



Welcome to Y12 Drama and Theatre



Component One

Theatre Workshop 20% 60 marks

- We will play with and explore four texts, two pre 1956 and two post 1956, and four practitioners.
- Work will be collaborative, challenging, exciting, imaginative, active, practical and academic.
- We will explore *Dr Faustus* by Christopher Marlow, *Our Town* by Thornton Wilder, *Beautiful Burnout* by Bryony Lavery, *Rosencrantz and Guildenstern Are Dead* by Tom Stoppard
- Practitioners include *Splendid Theatre*, *Antonin Artaud*, *Frantic Assembly*, and *Lung Theatre*

Assessment

- You will research, develop, reflect on and realise a piece of original theatre (reinterpretation) based on an extract from one of the plays above using the working methods and techniques of one of the practitioners.
- Performance to audience (A03 30 marks)
- Creative log of 1500 words (A01 30 marks)

Component Two

Text in Action **40% 120 marks**

We will work on scriptwork skills and devising skills using a range of stimuli and approaches. These will be explored practically and in writing.

- In Y12 we will perform the C3 texts *Love and Information* by Caryl Churchill and *Trojan Women* by Euripides. In Y13 these will change.
- Learners will create two pieces of theatre, one devised from a stimulus using the techniques of *Paper Birds*, and one extract in a different style to the devised piece.

Assessment

- You will research, develop and interpret both pieces through rehearsal and relevant creative process
- Performance to audience (AO1 20 marks, A02 60 marks)
- Process and Evaluation Log of 1600 words (AO1 10 marks and AO4 30 marks)

Component Three

Text in Performance **40% 120 marks**

- We will explore and analyse three set texts, *Love and Information* by Caryl Churchill, *Trojan Women* by Euripides and *The Curious Incident of the Dog in the Nighttime*, adapted by Simon Stephens. We will explore how meaning is created and plays in socio-political context, past productions and live theatre within its original and our contemporary cultural context.
- Section A focuses on characterisation, vocal and physical skills, structure, interpretation, language and design
- Section B looks at how texts can be adapted for a contemporary audience, contemporary theatre practices and approaches, themes, structure, language and style and how live theatre informs students' own practice as dramatists.
- Section C gives students the opportunity to interpret how a specific given extract of *Curious Incident* can be performed, directed and designed in the theatre. This will include knowledge and understanding of stage types, interpretation, intention, proxemics and semiotics and elements of design and live theatre.

Assessment

- This is assessed through a 2 hours 30 minute exam in three sections.



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Assessment Objectives

- **AO1 (20%)**

Create and develop ideas to communicate meaning as part of the theatre making process, making connections between dramatic theory and practice

- **AO2 (30%)**

Apply theatrical skills to realise artistic intentions in live performance

- **AO3 (30%)**

Demonstrate knowledge and understanding of how drama and theatre is developed and performed

- **AO4 (20%)**

Analyse and evaluate their own work and the work of others



Valuable Skills and Experience

- GCSE or BTEC experience
- Experience of performance in the last two years as well as your exam pieces
- Live theatre in a range of genres by important contemporary companies and artists
- Good general fitness and a willingness to improve over two years
- Good rehearsal, performance and literacy skills and a willingness to improve over two years
- Passion for the art of drama and theatre and everything connected – politics, representation, relationships, topical issues, sociology, history, controversy, media, literature, environment, culture, art, music, light, sound, science, technology, kind of everything !
- Excellent attendance
- Love of collaborative work, cheerful, supportive, creative, friendly, communicative, purposeful, adaptive and resilient
- See things from different perspectives
- A detective, curious and able to find out what you do not know in a useful and timely way
- Love of going to the theatre to see live performance of every possible type



