

Subject: Drama and Theatre

A-Level made up of 3 Components

Component 3 will be taught alongside Components 1 & 2 throughout both years

		Term 1-4	Term 1-6	Term 6
Year 12	Assessment task(s)/title(s)	Component 1: Theatre Workshop Non-Exam assessment: internally assessed, externally moderated	Component 3: Written examination: 2 hours 30 minutes	Component 2: Text in Action Non-Exam assessment: externally assessed by a visiting examiner
	Key knowledge	<p>INDUCTION PROGRAMME: Introduction of elements of Drama & Theatre:</p> <ul style="list-style-type: none"> • Elements of characterisation • Acting techniques • Improvisation as a creative tool <p><i>Useful if learners have varying experience of the subject and not complete GCSE Drama</i></p> <p>INTRODUCTION OF PRACTITIONER WORKSHOPS:</p> <ul style="list-style-type: none"> • Stanislavski as a starting point with approaches to text; system of rehearsal; naturalism • Brecht as a contrast to Stanislavski i.e. Narrative Theatre versus Epic Theatre. <p><i>Direct link to C1 and C2. Relevance to C3.</i></p> <p>PRACTITIONER WORKSHOPS CONTINUED:</p>	<p>Learners are given the opportunity to demonstrate their knowledge, understanding and skills in interpreting texts for performance in a written examination.</p> <p>Learners are encouraged to approach this component <u>practically</u> as an actor, designer and director, and as an informed member of a theatre audience. To this end, learners are required to view a minimum of two live theatre productions to inform their understanding.</p> <p>LIVE THEATRE</p> <ul style="list-style-type: none"> • If live theatre isn't available then visit to cinema screenings of live theatre events e.g. <i>NT Live</i> or class viewing of a stage production e.g. <i>Digital Theatre</i>. <p>STUDY OF SET TEXT ONE: HEDDA GABLER</p>	<p>In term 6, learners are presented with 4 stimuli that they base their devised and text work on. They must choose a different practitioner or theatre company for Component 2 from that of Component 1.</p> <p><i>(one devised piece using the working methods and techniques of either an influential theatre practitioner or a recognised theatre company and one extract from a text in a different style to the devised piece.)</i></p> <p>THE STIMULI</p> <ul style="list-style-type: none"> • Learners will be given the stimuli for their devising and text exam which will take during March/April of year 13. • They will begin to research each stimulus and pick one

		<ul style="list-style-type: none"> Practitioners selected to suit learners' needs and the expertise of the teacher - Artaud, Berkoff, Frantic Assembly. <p><i>Ensure an appreciation of the varied elements of each practitioner.</i></p> <p>COMPONENT 1:</p> <ul style="list-style-type: none"> Choose text for deconstruction Choose 15 minute extract Choose practitioner Practical work on reinterpretation Focus on Creative Log throughout - log books of developments made Assess A level Component 1: Internally assessed and externally moderated. Record performance's for submission for moderation. <p><i>This happens in Term 3 OR 4 of year 12, ready to be sent off in year 13.</i></p> <p><u>Comp 1 Breakdown:</u> Learners participate in the creation, development and performance of:</p> <ul style="list-style-type: none"> One reinterpretation of an extract from a text, using the working methods and techniques of either an influential theatre practitioner or a recognised theatre company These are Brecht, Stanislavski, Artaud, Berkoff and Frantic Assembly. <p>Stages 1-3: Researching, Developing and Reflecting (AO1, 30 marks)</p> <ul style="list-style-type: none"> Create and develop ideas to communicate meaning as part of the theatre making process, making connections between dramatic theory and practice. 	<ul style="list-style-type: none"> Focus on requirements for Section A, Questions (a) and (b). Focus on requirements for Section B - 40 marks. This should be done alongside the study of staging elements: <ul style="list-style-type: none"> Set Lighting Sound Costume & Make-up <p><i>Approach the text through practical methods.