

GCE: EDEXCEL 2016 specification

<u>C1: Devising</u> <u>NEA</u>	<u>C2: Text in Performance</u> <u>NEA</u>	<u>C3: Theatre Makers in Practice</u>
80 marks 40% of the qualification	60 marks 20% of the qualification	80 marks 40% of the qualification
Internal teacher assessment / external moderation	External visiting examiner	Externally set written examination
<ul style="list-style-type: none"> <li>• Acting or design</li> <li>• Devise an original piece of drama in response to a stimulus (centre chosen play text) in relation to the methodology of a theatre practitioner (individual or theatre company, centre chosen)</li> <li>• Realise the performance to an invited audience</li> <li>• Written Portfolio (3.500 words)</li> </ul>	<ul style="list-style-type: none"> <li>• Acting or design</li> <li>• Rehearse (a) monologue or (b) duologue scripted performance</li> <li>• Rehearse a group scripted performance</li> <li>• Realise the performance to an invited audience</li> <li>• Written Artistic Intentions</li> </ul>	<ul style="list-style-type: none"> <li>• Section A: Live Theatre Evaluation</li> <li>• Section B: 'That Face' by Polly Stenham</li> <li>• Section C: 'Woyzeck' by Georg Bucher</li> </ul>

Knowing more, remembering more, creating more

As a department, we are passionate advocates for the life-changing nature of the Arts. Through a rich and diverse engagement in culture, we seek to ensure that young people reap the benefits of spiritual, moral, social and cultural development. Alongside this we look to develop confident and knowledgeable students who outwardly show an appreciation of the arts as part of a well-rounded education.

In KS5 Drama at RMGS, in line with the Pearson Curriculum, we strive to develop learners who are accomplished in the following areas:

**AO1**

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

**AO2**

Apply theatrical skills to realise artistic intentions in live performance

**AO3**

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

**AO4**

Analyse and evaluate their own work and the work of others

Year 1

	Term 1	Term 2	Term 3	Term 4	Term 5	Term 6
<p><b>Practical focus</b></p> <p>2 x double lessons</p> <p>1: HM or BB (12/13 together)</p> <p>1: HM &amp; BB (12/13 split)</p>	<p><u>Introduction to GCE Drama</u></p> <p>Explore a range of texts / styles / theatre makers</p> <p><u>Mock Mock</u></p> <p><u>C1: Devising</u></p> <p>Deconstruction Project</p> <p><u>C2: Text in Performance</u></p> <p>‘Small Island’</p>	<p><u>Mock Mock</u></p> <p><u>C3: Theatre Makers in Practice</u></p> <p>Introduction: ‘That Face’ by Polly Stenham</p> <p>‘Woyzeck’ by Georg Buchner</p> <p>Punchdrunk</p> <p><i>Practitioner 2</i></p>	<p><u>Mock Mock</u></p> <p><u>C1: Devising</u></p> <p>‘Martyr’ by Marius Von Mayunberg</p> <p>The Paper Birds</p> <p><i>Practitioner 1</i></p> <p><u>Mock Mock</u></p> <p><u>C3: Theatre Makers in Practice</u></p> <p>‘That Face’</p> <p>‘Woyzeck’</p> <p>Punchdrunk</p>	<p><u>Mock Mock</u></p> <p><u>Mock C2: Text in Performance</u></p> <p>‘Mosquitoes’ by Lucy Kirkwood</p>	<p><u>Mock Revision</u></p> <p><u>C3: Theatre Makers in Practice</u></p> <p>‘That Face’</p> <p>Woyzeck’</p> <p>Punchdrunk</p> <p>Punchdrunk</p>	<p><u>NEA NEA</u></p> <p><u>C1: Devising</u></p> <p>C1</p> <p><i>Extract 1</i></p> <p><i>Practitioner 1</i></p>
<b>Knowledge and skills</b>	<p>AO1/AO2</p> <p>Consolidation of KS4 Drama, moving level of skill and challenge to begin to align</p>	<p>AO3</p> <p>Introduction to set texts, practical exploration, original performance conditions, Punchdrunk methodology,</p>	<p>AO1/AO2</p> <p>Skills for deconstructing and reconstructing performance material, Paper</p>	<p>AO1/AO2</p> <p>Skills for performing scripted material</p>	<p>AO1/AO2</p> <p>Developing skills from Term 2</p>	<p>AO1/AO2</p> <p>Skills for deconstructing and reconstructing performance material</p>

