



Year 12 Drama and Theatre Studies



What have students at St. Crispin's been taught to understand and be able to do?

Core Knowledge

- The theatrical processes and practices involved in interpreting and performing theatre
- How conventions, forms and techniques are used in drama and live theatre to create meaning
- How creative and artistic choices influence how meaning is communicated to an audience
- How performance texts are constructed to be performed, conveying meaning
- How performance texts are informed by their social, cultural and historical contexts and are interpreted and performed for an audience.

Core Skills and Theatrical Conventions

- Interpretative processes relating to:
- practical demands of texts
- the choice and use of performance space
- patterns of stage movement
- stage positioning and configuration
- spatial relationships on stage
- performer and audience configuration
- character motivation and interaction
- performers' vocal and physical interpretation of character
- delivery of lines
- listening and response
- playing of sub-text
- development of pace, pitch and dramatic climax
- relationships between performers and audience
- design of sets, costume, makeup, lighting, sound and props
- design fundamentals such as scale, shape, colour, texture
- genre and form
- structure
- language
- stage directions
- character construction
- style of play
- the social, cultural and historical contexts of plays
- interpretative and performance strategies.



How has learning been assessed?

Component 1: Understanding drama

This component is a written exam in which students are assessed on their knowledge and understanding of how drama and theatre is developed and performed (AO3) and on their ability to analyse and evaluate the live theatre work of others (AO4).

The paper constitutes 40% of the A-Level.

Students have 3 hours to answer the paper.

The paper is divided into three compulsory sections:

- Section A: Drama through the ages
- Section B: 20th and 21st century drama
- Section C: Live theatre production.

In the exam students are expected to demonstrate knowledge and understanding of the subject content.

Component 2: Devising drama

This is a practical component in which students are assessed on their 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, students must complete two assessment tasks:

- produce an individual Working notebook documenting the devising process
- contribute to a final devised, group performance.

The Working notebook is marked out of 40.

Each student's contribution to the final devised performance is marked out of 20.

Component 3: Texts in practice

This is a practical component in which students are assessed on their ability to apply theatrical skills to realise artistic intentions in live performance (AO2) and analyse and evaluate their own work (AO4).

Component 3 constitutes 30% of the A-level.

It is marked by AQA.

For this component students must practically explore (workshop) and interpret three key extracts each from a different play and complete two assessment tasks:

- formally present Extract 3 to an audience
- produce an individual Reflective report analysing and evaluating their theatrical interpretation of all three key extracts studied.

Each student's contribution to the performance of Extract 3 is marked out of 40.

Their reflective report is marked out of 20.



Year 12 Drama and Theatre Studies continued



How has learning been assessed?

For the performance of extract 3 students must apply the work and methodologies of one of the prescribed theatre practitioners on our set list (see prescribed practitioners). Performers and directors in the same group must select the same practitioner. Designers may select different practitioners. All practitioner choices must be compatible. Students should seek to ensure that their work is fully consonant with the intentions and methods of the selected practitioner(s). Only extract 3 must have a prescribed practitioner applied.