

A-Level Drama
Edexcel

Course overview

	AUTUMN ONE (Sep-Oct)	AUTUMN TWO (Oct-Dec)	SPRING ONE (Jan- Feb)	SPRING TWO (Feb-Mar)	SUMMER ONE (Apr-May)	SUMMER TWO (May-Jul)
YEAR 12	<p>Intro to the course</p> <p>Timeline presentations/ exploration of practitioners. Looking at 'Metamorphosis' by Steven Berkoff. Introduction to Total theatre and stylised theatre.</p>	<p>Component 1 - prep</p> <p>Looking at Antonin Artaud. Study of the theatre of cruelty and his influences to days theatre.</p> <p>Realisation practice. Looking at the creative, development and evaluative process of the component.</p> <p><u>Assessment by performance and coursework.</u></p>	<p>Component 2 – Section A</p> <p>Class as individuals and pairs. Working on a section of a text chosen by the centre.</p> <p>Performance skills and collaboration skills. <u>Assessment by performance.</u></p>	<p>Component 2 – Section B</p> <p>Class in small groups 3-5. Working on a section of a text chosen by the centre.</p> <p>Performance skills and collaboration skills. <u>Assessment by performance.</u></p>	<p>Component 3 – Written exam</p> <p>The exam is split into 3 sections. A, B & C. Exploration of Bertolt Brecht</p> <p>ORU teaches section A. We share section B and MRU teaches section C.</p> <p><u>Assessment by moderation of exam papers.</u></p>	<p>Reflection and <u>skill based topic</u></p> <p>Section 1 is a reflection on practitioner/Director Konstatine Stanislavski</p> <p>Section 2 is a reflection and <u>skill based</u> rehearsals on a text.</p> <p>Section 3 is a study of exam papers and outstanding levels of work for detailed comparison.</p>
YEAR 13	<p>Component 1 – Devising</p> <p>Intro to the unit Devised group performance</p> <p><u>Assessment by performance and coursework.</u> <u>Internally examined.</u> <u>Externally moderated.</u></p>	<p>Component 2 – Section A</p> <p>Class as individuals and pairs. Working on a section of a text chosen by the centre.</p> <p>Performance skills and collaboration skills. <u>Assessment by external examiner.</u></p>	<p>Component 2 – Section B</p> <p>Class in small groups 3-5. Working on a section of a text chosen by the centre.</p> <p>Performance skills and collaboration skills. <u>Assessment by external examiner.</u></p>	<p>Component 3 – Written exam</p> <p>The exam is split into 3 sections. A, B & C.</p> <p>Teaching of this topic will commence at the end of C2</p> <p><u>Assessment by external examiner</u></p>	<p>Component 3 – Written exam.</p> <p>Continuation of study.</p> <p><u>Assessment by external examiner.</u></p>	

Course leader Mr M Russell
A-level teacher Mrs O Rudkin

During your time studying A-level drama, apart from your normal 5 lessons a week, you will be encouraged to attend after school rehearsals, one to one tuition and feedback as well as regular trips to the theatre in Bury St Edmunds and Cambridge. Every year we go to see a Musical in London (sometimes more than once). You will be encouraged to attend as many of these events as possible in order to get a different perspective on the styles of theatre/performance.

