Theatre Studies- Y12/Y13

Exam Board: AQA

Course Information Exam Board Website link:
https://filestore.aqa.org.uk/resources/drama/specifications/AQA-7262-SP-2016.PDF

Exam Info:

- **Component 1: Drama and theatre- 40% (Written exam- externally assessed)**
- **Component 2: Creating original drama- 30% (Performance and working notebook- internally assessed, externally moderated)**
- **Component 3: Making theatre- 30% (Performance and reflective report- externally assessed)**

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Homework Expectations:

Students will have weekly tasks focused on a specific component of study. Depending on lesson learning homework tasks will include but not be limited to the following-

1. Wider reading- drama theory and practice
2. Coursework research and planning
3. Watching and reviewing live theatre
4. Script writing
5. Learning lines
6. Rehearsals
7. Leading , planning and participating in a wide range of extracurricular creative and performing activities

Long Term Plan

Year 12 (2025/2026)

Autumn		Spring		Summer
Topic 1: Drama and theatre (40%)		**Topic 2: Practitioners of Drama**	**Topic 3: Creating Original Drama (30%)**	**Topic 4: Creating Original Drama (30%)**
Teaching the text- written exam prep. Set text 1- Hedda Gabler by Henrik Ibsen (RMJ) Live Theatre (RMJ) **Practical exploration and theory** Lessons will focus on the following -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	**Teaching the text- written exam prep.** Set text 2- Our Country's Good by Timberlake Wertenbaker (MA) **Practical exploration and theory** Lessons will focus on the following -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	**Introduction to Devising** What is devising?/ The Paper Birds- RMJ Konstantin Stanislavski- MA **Practical exploration and theory** Lessons will focus on the following -Exploring stimulus and style -The rehearsal techniques and practices required to develop character and plot -The theatrical processes and practices involved in creating and performing a piece of original drama -How conventions, forms and techniques are used in to create an original piece of drama -How creative and artistic choices about style/practitioner	**Devising from a stimulus** Guiding and shaping Performance work/introduction to Working notebook- RMJ/MA **Practical exploration and theory** Lessons will focus on the following -The rehearsal techniques and practices required to develop character and plot -The theatrical processes and practices involved in creating and performing a piece of original drama -How conventions, forms and techniques are used in to create an original piece of drama -How creative and artistic choices about style/practitioner influence and inform the	**Final performance preparation** Preparing for final assessed performance and submission of working notebook- RMJ/MA **Students will be assessed on** -The creation of a final devised, group performance -The production of an individual Working notebook documenting the devising process **Final devised, group performance (filmed)** Lessons will focus on the following -Ensuring that the final piece is well rehearsed -To consider the audience and the intended reaction -Referring back to original stimulus, artistic aims and practitioner style -To organise the production elements required to enhance the final piece including lighting, sound, set, props and costume **Completion of working notebook** <u>Section 1: Rationale and research</u> • the rationale for their starting point • an explanation of their dramatic influences, including the influences they have drawn from their research, their chosen practitioner and live theatre productions they have

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	performed, conveying meaning -How performance texts are informed by their social, cultural and historical contexts and are interpreted and performed for an audience	influence and inform the devising process -How dramatic conventions and devices are demonstrated skilfully to create meaning for an audience	devising process -How dramatic conventions and devices are demonstrated skilfully to create meaning for an audience	experienced • an explanation of the stylistic and contextual factors they have taken into account • an explanation of their individual dramatic aims and intentions, identifying the connections they have made between theory and practice • an explanation of the dramatic aims and intentions of the piece, identifying the connections they have made between theory and practice. <u>Section 2: Development and refinement.</u> • an explanation of the approach they have taken in devising the piece • an explanation of their collaborative and independent decision making in relation to their evolving ideas, detailing how these ideas were experimented with, developed and refined during the devising process. Students should identify how these ideas connect theory and practice. • an explanation of the decisions they have made in relation to the application of their theatrical skills, detailing how these skills were developed and refined in the context of devising • an explanation of their final ideas for the devised performance, identifying how these ideas connect theory and practice • a comparison of the outcome of the final devised performance with the initial aims and intentions for the piece, identifying key areas of change and how the devising process has shaped these changes.