	with GCE standard	approaching a text as actor/director/designer, developing written skills for the C3 examination	Birds methodology			
Theory focus  1 x double lesson	<u>Mock Mock</u>  <u>C3: Theatre Makers in Practice</u>  LTE 'Small Island'	<u>Mock Mock</u>  <u>C3: Theatre Makers in Practice</u>  LTE 'Angels in America'  'That Face'  'Woyzeck' Punchdrunk	<u>Mock Mock</u>  <u>C1: Devising</u>  Portfolio  <u>Mock Mock</u>  <u>C3: Theatre Makers in Practice</u>  LTE 'Les Blancs'	<u>Mock Mock</u>  <u>C2: Text in Performance</u>  Artistic Intentions  <u>Mock Mock</u>  <u>C3: Theatre Makers in Practice</u>  LTE 'Mosquitoes'	<u>Mock Revision</u>  <u>C3: Theatre Makers in Practice</u>  'That Face'  'Woyzeck' 'Woyzeck' Punchdrunk  LTE 'Threepenny Opera'  'Small Island' / 'Les Blancs' / 'Mosquitoes'  <i>(Revision / preparation for Assessment Week)</i>	<u>Mock Mock</u>  <u>C3: Theatre Makers in Practice</u>  Assessment week feedback  <u>NEA NEA</u>  <u>C1: Devising</u>  Review Portfolio
Knowledge and skills	AO3/AO4  Skills for critiquing live theatre: evaluation and analysis  Skills for exam style questions	AO3/AO4  Skills for exam style questions	AO3/AO4  Skills for Portfolio  Skills for critiquing live theatre: evaluation and analysis  Skills for exam style questions	AO3/AO4  Skills for critiquing live theatre: evaluation and analysis  Skills for exam style questions	AO3/AO4  Skills for exam style questions	AO3/AO4  Skills for Portfolio

<b>Assessment</b>	‘Small Island’ duologue	In class exam style questions	Devised performance	Monologue / duologue performance	In class exam style questions	Assessment Week
	‘Small Island’ LTR	‘Angels in America’ essay	Mini Portfolio	‘Mosquitoes’ LTR	‘Threepenny Opera’ essay	
Independent Study						
Gold Arts Award – Intro and termly tutorials						

Year 2

	Term 1	Term 2	Term 3	Term 4	Term 5	Term 6
<b>Practical focus</b>  2 x double lessons  1: HM or BB (12/13 together)  1: HM & BB (12/13 split)	<u>C1</u>  Review stimulus text and practitioner  <u>C1</u>  Devising	<u>C1</u>  Devising	<u>C2</u>  Monologue / duologue  Group performance  <i>Extracts 2 &amp; 3</i>	<u>C2</u>  Monologue / duologue  Group performance  <u>C3</u>  Revision - 'Woyzeck' 'That Face'	<u>C3</u>  Revision - 'Woyzeck' 'That Face'	
<b>Knowledge and Skills</b>	AO1/AO2  Skills for deconstructing and reconstructing performance material, Paper Birds methodology	AO1/AO2  Skills for deconstructing and reconstructing performance material, Paper Birds methodology	AO1/AO2  Skills for performing scripted material	AO1/AO2  Skills for performing scripted material	AO3/AO4  Original performance conditions of texts, Punchdrunk methodology, approaching a text as actor/director/designer	
<b>Theory focus</b>  1 x double lesson	<u>C3</u>  Revision – In class assessments  LTE TBC	<u>C1</u>  Portfolio  <u>C3</u>  LTE	<u>C2</u>  Artistic Intentions  <u>C3</u>  'That Face' / 'Woyzeck'	<u>C3</u>  'Consent'  <u>C3</u>  'That Face' and 'Woyzeck'	<u>C3</u>  Revision - Live Theatre Evaluation  <u>C3</u>	

	<b>C1</b> Portfolio	‘Angels in America’	LTE ‘Les Blancs’	LTE TBC	Revision - ‘That Face’ and ‘Woyzeck’  LTE TBC	
<b>Knowledge and Skills</b>	AO3/AO4  Original performance conditions of texts, Punchdrunk methodology, approaching a text as actor/director/designer	AO3/AO4  Skills for Portfolio  Skills for critiquing live theatre: evaluation and analysis	AO3/AO4  Original performance conditions of texts, Punchdrunk methodology, approaching a text as actor/director/designer	AO3/AO4  Skills for critiquing live theatre: evaluation and analysis  Original performance conditions of texts, Punchdrunk methodology, approaching a text as actor/director/designer	AO3/AO4  Skills for critiquing live theatre: evaluation and analysis  Original performance conditions of texts, Punchdrunk methodology, approaching a text as actor/director/designer	
	<b>Assessment</b>	In class assessment	October / November - C1 NEA C1 NEA	January PEQ	C2 NEAMarch – C2 NEA	C3 ExaminationC3 Written Examination
<b>Independent Study</b>						
Gold Arts Award – Termly tutorials						
Submission December / Internal assessment January / External assessment February						