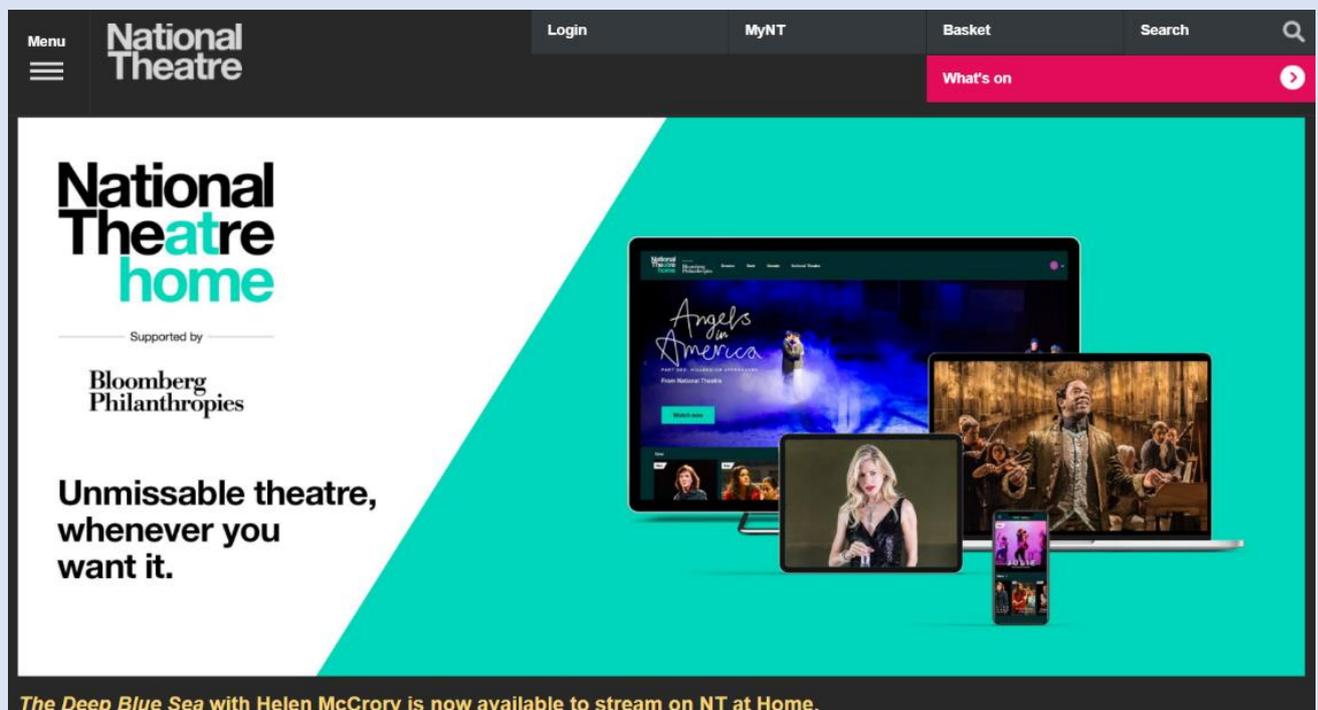
If you would like to get to grips with the A-level Specification then you can follow the link which will take you to the Pearson website where you can download the PDF file.

<https://qualifications.pearson.com/en/qualifications/edexcel-a-levels/drama-and-theatre-2016.html>

Over the past year, the National Theatre has been an outstanding resource for young people to access theatre online, watch plays, read reviews and look at interviews with cast and crew of a variety of productions.

The link to the website is below. Check it out.

<https://www.nationaltheatre.org.uk/>



Reading List

A Level Drama and Theatre does require a fair bit of background reading. All of these resources are available for you to develop your knowledge over the 2 year course (all of the below links will take you to Google Books – You can then search the titles if you want to purchase them). There are others to consider/look at but these ones would be a good start.

Stanislavski – An introduction

<https://books.google.co.uk/books/about/Stanislavski.html?id=6zpz5Ybop3YC>

Stanislavski – An actor prepares

<https://books.google.co.uk/books?id=LMOIf3x8AAUC&printsec=frontcover&dq=stanislavski%20&hl=en&sa=X&ved=0ahUKEwieqPSWMTpAhWQZxUIHcyrDssQ6AEIPDAC#v=onepage&q&f=false>

Stanislavski – Creating a role

<https://books.google.co.uk/books?id=kLzF5Ojw8MwC&printsec=frontcover&dq=stanislavski%20&hl=en&sa=X&ved=0ahUKEWjTj9KtMTpAhWcWhUIHfBPCnIQ6AEIdzAJ#v=onepage&q=stanislavski&f=false>

Brecht – Brecht on Theatre

<https://books.google.co.uk/books?id=W1iCBAAQBAJ&printsec=frontcover&dq=brecht&hl=%20en&sa=X&ved=0ahUKEWj684K8-%20MTpAhXHqHUIHQfoDYcQ6AEIKjAA#v=onepage&q=brecht&f=false>

Frantic Assembly – The book on devising theatre

<https://books.google.co.uk/books?id=-xsWBAAQBAJ&printsec=frontcover&dq=frantic+assembly&hl=en&sa=X&ved=0ahUKEwi7uIDd-MTpAhWXRxUIHY7jAe0Q6AEIKjAA#v=onepage&q=frantic%20assembly&f=false>

Steven Berkoff – And the theatre of self-importance

<https://books.google.co.uk/books?id=lZz8zrt518kC&printsec=frontcover&dq=steven+berkoff&hl=en&sa=X&ved=0ahUKEwi-392L-cTpAhVkt3EKHbXrAAMQ6AEISjAE#v=onepage&q=steven%20berkoff&f=false>

Play texts for **Component 3** (written exam).

If you fancy a head start then have a read over the texts we will be studying for the Component 3 written exam.

Accidental death of an Anarchist – Dario Fo

<https://www.amazon.co.uk/Accidental-Anarchist-Methuen-Modern-Classics/dp/0413156109>

Woyzeck – Georg Buchner

<https://www.amazon.co.uk/Woyzeck-Georg-Buchner/dp/3518188941>

Pre reading for your home learning...

