

# 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.

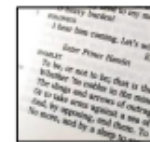
Each extract is given a mark out of 20

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

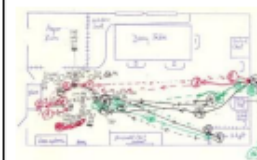
Band	Mark	Descriptors
4	16–20	<b>Excellent</b> contribution to performance: <ul style="list-style-type: none"> <li>An extensive range of skills are demonstrated.</li> <li>Skills are deployed precisely and in a highly effective way.</li> <li>Personal interpretation is entirely appropriate to the play as a whole.</li> <li>Personal interpretation is highly sensitive to context.</li> <li>Artistic intentions are entirely achieved.</li> </ul>
3	11–15	<b>Good</b> contribution to performance: <ul style="list-style-type: none"> <li>Wide range of skills are demonstrated.</li> <li>Skills are deployed confidently and in a mostly effective way.</li> <li>Personal interpretation exhibits a good degree of appropriateness to the play as a whole.</li> <li>Personal interpretation exhibits a good degree of sensitivity to context.</li> <li>Artistic intentions are mostly achieved.</li> </ul>
2	6–10	<b>Reasonable</b> contribution to performance: <ul style="list-style-type: none"> <li>Fair range of skills are demonstrated.</li> <li>Skills are deployed with care and with effectiveness in places.</li> <li>Personal interpretation has some relevance to the play as a whole.</li> <li>Personal interpretation is sensitive to context in places.</li> <li>Artistic intentions are partly achieved.</li> </ul>
1	1–5	<b>Limited</b> contribution to performance: <ul style="list-style-type: none"> <li>Narrow range of skills are demonstrated.</li> <li>Skills are deployed uncertainly with little effectiveness.</li> <li>Personal interpretation lacks appropriateness for the play as a whole.</li> <li>Personal interpretation lacks sensitivity to context.</li> <li>Artistic intentions are achieved to a minimal extent.</li> </ul>
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.

