



A Level Drama and Theatre: Lower Sixth (Edexcel)

Curriculum Intent

To provide a qualification that will engage students through encouraging creativity, focusing on practical work which reflects 21st-century theatre practice and developing skills that will support progression to the further study of drama and a wide range of other subjects. Drama A level works alongside the school curriculum supporting its baccalaureate education. We do this by providing experiences that develops well-rounded students with a global mindset to be able to conceptualize how to make an impact in all environments. Industry professionals from around the world help students to develop an international understanding of the relevance and powerful medium of using theatre as a platform to affect social change. Working alongside leading industry professionals also strengthens the students' ability and understanding of how to see their place in the world of the Arts.

"Great theatre is about challenging how we think and encouraging us to fantasize about a world we aspire to." Willem Dafoe

Term 1

Students will be guided to understand the fundamental skills to thrive on the A level Drama and Theatre course.

Students will learn:

- to devise an original performance piece
- to perform in a group piece to a live audience in a professional theatre
- to explore and study a complete performance text.
- to deconstruct texts: analysis of themes, content, structure
- key scenes or turning points in the narrative
- relationship with audience; the nature of the communication
- style of the text and how it fits into a wider genre
- character and characterisation
- to refine and amend work in progress with the aim to realising their artistic intentions
- rehearse and learn lines
- characterisation through:
 1. vocal expression: use of clarity, pace, inflection, pitch and projection
 2. physicality: use of space, gesture, stillness and stance

Leading to a performance at the National Theatre Connections Festival

Home Learning & Extra-Curricular: Research and reflect

- Homework: Research, design (costume, set and props), contextualising, creative writing, vocabulary recall, line learning.
- LAMDA – Grade 6, 7 and 8
Students are able to use the LAMDA examinations as UCAS point for university entrance.
- School Production
- IDA (International Drama Academy)
- Access to past National Theatre Connections plays and performance texts in the Drama office and library.
- KS5 Scripts and revision guides – Available in Library and Drama department – containing relevant information regarding plays, designers, practitioners and playwrights.
- Edexcel AS and A Level Drama and Theatre Study Guide - ISBN 9781785581748

Useful Links:

- <https://www.youtube.com/watch?v=oJdhZ4j7mQM>
- <https://www.theguardian.com/stage/2018/jun/07/sophie-treadwell-machinal-ruth-snyder-almeida-london>
- <https://www.oldvictheatre.com/whats-on/2017/woyzeck/>
- <https://www.nationaltheatre.org.uk/learning/connections>
- <https://qualifications.pearson.com/en/qualifications/edexcel-a-levels/drama-and-theatre-2016.html>

Students will be able to demonstrate:

- accomplished reference to relevant research, contexts and live theatre used to inform perceptive decision making.
- sophisticated depth and range of research undertaken and contexts explored.
- perceptive understanding of how aims and intentions are created through the rehearsal process, demonstrated through sophisticated development of independent ideas.
- Design is refined and dynamic with design considerations that have a significant impact and enhance the overall production value.

Performance students will be able to demonstrate:

- A highly perceptive integrated, sophisticated and performance
- dynamic, skilful variety, range and control throughout, with an accomplished understanding of how creative choices communicate meaning to the audience.
- Accomplished technical control in the use of vocal techniques (clarity, pace, inflection, pitch, projection).
- Sophisticated technical control in the use of physical techniques and proxemics (gesture, stillness, stance, contact, use of space and spatial relationships).

Design students will be able to demonstrate:

- an engaging design with an accomplished ability to apply design skills. Design perceptively integrates with the performance in an innovative way.
- perceptive consideration of the practical application of materials and production elements in performance.
- accomplished ability to design effectively within time and resource constraints.





International Opportunities

Visits Programmes

Moscow -Tretyakov Art Gallery, Ballet performance
 Shanghai: Puppet theatre, Chinese Opera
 International Drama Academy: Tours to Sri Lanka, Paris, India

Diversity within the curriculum

National Theatre Connections – students work with International directors and playwrights

Students study Drama Playwrights: Inua Ellams, Bola Agbaje, April De Angelis, Theresa Ikoko, Bertolt Brecht, Antonio Fava. Stanislavski

Term 2: Component 3: Theatre Makers in Practice

What is the purpose of the autumn term curriculum?

1. Acquire the skills and knowledge to access the exam questions for Part A, B and C in the written examination.
2. 21st-century theatre making
3. Participate as an informed member of the audience while watching live theatre
4. Discover the skills of directors, performers and designers
5. Create a passion for the Arts – making links to external Arts organisations for students to link their classroom work to courses at university, Drama school and the industry.

Part A – Live Theatre

- Develop a strong verbal and written reaction to 21st Century practice exam statements
- Develop passion in their defence for the relevance of theatre.
- Understand how theatrical experiences help visualise the production through their analysis: responses are also written in a personal voice.
- Develop confident writing around a particular production
- Students consider how the theatrical elements in the performance were working together to make an impact
- Students are able to make conclusions that were personal and socially specific to them
- Students are able to write lots of practise essays, imagining they are showcasing the production and have to sell key moments to someone that hasn't seen it. Details should be accurate and vivid

Term 3: Component 1: Devising (*Component Code):

- 1) Interpreting, creating and developing a devised piece from one key extract from a performance text and applying the methods of one practitioner.
 - 2) A group performance/design realisation of the devised piece.
 - 3) Analysing and evaluating the creative process and devised performance. (Portfolio of 3000 words)
- Acquire the skills and knowledge to access full marks for the practical and written aspect of component 1.
 - Develop creative and exploratory skills to devise an original performance or design concept.
 - Study an extract from a performance text and an influential theatre practitioner.
 - Learn how text can be manipulated to communicate meaning to audiences and they will begin the process of interpretation.
 - Gain an understanding of how a new performance could be developed through the practical exploration of the theatrical style and use of conventions of the chosen practitioner.
 - Develop skills and knowledge to create your own performance
 - All students will be see a live performance of a devised piece of theatre.

Part B – Page to Stage

- respond and answer as a performer, writing in the first person
- cover a range of performance skills, often within a holistic manner which allow responses to develop more logically
- write effectively about their portrayal of a character especially when they are talking about emotions and how these affected their relationship with another character
- respond to set questions and evidence excellent knowledge of Sophie Treadwell's *Machinal* and the characters within the given extract

Part C – Interpreting a Performance Text

Impact will be seen when students are able to:

- acknowledge the extract and its place within the wider play
- see the original performance conditions (OPC) acknowledged respectfully and concepts are clearly understood, practical and creative
- have a real understanding of the director's role and ideas are valid in terms of practitioner and the extract in the context of the whole production
- outline a director's concept that honoured the intentions of the playwright frequently and successfully
- have a secure grasp of the methodologies of their practitioner, consider how easily the *Woyzeck* sits with *Punch Drunk's* devices.