



KS5 Curriculum: Theatre Studies

Vision

- AQA GCE A-Level Drama and Theatre 7262

Drama and Theatre Studies at Chelmsford County High School for Girls should inspire students to develop inquisitive minds and teach them how to explore life through the arts. It should develop their understanding of the function of drama in society and equip them for life with the necessary skills to become reflective, responsible adults, with the ability to make a positive contribution to the wider world. Drama is an important component in creating a well-rounded person, giving essential opportunities for growth and challenge beyond the mere subject content.

The Drama and Theatre curriculum empowers students to explore a complex range of characters and circumstances through a variety of dramatic forms. We aim to create bold and dynamic performers as well as reflective, critical and analytical academics.

During the A Level course, the students will extend their practical skills across both scripted and devised work by working in the style of a theatre practitioner that has been researched in detail, helping them make connections between the evolution of theatre practice and impact of theatre pedagogy. Set texts are studied to extend their understanding of theatrical style and regular theatre trips will broaden their knowledge and thinking. We will also encourage students to read around the subject to cultivate independent, enquiring learners and reflective students.

Curriculum Profile

Year 12

Autumn Term 1	Autumn Term 2
<p>An Introduction to Theatre Studies</p> <p>Set Text Exploration:</p> <ul style="list-style-type: none"> • Hedda Gabler by Henrik Ibsen <p><i>Key explorations of:</i></p> <ul style="list-style-type: none"> • <i>Interpreting key character motivations and character understanding with both set texts.</i> 	<p>Sex Text Exploration:</p> <ul style="list-style-type: none"> • Our Country's Good by Timberlake Wertenbaker <p><i>Key explorations of:</i></p> <ul style="list-style-type: none"> • <i>Interpreting key character motivations and character understanding with both set texts.</i>

<ul style="list-style-type: none"> • <i>Researching the social, cultural and historical context of both set texts, considering how these factors inform your ideas of how Drama can be created and interpreted.</i> • <i>How different production and theatrical skills are applied to an extract to communicate clear meaning and understanding to an audience.</i> <p>Practitioner Exploration:</p> <ul style="list-style-type: none"> • Bertolt Brecht and Epic Theatre <p><i>Key explorations of:</i></p> <ul style="list-style-type: none"> • <i>The style and methodology of Bertolt Brecht.</i> • <i>The aims of Epic Theatre.</i> • <i>The definition and application of verfremdungseffekt.</i> • <i>Vocal and physical skills to communicate meaning.</i> 	<ul style="list-style-type: none"> • <i>Researching the social, cultural and historical context of both set texts, considering how these factors inform your ideas of how Drama can be created and interpreted.</i> • <i>How different production and theatrical skills are applied to an extract to communicate clear meaning and understanding to an audience.</i> <p>Set Text Exploration:</p> <ul style="list-style-type: none"> • Hedda Gabler by Henrik Ibsen <p><i>Key explorations of:</i></p> <ul style="list-style-type: none"> • <i>Interpreting key character motivations and character understanding with both set texts.</i> • <i>Researching the social, cultural and historical context of both set texts, considering how these factors inform your ideas of how Drama can be created and interpreted.</i> • <i>How different production and theatrical skills are applied to an extract to communicate clear meaning and understanding to an audience.</i> <p>Practical Exploration 1:</p> <ul style="list-style-type: none"> • Pygmalion by George Bernard Shaw*
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Spring Term 1	Spring Term 2
<p>Practical Exploration:</p> <ul style="list-style-type: none"> • Saved by Edward Bond* <p>Practitioner Exploration:</p> <ul style="list-style-type: none"> • Konstantin Stanislavski and Naturalism <p><i>Key explorations of:</i></p> <ul style="list-style-type: none"> • <i>The style and methodology of Konstantin Stanislavski.</i> • <i>The aims of Naturalism.</i> • <i>Stanislavski's 'The System'.</i> • <i>Vocal and physical skills to communicate meaning.</i> 	<p>Live Theatre Exploration:</p> <ul style="list-style-type: none"> • Reviewing a key piece of Live Theatre. <p><i>Key explorations of:</i></p> <ul style="list-style-type: none"> • <i>A Live Theatre production.</i> • <i>Descriptive, evaluative and analytical frameworks to support a Live Theatre context.</i> <p>Practical Exploration:</p> <ul style="list-style-type: none"> • AQA GCE A-Level Component 2 – Creating Original Drama (Internal Practical Assessment)