</i></p> <p>Section A:</p> <ul style="list-style-type: none"> Interpretation of character Vocal and physical performing skills including interaction How performance texts are constructed conveying meaning through structure, language, stage directions, rehearsal techniques Interpretation of design elements including sound, lighting, set and props, costume, hair and makeup. <p>Section B</p> <ul style="list-style-type: none"> The social, historical and cultural context of the text Influence of contemporary theatre practice How performance texts are constructed and performed through structure, language, style and text How live theatre influences their decision making and understanding of how drama and theatre is developed How the text approaches its theme 	<p>they are drawn to most and be able to explain why.</p> <ul style="list-style-type: none"> They will receive workshops on three new theatre companies: <ul style="list-style-type: none"> Kneehigh Splendid Paper Birds To establish their understanding, they must research all three extensively and be able to explain why they want to devise in the style of them. They will then create a short presentation of ideas/themes linking to their chosen stimulus and chosen theatre company and present them to the class. Here I will place them into groupings established through similar ideas and abilities. <p><u>Comp 2 Breakdown:</u> Stages 1-2: Researching and Developing (AO1.1a, 20 marks, 10 marks for each piece)</p> <ul style="list-style-type: none"> Create and develop ideas to communicate meaning as part of the theatre making process. This is assessed through both performances and/or designs. <p>Stage 3: Realising (AO2, 60 marks, 30 marks for each piece)</p>
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		<ul style="list-style-type: none"> The creative log and the performance or design are assessed together to produce one mark. <p>Stage 4: Realising (AO2, 30 marks)</p> <ul style="list-style-type: none"> Apply theatrical skills to realise artistic intentions in live performance. This is assessed through the final performance or design. <p>All learner must produce:</p> <ol style="list-style-type: none"> A final performance recorded audio-visually from the audience perspective. The timing of the piece is based on the number of actors in each group and the piece must be: 2 actors: 5-10 minutes 3 actors: 7-12 minutes 4 actors: 9-14 minutes 5 actors: 11-16 minutes Each actor must be fully engaged with other performers on the stage for a minimum of 5 minutes in each performance in order to interact meaningfully. A creative process log. The create log should fully justify decisions made during the process. The creative log should be between 1200 and 1500 words of annotation and/or continuous prose. They may also produce their creative log as a suitably edited blog or as an audio-visual recording of between 7 and 10 minutes. The creative log may contain some or all of the following, as appropriate to the skill offered: Annotated research Diagrams 	<p>AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.</p> <p>AO4 Analyse and evaluate the work of others.</p>	<ul style="list-style-type: none"> Apply theatrical skills to realise artistic intentions in live performance. This is assessed through the final performance or design. <p>Stage 4: Reflecting and Evaluating (AO1.1b, 10 marks and AO4.1a, 1b and 1d 30 marks)</p> <ul style="list-style-type: none"> Making connections between theory and practice. Analyse and evaluate their own work. This is assessed through one process and evaluation report. <p>This should include:</p> <ol style="list-style-type: none"> <u>Connections between theory and practice, (10 marks):</u> how relevant research on the theatre practitioner or theatre company and chosen contrasting style informed their own practical work and how the stimulus was used to interpret the text and provide ideas for devised work. <u>Analysis and evaluation of process, (15 marks):</u> how dramatic conventions or design techniques were used to create meaning, how the piece was refined and amended for performance and how live theatre influenced their own work.
