

## Overview

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Pearson Edexcel GCSE Drama

### AO3 Component 3: Theatre Makers in Practice

Written examination: 1 hour 30 minutes

40% of the qualification – 60 marks

#### Content overview

##### Section A - 'Bringing texts to Life'

- Practical exploration and study of **one complete performance text**.
- Choice of **eight performance texts**.

##### Section B - 'Live Theatre Evaluation'

- Live theatre evaluation – free choice of production.

Your selected set text - Tanika Gupta's *A Doll's House* (List B)

#### Assessment overview of Section A: Bringing Texts to Life (45 marks)

This section consists of one question broken into six parts (short and extended responses) based on an **unseen extract** from Gupta's *A Doll's House*.

Performance texts are not allowed in the examination as the extracts will be provided.

Developing content for teaching Gupta's *A Doll's House*

**Pearson:** *Component 3 'focuses on the work of theatre makers and the theatrical choices that are made by crucial members of the creative and production team in order to communicate ideas to an audience. As theatre makers, students will be develop their knowledge and understanding of the ways in which drama can create meaning for an audience through performance.*

*Students will explore practically how a complete performance text might be interpreted and realised from 'page to stage'. This exploration will give students an insight into how texts may be brought to life for an audience and the creative roles within this process'.*

#### Aims of Objectives of GCSE qualification developed in AO3:

- explore performance texts, understanding their social, cultural and historical context including the theatrical conventions of the period in which they were created
- develop as creative, effective, independent and reflective students able to make informed choices in process and performance
- develop an awareness and understanding of the roles and processes undertaken in contemporary professional theatre practice

#### Core skills of GCSE qualification developed in AO3:

- the ability to recognise and understand the roles and responsibilities of performer, designer and director
- the study and exploration of texts and extracts must include the relevant social, historical and cultural contexts
- the ability to understand how performance texts can be interpreted and performed.

## The study of one performance text

Students must study a **complete performance text** and then will respond to an **unseen extract** from their chosen performance text in the examination. The unseen extract will be from a scene or moment that is significant to the text as whole. Extracts will be between 80–100 lines long (this includes spoken dialogue and stage directions). Please note performance texts are not permitted in the examination.

Students must practically consider the ways and develop ideas in which performers, directors and designers create impact and meaning through the elements of performance, including:

- acting style and purpose, including vocal and physical skills
- set and props, including stage furniture and personal props
- lighting and sound, including colour and music
- costume, makeup and masks as appropriate
- use of stage space and spatial relationships, including levels and entrance points
- intended impact and meaning for the audience.

Students must contribute to exploration of the performance text, so that they are able to offer possible interpretations from the perspective of performer, director or designer. Students should consider the potential for staging the text. They must explore and develop an understanding of how performers, directors and designers influence performance style, design elements and staging, to communicate meaning to an audience.

Practical work should involve gaining knowledge and understanding to explore:

- the playwright's use of meaning, genre, structure, character, form, style, language and stage directions for communication between performer and audience
- vocal and physical interpretation of character
- design elements, including staging and visual communication, costume, lighting, set and sound
- sketches and drawings to represent stage space
- performance style and theatrical devices.

## Knowledge and understanding

Students are required to:

- understand the practices used in twenty-first century theatre-making
- understand production elements and theatrical conventions
- understand the role of theatre makers in contemporary practice including performers, directors and designers
- understand how the meaning of a text might be interpreted and communicated to an audience
- understand social, historical and/or cultural contexts including the theatre conventions of the period which the text was created and performed
- use appropriate vocabulary and subject-specific terminology.

## Skills

Students must develop the ability to:

- analyse and evaluate the work of theatre-makers
- recognise specific challenges for performers, directors and designers based on their own experiences in exploring the chosen text
- analyse and evaluate the ways in which different performance and production elements are brought together to create theatre
- use subject-specific terminology in discussing their work as theatre makers.

Students must also be aware of, and be able to use appropriate subject-specific terminology.