Your role in A-level Drama has many similarities to that of GCSE Drama, however in the later stages there are specific responsibilities for you to take the role of a **Director** and **Designer**. Within this role, you must show the examiner extensive knowledge and skills on how to bring a scene to life for a contemporary audience whilst referring to certain historical contexts. For instance, you will be asked to take a play that has existed for over 100 years and bring it back to the stage in a design of your own choosing. It's fun!

Have a read of the extract below. It's from a play called '**Metamorphosis**'. It is a very abstract play based around a young man called **Gregor** who works hard to provide for his family. He barely gets any time for himself and as he is the bread winner in the family, the stress and responsibility inevitably takes its toll and he turns into a giant beetle. This is to symbolise the all hate and alienation he is experiencing from his family who eventually turn against him.

METAMORPHOSIS

by Steven Berkoff:

Characters:

Mr Samsa
Mrs Samsa
Greta Samsa
Gregor Samsa

The FAMILY enters one at a time – backcloth lit – figures appear in silhouette. Each one enters in the character he or she is going to play, and performs a small mime condensing the personality into a few seconds. MOTHER is first – describes a sad face – leaves a painted heart and angst. FATHER next strolls boldly on in boots and costume of mid-European lower middle class tradesman – trousers in socks – braces – no jacket, looking like Hindenburg. Then GRETA, as student with violin. Then GREGOR, who just walks on a smiles – an amiable being. As each speaks they form a line behind each other. On the last line they take on the movement of the insect by moving their arms to a particular rhythm. As no front lighting is used, this has the effect of an insect's leg movement.

Mr S: [enters] As Gregor Samsa awoke one morning from uneasy dreams . . .

Mrs S: [enters] . . . he found himself transformed in his bed into a gigantic insect .

Greta: [enters] His numerous arms, which were pitifully thin compared to the rest of his bulk waved helplessly before him. [*Movement starts. GREGOR is in front. Suddenly the movement stops –*

FAMILY dissolve the beetle image by moving away – leaving GREGOR still moving as part of the insect image.] [*Front lights come up revealing family.*]

Gregor: What has happened to me:

Family: He thought.

Gregor: It was no dream.

Greta: He looked at the clock ticking on the chest . . .

Gregor: Half past six and the hands were quietly moving on.

Mrs S: Gregor . . . Gregor?

Mrs S: Said a voice.

Gregor: That gentle voice . . .

Greta: It was his mother's

Mr S: His mother's

Mrs S: His mother's. [Fade.] [Slow Tick]

[*Lights snap up on the centre area downstage revealing GREGOR standing behind GRETA – scenes of insect life. Each speak their own contrapuntally.*]

Work for the week commencing the 7th June

Have a go at deconstructing this scene from the perspective of a theatre **Director**. Imagine you are Directing the actors. What would you do? Write around a page (or, a spider diagram) about:

- Actors positions on stage
- Proxemics between actors
- Actors movements and expressions
- Scene directions

Work for the week commencing the 14th June

Sticking with the play 'Metamorphosis' have a go at designing the **Set** for the production. Imagine that you have been hired by a Director who is bringing a brand-new version of the play to a modern-day audience. They want to attract as many people to see it as possible. You have been hired as the **Set Designer**. Think about:

- The 5 different types of stage (**Proscenium arch, Thrust, in the round, Traverse, Promenade**)
- Style of staging, i.e. Naturalistic (*looks real*), Minimalistic (*very basic*) Symbolic (*items that represent deeper meanings*) Abstract (something that looks a little odd/different but has meaning).
- Materials used within the set, i.e. wooden frames, curtain back drop, plastic panels, glass/perspex windows etc.
- Colours used

Work for the week commencing the 21st June

Finally, this is a bit of larger, more time-consuming task.

For your final C3 written exam (not too dissimilar from your GCSE C3 exam) you will be presented a question that challenges your opinion on the positive/negative influences theatre has on today's audiences. The question will be in the form of a 'statement' and will ask you to come up with a handful of points that you can argue in the light of a theatre production you have seen either live or online. Have a look below and **choose ONE** question out of the two that you'd like to have a go at answering. It should be around 2 sides of A4 paper. It can be hand written or word processed.

'Live theatre has nothing to say to a young audience.'

Your answer should:

- Include analysis and evaluation of key moments from the performance you have seen and the contribution made by different theatre makers
- Offer balanced consideration between your analysis and evaluation of the performance and your response to the statement.

OR

"In theatre today the actor takes second place to technology."

Your answer should:

- Include analysis and evaluation of key moments from the performance you have seen and the contribution made by different theatre makers
- Offer balanced consideration between your analysis and evaluation of the performance and your response to the statement.