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<p>Vocabulary instruction</p>		<p>DRAMA: Contextual, Historical, Cultural, Social, acting area, acting style, analysis, articulation, blocking, characterisation, chorus, comedy, relief, concentration, conflict, development, dialogue, dynamic, ensemble, expositions, exaggeration, farce, flashback, focus, fourth wall, Brecht, Stanislavski, Berkoff, Artaud, Frantic Assembly, genre, gesture, improvisation, inflection, interaction, irony, language, mannerism, melodrama, mood, motivation, movement, monologue, mime, mirroring, naturalism, pace, parody, performance elements, pitch, plot, posture, projection, proxemics, realism, rhythm, reinterpretation, satire, scene, set, sight lines, sound, space, stage presence, staging, story line, structure, stylisation, suspense, symbolism, tableau, tempo, tension, text, themes, vocal expression, vocal projection.</p>	<p>DRAMA: Contextual, Historical, Cultural, Social, costume, costume build/fitting, cutter, draping, dresser, dress form, acting area, acting style, analysis, articulation, blocking, characterisation, amp, AMP, baby spot, backlight, back projection, bar, barn-door, battens, beam light, bifocal spot, blackout, colour filter, colour mixing, control room, cross-fade, cue lights, cue sheet, diffusion gel, dimmer, downlight, fader, flash, floats, flood, focus, follow spot, Fresnel, FX, gel, gobo, halogen, heads below, house lights, lamps, lantern, level, lighting plot, special effects, spill, strobe, tech, working lights, backcloth, box set, brace, butterfly tabs, cyclorama, false pros', genie trap, ground-plan, platform, pre-set, pyrotechnics, set designer, condenser, cross-fade, crossover, dub, floatmic's, sound effects, inflection, interaction, irony, language, naturalism, motivation, realism, Henrik Ibsen, pace, pitch, plot, posture, projection, proxemics, rhythm, tempo, rehearsal techniques, presence, staging, story line, structure, stylisation, suspense, symbolism, tension, text, themes, vocal expression, vocal projection.</p>	<p>DRAMA: Acting area, acting style, analysis, articulation, blocking, characterisation, chorus, comedy, relief, concentration, conflict, development, dialogue, dynamic, ensemble, expositions, exaggeration, farce, flashback, focus, fourth wall, Brecht, Stanislavski, Berkoff, Artaud, Frantic Assembly, Kneehigh, Splendid, Paper Birds, genre, gesture, improvisation, inflection, interaction, irony, language, mannerism, melodrama, mood, motivation, movement, monologue, mime, mirroring, naturalism, pace, parody, performance elements, pitch, plot, posture, projection, proxemics, realism, rhythm, reinterpretation, satire, scene, set, sight lines, sound, space, stage presence, staging, story line, structure, stylisation, suspense, symbolism, tableau, tempo, tension, text, themes, vocal expression, vocal projection.</p>

	Subject-specific strand(s)	Performance: Technique, Workshops, Performance, Explore, Interpret, Devise, Listen and Appraise Written: Analyse, Explain, Develop, Compare, Listen, Evaluate and Appraise.	Written: Analyse, Explore, Interpret, Explain, Develop, Compare, Listen, Evaluate and Appraise.	Performance: Technique, Workshops, Performance, Explore, Interpret, Devise, Listen and Appraise
		Term 1	Term 1-4	Term 1-5
Year 13	Assessment task(s)/title(s)	Component 1: Theatre Workshop Non-Exam assessment: internally assessed, externally moderated	Component 2: Text in Action Non-Exam assessment: externally assessed by a visiting examiner	Component 3: Written examination: 2 hours 30 minutes
	Key knowledge	<p>Due to COVID-19, the current year 13's will need to complete Component 1 before October half term to be able to fit all practical and written exams in during the rest of their year.</p> <p>COMPONENT 1:</p> <ul style="list-style-type: none"> • Re-cap work already completed on their chosen text. • Practical work on reinterpretation • Focus on Creative Log throughout - log books of developments made • Assess A level Component 1: Internally assessed and externally moderated. Record performance's for submission for moderation. <p><u>Comp 1 Breakdown:</u> Learners participate in the creation, development and performance of:</p> <ul style="list-style-type: none"> • One reinterpretation of an extract from a text, using the working methods and techniques of either an influential theatre practitioner or a recognised theatre company 	<p>COMPONENT 2:</p> <ul style="list-style-type: none"> • Select the style and text extract for this component. It must be different to their devised piece. • Start work on the devised piece for this component. • Rehearse DEVISED piece for Component 2. <p><i>This should be influenced by practitioner.