Component 3: 'Theatre Makers in Practice' (Section A: 'Bringing Texts to Life')

Use this guide to structure your scheme of work to meet the exam criteria. Watch the four films with your class to gain insight from the creative team, then complete your own practical exploration with your students based on the suggested Acts/Scenes below. You could also use this document to generate your own sample questions.

A03 Assessment objectives	Act(s): Scenes(s)	Examples	Themes
<b>'Students must practically consider the ways and develop ideas in which performers, directors and designers create <u>impact and meaning</u> through the elements of performance including...</b>			
<i>Acting style and purpose, including <u>vocal</u> and <u>physical skills</u>.</i>	1:1/1:6/2:3/3:2/3:3	1. Niru's transformation over time	1. Symbol of India's growing independence
	1:1/2:4/3:2/3:3	2. Tom's gradual loss of power (shifting gender politics)	2. Patriarchy/colonialism + shifting political landscape
	1:2/1:4/1:5	3. Niru & Mrs Lahiri: difference in social status & opportunity	3. India's social structures (class/caste/culture)
	1:1/1:5/2:2/3:2	4. Interactions between British characters (Tom/Dr Rank) & Indian characters (Das, Uma & Mrs Lahiri)	4. Imposed social structures of British Raj
	2:4	5. Niru's frenzied rehearsal for her Kathak dance	5. Expressionism vs Naturalism (a modern adaptation)
<i>Use of stage space and spatial relationships, including levels and entrance points</i>	1:1/1:6/2:2/2:4/3:2	1. Niru: use of space/movement reflects psychological state	1. Expressionism vs Naturalism (a modern adaptation)
	1:1/2:1/2:2/2:4/3:2	2. Tom & Niru: shifting power balance through physicality/touch/entrance/exits	2. Patriarchy/colonialism + symbolism of Niru's entrapment

	1:4/3:1  1:6/2:3  1:5/2:3	3. Das & Mrs Lahiri: shifting spatial relationships and intimacy  4. Das & Niru: tension and power through movement/space (cultural/class battle)  5. Dr Rank & Niru: spatial intimacy and touch (jelebis/Kathak 'ghunghru' bells)	3. Indian socio-cultural contexts (caste/culture)  4. British Raj socio-cultural political contexts (class/caste/culture)  5. Socio-cultural political contexts (class/caste/culture)
<u>Set and props, including stage furniture and personal props</u>	All apply  1:2 /1:5/2:3  3:3  2:3/3:3	1. Non-Naturalistic pared back modern set (terrariums + Victorian prisons)  2. The presence of the exterior world (set, sound, music, lighting)  3. Symbolism of large door & Niru's exit (transgression/freedom)  4. Symbolism of small banana tree (Niru's growth/development)	1. Expressionism vs Naturalism (a modern adaptation) + visual symbolism of British Raj  2. Niru's entrapment symbol of India's colonial rule  3. Niru exit symbolic of India's independence  4. India's growing independence/shifting political landscape
<u>Lighting and sound, including colour and music</u>	1:6/2:3/3:2       2:4/3:2/3:3	<u>Lighting</u> 1. Effect: flying lights/colour change (the passing of time) tension/mood/transitions  2. Effect: leaf gobo (intensify presence of tree) external world  3. Effect: directional light/candels (Niru's Kathak dance/Niru's exit) symbolism highlighted	<u>Lighting</u> 1. Naturalism to emphasise plot points/drama  2. Expressionism vs Naturalism (a modern adaptation)  3. Niru exit symbolic of India's independence (Expressionism)