<p>Practitioner Exploration:</p> <ul style="list-style-type: none"> • Antonin Artaud and Theatre of Cruelty <p><i>Key explorations of:</i></p> <ul style="list-style-type: none"> • <i>The style and methodology of Antonin Artaud.</i> • <i>The aims of Theatre of Cruelty.</i> • <i>The role in which costume, lighting, set and practical skills emphasise Artaud's style.</i> • <i>Vocal and physical skills to communicate meaning.</i> 	
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Summer Term 1	Summer Term 2
<p>Practical Exploration:</p> <ul style="list-style-type: none"> • AQA GCE A-Level Component 2 - Creating Original Drama (Internal Practical Assessment) 	<p>Practical Exploration:</p> <ul style="list-style-type: none"> • AQA GCE A-Level Component 2 - Creating Original Drama (Internal Practical Assessment) <p>Revision:</p> <ul style="list-style-type: none"> • <i>Preparations for Year 12 examinations, focusing on:</i> <ul style="list-style-type: none"> ○ <i>Hedda Gabler by Henrik Ibsen</i> ○ <i>Our Country's Good by Timberlake Wertenbaker</i> • <i>Key Concepts:</i> <ul style="list-style-type: none"> ○ <i>Sound, lighting, direction, costume, set design, performance skills.</i> <p>Written Exploration:</p> <ul style="list-style-type: none"> • The Working Notebook (Internal Written Assessment)

Year 13

Autumn Term 1	Autumn Term 2
<p>Practical Exploration:</p> <ul style="list-style-type: none"> • AQA GCE A-Level Component 2 - Creating Original Drama (Internal Practical Assessment) <p>Written Exploration: The Working Notebook (Internal Written Assessment)</p>	<p>Written Exploration: The Working Notebook (Internal Written Assessment)</p> <p>Revision:</p> <ul style="list-style-type: none"> • <i>Preparations for Year 12 examinations, focusing on:</i> <ul style="list-style-type: none"> ○ <i>Hedda Gabler by Henrik Ibsen</i> ○ <i>Our Country's Good by Timberlake Wertenbaker</i>

<p>Revision:</p> <ul style="list-style-type: none"> • Preparations for Year 13 examinations, focusing on: <ul style="list-style-type: none"> ○ Hedda Gabler by Henrik Ibsen ○ Our Country's Good by Timberlake Wertenbaker ○ Live Theatre Evaluation • Key Concepts: <ul style="list-style-type: none"> ○ Sound, lighting, direction, costume, set design, performance skills. ○ Analysing and evaluating live theatre performances. 	<ul style="list-style-type: none"> ○ Live Theatre Evaluation • Key Concepts: <ul style="list-style-type: none"> ○ Sound, lighting, direction, costume, set design, performance skills. ○ Analysing and evaluating live theatre performances.
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Spring Term 1	Spring Term 2
<p>Practitioner Exploration:</p> <ul style="list-style-type: none"> • Steven Berkoff and Total Theatre <p><i>Key explorations of:</i></p> <ul style="list-style-type: none"> • The style and methodology of Steven Berkoff. • The aims of Total Theatre. • The role in which costume, lighting, set and practical skills emphasise Berkoff's style. • Vocal and physical skills to communicate meaning. <p>Practical Exploration 3:</p> <ul style="list-style-type: none"> • The Trial by Steven Berkoff * 	<p>Practical Exploration:</p> <ul style="list-style-type: none"> • AQA GCE A-Level Component 3 - Making Theatre (External Practical Assessment) <p>Written Exploration:</p> <p>The Reflective Report (External Written Assessment)</p> <p>Revision:</p> <ul style="list-style-type: none"> • Preparations for final examinations, focusing on: <ul style="list-style-type: none"> ○ Hedda Gabler by Henrik Ibsen ○ Our Country's Good by Timberlake Wertenbaker ○ Live Theatre Evaluation • Key Concepts: <ul style="list-style-type: none"> ○ Sound, lighting, direction, costume, set design, performance skills. ○ Analysing and evaluating live theatre performances.

Summer Term 1	Summer Term 2
Revision and Examination technique	Public Examinations

*Please note that on occasion this timeline may be subject to change, *plays for Practical Exploration may vary from cohort to cohort to suit the demands of the group.*

Assessment and Feedback

All students will:

- have at least one piece of assessed work reviewed by their teacher per half-term (this increases to two pieces of assessed work if students receive five or more taught hours per fortnight).
- receive feedback which outlines how they should develop their learning. This feedback should be summative, highlighting both key strengths and key areas for development in students' work.
- be given the opportunity to act upon their feedback in a structured task. This task should then be reviewed again by the subject teacher. A review of this task can act as the second assessed task.

Resources to support learning beyond the classroom

[AQA | A-level | Drama and Theatre | Specification at a glance](#)

<https://www.aqa.org.uk/subjects/drama/a-level/drama-and-theatre-7262/specification-at-a-glance>