</i></p> <ul style="list-style-type: none"> • Rehearse TEXT piece for Component 2 <p><i>This should be influenced by style.</i></p> <ul style="list-style-type: none"> • Perform to an external examiner their 2 set pieces. • Complete a process and evaluation report within 5 days of their practical assessment. <p><u>Comp 2 Breakdown:</u> Stages 1-2: Researching and Developing (AO1.1a, 20 marks, 10 marks for each piece)</p> <ul style="list-style-type: none"> • Create and develop ideas to communicate meaning as part of the theatre making process. • This is assessed through both performances and/or designs. 	<p>Learners are given the opportunity to demonstrate their knowledge, understanding and skills in interpreting texts for performance in a written examination. Learners are encouraged to approach this component <u>practically</u> as an actor, designer and director, and as an informed member of a theatre audience. To this end, learners are required to view a minimum of two live theatre productions to inform their understanding.</p> <p>LIVE THEATRE If live theatre isn't available then visit to cinema screenings of live theatre events e.g. <i>NT Live</i> or class viewing of a stage production e.g. <i>Digital Theatre</i>.</p> <p>CONTINUOUS REVISION ON SET TEXT ONE: HEDDA GABLER</p> <p>STUDY OF SET TEXT TWO: ACCIDENTAL DEATH OF AN ANARCHIST</p>

		<ul style="list-style-type: none"> • These are Brecht, Stanislavski, Artaud, Berkoff and Frantic Assembly. <p>Stages 1-3: Researching, Developing and Reflecting (AO1, 30 marks)</p> <ul style="list-style-type: none"> • Create and develop ideas to communicate meaning as part of the theatre making process, making connections between dramatic theory and practice. • The creative log and the performance or design are assessed together to produce one mark. <p>Stage 4: Realising (AO2, 30 marks)</p> <ul style="list-style-type: none"> • Apply theatrical skills to realise artistic intentions in live performance. • This is assessed through the final performance or design. <p>All learner must produce:</p> <ol style="list-style-type: none"> 3. A final performance recorded audio-visually from the audience perspective. The timing of the piece is based on the number of actors in each group and the piece must be: 2 actors: 5-10 minutes 3 actors: 7-12 minutes 4 actors: 9-14 minutes 5 actors: 11-16 minutes Each actor must be fully engaged with other performers on the stage for a minimum of 5 minutes in each performance in order to interact meaningfully. 4. A creative process log. The create log should fully justify decisions made during the process. The creative log should be between 1200 and 1500 words of annotation and/or continuous 	<p>Stage 3: Realising (AO2, 60 marks, 30 marks for each piece)</p> <ul style="list-style-type: none"> • Apply theatrical skills to realise artistic intentions in live performance. • This is assessed through the final performance or design. <p>Stage 4: Reflecting and Evaluating (AO1.1b, 10 marks and AO4.1a, 1b and 1d 30 marks)</p> <ul style="list-style-type: none"> • Making connections between theory and practice. • Analyse and evaluate their own work. • This is assessed through one process and evaluation report. <p>This should include:</p> <ol style="list-style-type: none"> 1. <u>Connections between theory and practice, (10 marks):</u> how relevant research on the theatre practitioner or theatre company and chosen contrasting style informed their own practical work and how the stimulus was used to interpret the text and provide ideas for devised work. 2. <u>Analysis and evaluation of process, (15 marks):</u> how dramatic conventions or design techniques were used to create meaning, how the piece was refined and amended for performance and how live theatre influenced their own work. 3. <u>Analysis and evaluation of the final performance or design to realise artistic intentions, (15 marks):</u> the effectiveness of their performing or design skills, the effectiveness of the practitioner or company and stylistic techniques 	<ul style="list-style-type: none"> • Focus on requirements for Section A, Questions (a) and (b). • Focus on requirements for Section B - 40 marks. • This should be done alongside the study of staging elements: <ul style="list-style-type: none"> • Set • Lighting • Sound • Costume & Make-up <p><i>Approach the text through practical methods.