	<p>1:6/2:3/2:4/3:1/ 3:2</p> <p>1:2/2:3/3:2</p> <p>2:4</p> <p>1:5/2:4/3:1</p> <p>1:6/2:3/3:3</p> <p>2:3/2:4/3:2/3:3</p>	<p><u>Sound</u></p> <ol style="list-style-type: none"> <li>1. Atmospheres (epic/mythical) resonate beyond Victorian period</li> <li>2. Soundscapes (field recordings of Calcutta) external world</li> </ol> <p><u>Music</u></p> <ol style="list-style-type: none"> <li>1. Musician/composer performs live (on/off stage)</li> <li>2. Bengali influences (folk melodies/scales/instrumentation)</li> <li>3. Musical themes: Niru psychological state (expressive clarinet)</li> <li>4. Indian Raags (shift between major/minor keys)</li> </ol>	<p><u>Sound</u></p> <ol style="list-style-type: none"> <li>1. Expressionism vs Naturalism (a modern adaptation)</li> <li>2. Niru's entrapment symbol of India's colonial rule</li> </ol> <p><u>Music</u></p> <ol style="list-style-type: none"> <li>1. Expressionism vs Naturalism (a modern adaptation)</li> <li>2. Mingling cultures of British Raj (Harmonium)</li> <li>3. Expressionism vs Naturalism (a modern adaptation)</li> <li>4. Highlights key plot-points</li> </ol>
<p><i>Costume, makeup and masks as appropriate</i></p>	<p>All apply</p>	<ol style="list-style-type: none"> <li>1. Historically and culturally accurate clothing/costume design (style/dressing/colour/texture): <ul style="list-style-type: none"> <li>o <u>Niru</u> (<i>housewife of Raj</i>) sarai, jama + shaya / refined period colours / expensive dye of blue chaddar / Kathak costume heavily embroidered rich colours + gold jewellery / white detailed blouse underneath sari</li> <li>o <u>Tom</u> (<i>middle income administrator</i>) Formal Victorian English / heavy dark fabrics / off-white shirt/ no heavy beard / longer hair</li> <li>o <u>Dr Rank</u> (<i>educated 'liberal' doctor</i>) Less formal Victorian English / softer fabrics muted colours</li> </ul> </li> </ol>	<ol style="list-style-type: none"> <li>1. Social structures (class/caste/culture) + mingling cultures of British Raj <ul style="list-style-type: none"> <li>o Victorian influence on Indian fashion/dress</li> <li>o Reflects conservative politics/views</li> <li>o Reflects liberal politics/views</li> </ul> </li> </ol>

		<ul style="list-style-type: none"> <li>o <u>Uma</u> (<i>housekeeper/servant</i>) sari + jama / unrefined fabrics + dark practical colours</li> <li>o <u>Mrs Lahiri</u> (<i>widower from the country</i>) sari + jama / white cottons + head covering</li> <li>o <u>Das</u> (<i>clerk for British administration</i>) smart lightweight dhoti + punjabi</li> </ul>	<ul style="list-style-type: none"> <li>o Caste + Victorian influence on fashion/dress</li> <li>o Caste + traditional Hindu practices</li> <li>o Caste + social status within British Raj</li> </ul>
A03 Assessment objectives	Act(s): Scenes(s)	Examples	Themes
<b><i>'Students must explore and develop an understanding of how performers, directors and designers influence performance style, design elements and staging, to communicate meaning to an audience'</i></b>			
<i>How different performance and production elements are brought together to create theatre</i>	<i>See above list</i>	<p>1. O'Riordan's directorial vision for <i>A Dolls' House</i>:</p> <ul style="list-style-type: none"> <li>o <u>Naturalistic elements (period/plot driven)</u>: <ul style="list-style-type: none"> <li>- Acting style: spatial relationships, not breaking the fourth wall (power/status)</li> <li>- Costume: historically/culturally accurate clothing</li> <li>- Lighting effects: flying lights/colours (passing time)</li> <li>- Sound: field recordings (setting/location/period)</li> <li>- Music: Bengali melodies/instruments (location/period)</li> </ul> </li> <li>o <u>Expressionistic elements (symbolic)</u>: <ul style="list-style-type: none"> <li>- Acting style: movement/dance/use of space</li> <li>- Set design: modern terrariums/Victorian prisons/static set</li> <li>- Lighting effects: directional light/intensify external world</li> <li>- Music: expressive themes/raags/musician live onstage</li> </ul> </li> </ul>	<p>1. Patriarchy &amp; Colonialism <i>Feminist &amp; Post-colonial perspectives of...</i></p> <ul style="list-style-type: none"> <li>o Gender</li> <li>o Race</li> <li>o Class</li> <li>o Intersectionality of Gender/Race/Class</li> <li>o Power</li> <li>o Identity</li> <li>o Relationships</li> <li>o Politics</li> </ul> <p>2. The Passing of Time/The Outside World</p>