Key terminology

https://www.aqa.org.uk/resources/drama-and-performing-arts/as-and-a-level/drama-and-theatre/teach/subject-specific-vocabulary

https://qualifications.pearson.com/content/dam/pdf/A%20Level/Drama-and-Theatre/2016/Specification%20and%20sample%20assessments/A-level-Drama-and-Theatre-glossary.pdf

Further study

https://www.nationaltheatre.org.uk/learn-explore/
National Theatre- Youtube channel
https://getintotheatre.org/
https://www.thepaperbirds.com/
https://www.dramaonlinelibrary.com/national-theatre-collection-for-schools
https://www.bl.uk/20th-century-literature/themes/theatre-practitioners-and-genres

Year 13 (2025/2026)

Autumn		Spring		Summer
Topic 1: Drama and theatre (C1)	**Topic 2: Introduction to Making theatre (C3)**	**Topic 3: Rehearsal** **C3- Making theatre**	**Topic 4: Performance showcase and Reflective report** **C3- Making theatre**	**Topic 5: C1- Drama and theatre final revision of set texts and live theatre production**
Revision Set text 1- Hedda Gabler and Live Theatre (RMJ) Set text 2- Our Country's Good (MA) **Practical exploration and theory** Students worked on elements of Component 1 in Y12 and will continue to develop their knowledge and understanding of the set texts and chosen live theatre production.	**Revision** 1 lesson per week will focus on recap, retrieval and revision for the written paper in May 2026. Study of *Hedda Gabler, Our Country's Good and LIve theatre TBC* **C3- Making Theatre** Extract 1- Death of a Salesman by Arthur Miller- taught through the lens of Katie Mitchell (RMJ) Extract 2- Othello by William	**Revision** 1 lesson per week will focus on recap, retrieval and revision for the written paper in May 2026. Study of *Hedda Gabler, Our Country's Good and LIve theatre TBC* **Practical exploration and theory** Practical lessons will now focus on the performance of Extract 3. For the performance of Extract 3 students must apply the work and methodologies of one of the prescribed theatre practitioners. Practical lessons will prepare students for their performance showcase to a visiting examiner from AQA where they will complete the following-	**Revision** 1 lesson per week will focus on recap, retrieval and revision for the written paper in May 2026. Study of *Hedda Gabler, Our Country's Good and LIve theatre TBC* **Practical exploration and theory** Focusing on Extract 3 students will prepare for their final performance showcase to a visiting examiner from AQA. Students will apply the work	Final revision sessions will use a range of retrieval strategies and recall tasks to ensure students are fully prepared for the demands of the written paper. Revision lessons for the written paper (May 2024) will focus on developing the following- • Knowledge and understanding of drama and theatre • Study of two set plays- *Hedda Gabler* and *Our Country's Good*

Lessons will focus on the following -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	Shakespeare- taught through the lens of Katie Mitchell (MA) Extract 3- Own choice/TBC explored and performed in the style of Katie Mitchell **Practical exploration and theory** Component 3: Making theatre is a practical component of study. Introductory lessons will include a range of practical workshops to interpret three key extracts, each from a different play. Plays will be rich and of substance in terms of content, context, theme and/or characterisation to ensure an appropriate level of theatrical challenge to students at A-level. Students will be required to read, study and practically explore all chosen plays, developing a full understanding of character motivation, plot development, use of space and stage, and vocal and physical techniques used in performance.	• formally present Extract 3 to an audience • produce an individual Reflective report analysing and evaluating their theatrical interpretation of all three key extracts studied. Students who have chosen performing as a specialism are expected to: • learn how to interpret characters or develop roles that contribute positively to the overall effect of the performance and are fully aligned with the dramatic aims of the group • develop vocal skills and techniques including the appropriate use of vocal expression, regional or national accent, clarity of diction, pace, pitch, pause, projection, intonation, inflection and rhythm; verse-speaking • develop physical skills and techniques including the appropriate use of movement, body language, posture, gesture, gait, agility, synchronisation, fluidity • develop facial expression and techniques including for example eye contact, listening and response, expression of mood • develop skills and techniques in ensemble playing showing awareness of spatial relationships; choral work • develop understanding of the configuration of the performer/audience relationship • develop interpretative skills and invention to communicate meaning • adopt the latest safe working practices.	and methodologies of their prescribed theatre practitioner. Performance groups will be responsible for all aspects of their final performance including final rehearsals, costumes, set, props, lighting and sound. In addition to the final performance each student produce an individual Reflective report analysing and evaluating their theatrical interpretation of all three key extracts studied.	• Analysis and evaluation of the work of live theatre makers- *TBC* Students will spend time revising the set plays- *Hedda Gabler* and *Our Country's Good*. Lesson learning will also focus on recapping the plot of a live theatre production- its characters, themes and production aspects. Students will spend time exploring as designers, performers and directors.

