

COMPONENT 3: TEXTS IN PRACTICE (PAGE TO STAGE)

For component 3 you are required to perform two extracts from a scripted play. As a performer, you are assessed on your ability to use a wide range of characterisation skills, appropriate for the style and context of the play/scenes.

Component
3

Component 3 is worth 20% of the overall GCSE grade.

40 marks are available in total for this component.

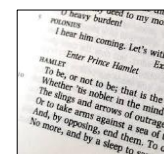
Each extract is given a mark out of 20

Your interpretation of character(s) must be appropriate in terms of the play as a whole.

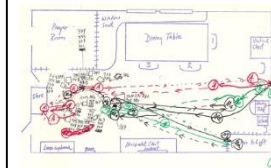
Band	Mark	Descriptors
4	16–20	Excellent contribution to performance: <ul style="list-style-type: none"> An extensive range of skills are demonstrated. Skills are deployed precisely and in a highly effective way. Personal interpretation is entirely appropriate to the play as a whole. Personal interpretation is highly sensitive to context. Artistic intentions are entirely achieved.
3	11–15	Good contribution to performance: <ul style="list-style-type: none"> Wide range of skills are demonstrated. Skills are deployed confidently and in a mostly effective way. Personal interpretation exhibits a good degree of appropriateness to the play as a whole. Personal interpretation exhibits a good degree of sensitivity to context. Artistic intentions are mostly achieved.
2	6–10	Reasonable contribution to performance: <ul style="list-style-type: none"> Fair range of skills are demonstrated. Skills are deployed with care and with effectiveness in places. Personal interpretation has some relevance to the play as a whole. Personal interpretation is sensitive to context in places. Artistic intentions are partly achieved.
1	1–5	Limited contribution to performance: <ul style="list-style-type: none"> Narrow range of skills are demonstrated. Skills are deployed uncertainly with little effectiveness. Personal interpretation lacks appropriateness for the play as a whole. Personal interpretation lacks sensitivity to context. Artistic intentions are achieved to a minimal extent.
0	0	Nothing worthy of credit.

KEY VOCABULARY

Script: The entire play written down. Scripts include all the dialogue that the characters speak, stage directions and a brief overview of the setting.



Blocking: Planning your positioning and movement around the stage, including entrances and exits.



Given Circumstances: Everything that the script tells you. The 'world' of the play - the things that make the play that play and not a different play.

- Environmental** - Geographic location (inc. climate), date, year, season, time of day. Also includes the economic environment: the character's relationship to wealth or poverty, and the class of the character in relationship to the society in which they live.



Previous Action - Any action mentioned in the play's dialogue that reveals any incident or action that took place before the current action of the play/scene began. Often called, 'exposition'.

- Polar Opposition/Attitude** - Beliefs held by a character that are in direct opposition to the world in which the character lives. This opposition creates conflict. Conflict creates dramatic action.



DIG DEEPER QUESTIONS

How could you communicate subtle changes in a character?

Why is blocking an important part of the 'page to stage' process?

How might environmental given circumstances influence your use of space?

Why are proxemics so important when creating meaning?

How might you as an actor use given circumstances to craft your character?

What do you think is the most important part of the 'page to stage' process?

What makes a successful, scripted performance?

Why is it important to research the historical, political and social context of the play?

Why is it important to skim read the whole play, even though you are only performing two extracts?

Spatial Awareness: The ability to see yourself (in relation to other actors/set) in the stage space to create a specific effect.



Proxemics: The use of space/distance to communicate relationship.