		<ol style="list-style-type: none"> <li>2. Arnold explains her collaboration with Treacy and how this developed the set design <ul style="list-style-type: none"> <li>o Open doorframes allow lights to shine through and create a sundial effect (passing of time/atmosphere/the outside world)</li> <li>o Rigging the lights upstage and flying them out slowly</li> </ul> </li> <li>3. Arnold discusses the collaborative process in deciding the positioning of the door <ul style="list-style-type: none"> <li>o Door is central, a metaphor for Tom (Gender/Power)</li> <li>o Door is unbreached until Niru leaves, contextual justification for this (Symbolic of India leaving Britain)</li> </ul> </li> <li>4. Arnold discusses the collaborative process in deciding the design of the letterbox <ul style="list-style-type: none"> <li>o Transparent panel and Lighting (expressionistic/Niru's psychological state)</li> <li>o Lockable (Tom's control, patriarchal and colonial control)</li> </ul> </li> </ol>	<ol style="list-style-type: none"> <li>3. Patriarchal and Colonial rule / Shifting political landscapes and the beginnings of Indian Nationalism</li> <li>4. Expressionism vs Naturalism/ Patriarchal and colonial control</li> </ol>
<p><i>How the playwright's use of meaning, genre, structure, character, form, style, language and stage directions to communicate meaning</i></p>		<ol style="list-style-type: none"> <li>1. Gupta's approach to adapting &amp; interpreting Ibsen's <i>A Doll's House</i>: <ul style="list-style-type: none"> <li>o Interrogation of how women are treated</li> <li>o British colonial history in India</li> <li>o Experiences of an upper-class Indian woman</li> <li>o The intersection of patriarchal and colonial power dynamics</li> <li>o Show the beginnings of a feeling of Indian Pride (Niru) in response to the British control (Tom)</li> </ul> </li> </ol>	<ol style="list-style-type: none"> <li>1. Patriarchy &amp; Colonialism <i>Feminist &amp; Post-colonial perspectives of...</i> <ul style="list-style-type: none"> <li>o Gender</li> <li>o Race</li> <li>o Class</li> <li>o Intersectionality of Gender/Race/Class</li> <li>o Power</li> <li>o Identity</li> <li>o Relationships</li> <li>o Politics</li> </ul> </li> <li>2. Act 1 Scene 3</li> </ol>