Bridging Tasks for Summer

1. Create **three revision guides**, including pictures, imagery, and text that is in your own words. These should be on
 - **Key practitioners Stanislavski and Brecht** and their legacy today
 - **One company/practitioner** and their work from this list: –
 - *Paper Birds Theatre*
 - *Lung Theatre*
 - *Frantic Assembly*
 - *Emma Rice*
 - **One play** you have studied in depth from the point of view of actor, director and designer
 - 2. (Optional) Go and **see plays**, and make notes on one of them to celebrate – these can be local, professional, in another city/country, or amateur!
3. (Optional) **Read a play** by one of the playwrights mentioned in this power point



Bridging Tasks for Summer

Guidance

- ❖ Practitioner and company booklets should be 4 – 6 A4 sides long, and the play booklet 2 – 4 A4 sides
- ❖ Work should include biography, key features, key influences, themes, concerns, problematic features, controversy, purpose, and relevance/profile today
- ❖ The work on the play should include work on key features of a play – structure, character, language, genre, meaning, audience, intention and productions
- ❖ You could include typical exercises and approaches to text
- ❖ You must include your personal response and how they excite/inform you. What are your thoughts and feelings?
- ❖ DO use subtitles, captions, and quotes
- ❖ DO use exciting forms of presentation (Check out Splendid's incredible mind maps here [Splendid Mind Maps – Splendid Productions](#))



Criteria for Bridging Tasks

Grade	Descriptor
Excellent / A-B	You have challenged yourself and created thoughtful, attractive, highly informed work. There is evidence of A-Level standard knowledge and understanding, independent research and meticulous attention to detail. You have chosen and edited a range of sources well and created something you can use for the whole course. Your use of language and imagery is eloquent and engaging for the reader. You have enjoyed your learning.
Good / C-D	You have engaged well and created attractive informed work. There is some evidence of A-Level standard knowledge and understanding, relevant research and attention to detail. You have chosen and edited sources and created something you can use and improve. Your use of language and imagery is generally interesting and useful for the reader. You may have some areas of development, which might be around time management, detail or literacy.
Developing	You have engaged to some level, but might have struggled or left this to the last minute. There is some evidence of GCSE/BTEC standard knowledge and understanding, and some research and detail. There are some good points. Your use of language and imagery is reasonable. There are clear areas to develop in order to meet the requirements of the course and enjoy your learning.

Resource Suggestions for the Tasks

1. [Practitioner Guide: Emma Rice – BURT'S DRAMA \(burtsdrama.com\)](#) There are lots of amazing resources here .
2. [Practitioners – Essential Drama](#) There are lots of amazing resources here too.
3. [Resource \(eduqas.co.uk\)](#) These are knowledge organisers on AL set plays
4. [An introduction to Brechtian theatre – YouTube](#)
5. [Actors discuss Part 1: Stanislavski's method of physical actions – YouTube](#) (There is a part 2 as well)
6. [Home | LUNG \(lungtheatre.co.uk\)](#), [The Paper Birds Theatre Company : The Paper Birds](#) and [Home | Frantic Assembly](#)
7. [BBC Radio 4 - Great Lives, Joan Littlewood](#) (This interview explores the work of a radical practitioner who took Brechtian political ideas and in turn inspired hundreds)
8. [Unmute: LUNG's Co-Artistic Director's Matt and Helen discuss making verbatim theatre – YouTube](#)
9. [Frantic Assembly on Apple Podcasts](#)
10. [Front Row - The Cannes Film Festival, John Godber's Teechers, the winner of the British Book Awards - BBC Sounds](#) (listen from 14.30 mins) Why live theatre matters

These sources and shows will help you throughout the course and might support wider knowledge across subjects



Link to Spec and pages

- [AS and A Level Drama | Edugas](#)

In the specification, pages 2 – 3, 8 – 9, and 29 – 32 might be the ones to start with.

There are lots of useful documents on this site, which I am sure you will know well through the course, but these are a good start.

There are also past papers, sample assessment materials and digital resources on this site.



Can't wait to start Y12!
Have a superb Summer