</i></p> <p>Section A:</p> <ul style="list-style-type: none"> • Interpretation of character • Vocal and physical performing skills including interaction • How performance texts are constructed conveying meaning through structure, language, stage directions, rehearsal techniques • Interpretation of design elements including sound, lighting, set and props, costume, hair and makeup. <p>Section B</p> <ul style="list-style-type: none"> • The social, historical and cultural context of the text • Influence of contemporary theatre practice • How performance texts are constructed and performed through structure, language, style and text • How live theatre influences their decision making and understanding of how
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<p>Vocabulary instruction</p>	<p>DRAMA: Contextual, Historical, Cultural, Social, acting area, acting style, analysis, articulation, blocking, characterisation, chorus, comedy, relief, concentration, conflict, development, dialogue, dynamic, ensemble, expositions, exaggeration, farce, flashback, focus, fourth wall, Brecht, Stanislavski, Berkoff, Artaud, Frantic Assembly, genre, gesture, improvisation, inflection, interaction, irony, language, mannerism, melodrama, mood, motivation, movement, monologue, mime, mirroring, naturalism, pace, parody, performance elements, pitch, plot, posture, projection, proxemics, realism, rhythm, reinterpretation, satire, scene, set, sight lines, sound, space, stage presence, staging, story line, structure, stylisation, suspense, symbolism, tableau, tempo, tension, text, themes, vocal expression, vocal projection.</p>	<p>DRAMA: acting area, acting style, analysis, articulation, blocking, characterisation, chorus, comedy, relief, concentration, conflict, development, dialogue, dynamic, ensemble, expositions, exaggeration, farce, flashback, focus, fourth wall, Brecht, Stanislavski, Berkoff, Artaud, Frantic Assembly, Kneehigh, Splendid, Paper Birds, genre, gesture, improvisation, inflection, interaction, irony, language, mannerism, melodrama, mood, motivation, movement, monologue, mime, mirroring, naturalism, pace, parody, performance elements, pitch, plot, posture, projection, proxemics, realism, rhythm, reinterpretation, satire, scene, set, sight lines, sound, space, stage presence, staging, story line, structure, stylisation, suspense, symbolism, tableau, tempo, tension, text, themes, vocal expression, vocal projection.</p>	<p>DRAMA: Contextual, Historical, Cultural, Social, costume, costume build/fitting, cutter, draping, dresser, dress form, acting area, acting style, analysis, articulation, blocking, characterisation, amp, AMP, baby spot, backlight, back projection, bar, barn-door, battens, beam light, bifocal spot, blackout, colour filter, colour mixing, control room, cross-fade, cue lights, cue sheet, diffusion gel, dimmer, downlight, fader, flash, floats, flood, focus, follow spot, Fresnel, FX, gel, gobo, halogen, heads below, house lights, lamps, lantern, level, lighting plot, special effects, spill, strobe, tech, working lights, backcloth, box set, brace, butterfly tabs, cyclorama, false pros', genie trap, ground-plan, platform, pre-set, pyrotechnics, set designer, condenser, cross-fade, crossover, dub, floatmic's, sound effects, inflection, interaction, irony, language, naturalism, motivation, realism, Henrik Ibsen, pace, pitch, plot, posture, projection, proxemics, rhythm, tempo, rehearsal techniques, presence, staging, story line, structure, stylisation, suspense, symbolism, tension, text, themes, vocal expression, vocal projection.</p>
<p>Subject-specific strand(s)</p>	<p>Performance: Technique, Workshops, Performance, Explore, Interpret, Devise, Listen and Appraise</p>	<p>Performance: Technique, Workshops, Performance, Explore, Interpret, Devise, Listen and Appraise</p>	<p>Written: Analyse, Explore, Interpret, Explain, Develop, Compare, Listen, Evaluate and Appraise.</p>

		Written: Analyse, Explain, Develop, Compare, Listen, Evaluate and Appraise.	Written: Analyse, Explain, Develop, Compare, Listen, Evaluate and Appraise	
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