
He says his body's too old for working  
His body's too young to look like his  
My mama went off and left him  
She wanted more from life than he could give  
I said somebody's got to take care of him  
So I quit school and that's what I did

You got a fast car  
Is it fast enough so we can fly away  
We gotta make a decision  
Leave tonight or live and die this way

So remember we were driving, driving in your car  
Speed so fast I felt like I was drunk  
City lights lay out before us  
And your arm felt nice wrapped 'round my shoulder  
I had a feeling that I belonged  
I had a feeling I could be someone, be someone, be someone

You got a fast car  
We go cruising to entertain ourselves  
You still ain't got a job  
I work in a market as a checkout girl  
I know things will get better  
You'll find work and I'll get promoted  
We'll move out of the shelter  
Buy a bigger house and live in the suburbs

I remember we were driving, driving in your car  
Speed so fast I felt like I was drunk  
City lights lay out before us  
And your arm felt nice wrapped 'round my shoulder  
I had a feeling that I belonged  
I had a feeling I could be someone, be someone, be someone

You got a fast car  
I got a job that pays all our bills  
You stay out drinking late at the bar  
See more of your friends than you do of your kids  
I'd always hoped for better  
Thought maybe together you and me would find it  
I got no plans I ain't going nowhere  
So take your fast car and keep on driving

I remember we were driving, driving in your car  
Speed so fast I felt like I was drunk  
City lights lay out before us  
And your arm felt nice wrapped 'round my shoulder  
I had a feeling that I belonged  
I had a feeling I could be someone, be someone, be someone

You got a fast car  
But is it fast enough so you can fly away  
You gotta make a decision  
Leave tonight or live and die this way

<https://www.youtube.com/watch?v=AIOAlaACuv4>

**Step 1:**

**Fast car**

Devising from a song – *Fast car* (Tracy Chapman)

1. Read through the lyrics of the song. (note, for ease: give the lead girl the name ‘Tracy’ and the boyfriend ‘Chapman’)
2. Note taking individually:
   1. the story in a sentence
   2. their emotional response
   3. comparison with other narratives.
3. Five key images telling the story

Line or phrase from song as caption for each image.

1. Discuss and make notes on who the characters are. Consider:
   1. those referred to in song
   2. those affected by events
   3. onlookers and observers.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Tracy | Chapman | Tracy’s mum | Tracy’s dad | Chapman’s parents |
| Tracy’s teacher | Other  checkout girls | Manager | Police officer who  pulled them over for speeding | Bus driver |
| Head teacher | Estate agent | Siblings | Tracy’s Dad’s Bar  tended | Chapman’s friends at  the bar |
| Chapman’s friends at school | Police responding to missing  person call | Person running the shelter | Other people at shelter | Tracy’s best friend |

1. Pick a character and write an introduction for that character.
   1. Introduce yourself and hot seat.
   2. Write done what you’ve learnt about the character.
   3. Write a soliloquy as the character (not necessarily relating to Tracy)
   4. Create a short scene leading up to the monologue.
   5. Perform for assessment; record feedback.
2. Research topics and themes – research the life and work of the artist, Tracy Chapman. Research and find answers to these questions: Why do people run away? What support is there? Create a short scene exploring alternative ways Tracy could have dealt with this.

7. Pick a key image or scene from the narrative:

* 1. create a short scene of this moment
  2. create a scene that contrasts it
  3. find a way to move from one scene to the other and back.
  4. Define your individual aims and intentions

Please email me your written work (Working Notebook) and do not hesitate to contact me if you have any queries.

Good luck!!!

Ms Akrivopoulou