	1:3	<p>2. Gupta explains the purpose of adding Act 1 Sc 3 and the impact she hoped it would have on the audience?</p> <ul style="list-style-type: none"> <li>o Character development of Tom</li> <li>o Dr Rank as a foil for Tom (liberalism vs conservatism)</li> </ul>	<ul style="list-style-type: none"> <li>o Shifting Political landscape</li> <li>o Liberalism vs Conservatism</li> </ul>
<p><i>The social, historical and/or cultural contexts including the theatre conventions of the period which the text was created and performed</i></p>	<p>1:3/1:6/2:1 1:5/1:6/3:1/3:3 1:3/1:6/2:3 1:6/3:2/3:3</p> <p>2:2/2:4</p>	<p>1. Gupta explains why she adapted <i>A Doll's House</i> for a modern audience:</p> <ul style="list-style-type: none"> <li>o Socio-political &amp; cultural contexts of original performance conditions (OPC) <ul style="list-style-type: none"> <li>- post-colonial perspective</li> <li>- Feminist perspectives</li> <li>- Identity politics</li> <li>- Gender politics</li> </ul> </li> </ul> <p>2. Gupta explains why she selected Kathak dance and the social, cultural and historical context of dance form.</p> <ul style="list-style-type: none"> <li>o A traditional mogul court dance vs devotional dances</li> <li>o Fast footwork (Reflection of Niru's psychological state)</li> </ul>	<p>1. Modern Audience</p> <ul style="list-style-type: none"> <li>o Post-Colonialism</li> <li>o Feminism and MeToo movement</li> <li>o Intersectionality of gender and ethnicity</li> </ul> <p>2. Kathak</p> <ul style="list-style-type: none"> <li>o Cultural norms and gender politics</li> <li>o Niru's psychological state</li> </ul>
<p><i>The specific challenges for performers, directors and designers based on their own experiences in exploring A Doll's House.</i></p>	<p>2:4/3:3/3:4</p> <p>1:3/1:4/2:1/3:1</p>	<p>1. Arnold explains how and why she kept her modern set connected to the past</p> <ul style="list-style-type: none"> <li>o Kept the authenticity of the time and location</li> <li>o Wardian Case/ Terrarium</li> <li>o Balcony</li> </ul> <p>2. Arnold explains why she and O'Riordan focused all action in one central space and the intended effect on the audience</p> <ul style="list-style-type: none"> <li>o Allows the focus to be on the characters and their relationships, specifically Niru's psychology</li> <li>o Use of lighting/props/special relationships to create different rooms</li> </ul>	<p>1. Social Structure and Politics</p> <ul style="list-style-type: none"> <li>o Entrapment of Niru as a symbol of India</li> <li>o Patriarchal and Colonial control</li> <li>o Caste system/Power structures/voyeurism and secrecy</li> </ul> <p>2. Static Set</p> <ul style="list-style-type: none"> <li>o Niru's psychological state</li> <li>o Expressionism</li> </ul>

	<p>1:1/2:3/3:2</p> <p>1:5</p> <p>2:3/3:3/3:4</p> <p>1:2/1:4/1:5/2:1/ 2:3/3:3/3:4</p> <p>1:1/2:1/3:2/3:3/ 3:4</p> <p>3:3/3:4</p> <p>1:1/1:2/2:1/3:2/ 3:3</p> <p>1:2/2:1/3:1</p> <p>1:1/1:2/1:3</p>	<p>3. Arnold discusses how she overcame the challenge of bringing the exterior world into an interior space</p> <ul style="list-style-type: none"> <li>o Lighting through the doors to show the movement of the sun, light to darkness (passing of time/Niru's psychological state)</li> <li>o Niru and Mrs Lahiri looking out on to the street (location)</li> <li>o Noise of the street through the door</li> </ul> <p>4. Arnold explains the challenge of positioning the door and its symbolism</p> <ul style="list-style-type: none"> <li>o Unbreached throughout – naturalistic, blocking done with this in mind, cultural norms of entering through a side door</li> <li>o Heavy and ornate obstacle symbolic of Tom, the patriarchy and colonialism</li> <li>o Niru's leaving as symbolic of India leaving Britain</li> </ul> <p>5. Arnold discusses the challenge of designing historically accurate costumes which remain contemporary in feel</p> <ul style="list-style-type: none"> <li>o Merging of Indian and Victorian styles</li> <li>o Use of colour to reflect Niru's change in psychological state</li> <li>o Sari – tied traditionally/loose fitting/distinction between Niru and Mrs Lahiri</li> <li>o Off-white shirts for the men – reflection of their social standing</li> <li>o Tom's costume and facial hair – merging of cultural context and character interpretation</li> </ul>	<p>3. Exterior World</p> <ul style="list-style-type: none"> <li>o The passing of time, expressionism</li> <li>o Purdah/Gender politics</li> <li>o India's freedom</li> </ul> <p>4. Door</p> <ul style="list-style-type: none"> <li>o Cultural context</li> <li>o The door and Tom as a symbol of the patriarchy and colonialism</li> <li>o Niru's entrapment as a symbol of India's colonial rule</li> </ul> <p>5. Costumes</p> <ul style="list-style-type: none"> <li>o Victorian influence on Indian fashion/dress</li> <li>o Caste system/class and power dynamics/gender politics</li> <li>o Class/Victorian vs Indian fashion/gender politics</li> <li>o Location and climate, class and Tom's fragility</li> </ul>
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