Key terminology https://www.aqa.org.uk/resources/drama-and-performing-arts/as-and-a-level/drama-and-theatre/teach/subject-specific-vocabulary https://qualifications.pearson.com/content/dam/pdf/A%20Level/Drama-and-Theatre/2016/Specification%20and%20sample%20assessments/A-level-Drama-and-Theatre-glossary.pdf
Further study https://www.nationaltheatre.org.uk/learn-explore/ National Theatre- Youtube channel https://getintotheatre.org/ https://www.thepaperbirds.com/ https://www.dramaonlinelibrary.com/national-theatre-collection-for-schools https://www.bl.uk/20th-century-literature/themes/theatre-practitioners-and-genres

Aims and learning outcomes

Courses based on this specification should encourage students to:

- develop and apply an informed, analytical framework for making, performing, interpreting and understanding drama and theatre
- understand the place of relevant theoretical research in informing the processes and practices involved in creating theatre and the place of practical exploration in informing theoretical knowledge of drama and theatre
- develop an understanding and appreciation of how social, cultural and historical contexts of performance texts have influenced the development of drama and theatre
- understand the practices used in 21st century theatre making
- experience a range of opportunities to create theatre both published text-based and devised work
- participate as a theatre maker and as an audience member in live theatre
- understand and experience the collaborative relationship between various roles within theatre

- develop and demonstrate a range of theatre making skills
- develop the creativity and independence to become effective theatre makers
- adopt safe working practices as a theatre maker
- analyse and evaluate their own work and the work of others

Assessment- https://www.aqa.org.uk/subjects/drama/a-level/drama-and-theatre-7262/scheme-of-assessment

Component 1: Drama and theatre

What's assessed

- **Knowledge and understanding of drama and theatre**
- **Study of two set plays, one chosen from List A, one chosen from List B**
- **Analysis and evaluation of the work of live theatre makers**

How it's assessed

- **Written exam: 3 hours**
- **Open book**
- **80 marks**
- **40% of A-level**

Questions

- **Section A: one question (from a choice) on one of the set plays from List A (25 marks)**
- **Section B: one three part question on a given extract from one of the set plays from List B (30 marks)**
- **Section C: one question (from a choice) on the work of theatre makers in a single live theatre production (25 marks)**

Component 2: Creating original drama

What's assessed

- Process of creating devised drama
- Performance of devised drama (students may contribute as performer, designer or director) Devised piece must be influenced by the work and methodologies of one prescribed practitioner

How it's assessed

- Working notebook (40 marks)
- Devised performance (20 marks)
- 60 marks in total
- 30% of A-level
- This component is marked by teachers and moderated by AQA.

Component 3: Making theatre

What's assessed

- Practical exploration and interpretation of three extracts (Extract 1, 2 and 3) each taken from a different play Methodology of a prescribed practitioner must be applied to Extract 3
- Extract 3 is to be performed as a final assessed piece (students may contribute as performer, designer or director)
- Reflective report analysing and evaluating theatrical interpretation of all three extracts

How it's assessed

- Performance of Extract 3 (40 marks)
- Reflective report (20 marks)
- 60 marks in total
- 30% of A-level

This component is marked by AQA