



A Level

Drama & Theatre Studies



Why study Drama & Theatre Studies?

The OCR A Level Drama and Theatre specification takes a contemporary approach to studying the subject. It builds logically on from the GCSE specification, giving you opportunities to develop key skills in performance of your chosen theatrical skill; in the creative and rehearsal process; and in analysing and evaluating a range of theatrical texts.

You can opt to be assessed by your chosen theatrical skill in any of the non-exam units. This means that you have the choice to complete these units as either a performer or as a designer. The designer routes - lighting; sound; set; costume - have their own marking schemes and specification requirements, ensuring you are well supported in taking these options, and are credited for the individual skills needed for each discipline.

Exam Board:
OCR

Overview of course content (specification code: H459)

Non-exam assessment (60% of each qualification)

Exploring and Performing Texts (60 marks)

You will produce a performance from a text chosen by the centre, which will assess your chosen theatrical skill. In addition you will write a concept to complement this piece.

Practitioners in Practice (120 marks)

You will create your own devised performance based on the influence of:

- The study of two theatrical practitioners;
- The study/exploration of an extract from a relevant supporting text (chosen by the centre)

In addition to the performance, you will be marked on an accompanying portfolio with evidence of the process.

During the full A Level qualification you will study five plays:

- One full text (chosen by the centre) as preparation for 'Exploring and Performing Texts' assessment
- A second full text (chosen from a selection of eight, given by the exam board) which is studied in depth during the course and tested during the 'Set Text' exam assessment
- An extract from a text, chosen by the centre, to support your understanding for the 'Practitioners in Practice' devised performance
- Two further extracts from texts, which will be chosen by the centre to fit a thematic title. These are explored practically throughout the course and you will be tested in a 'Thematic Study' in the final exam assessment.

Exam Assessment (40% of each qualification)

Paper A: Thematic Study/Live Productions (60 marks)

You will be asked to draw on your experience of studying and exploring the texts during the course. Both texts are united by a theme and texts are chosen by the centre from a list.

In addition you will answer an essay style question on a live theatre production they have seen during the course, testing their analytical and evaluation skills.

Exam duration: 2 hours 15 minutes

Paper B: Set Text Study (60 marks)

This unit requires you to study a set text in detail. The paper will contain questions about directorial decisions for the text and tests your knowledge of how drama and theatre is created and developed for performance.

Exam duration: 1 hour 45 minutes



Careers/Future Opportunities

Drama can, of course, lead to careers within the theatre, such as:

- Actor
- Director
- Stage manager
- Lighting designer
- Sound technician
- Set designer
- Costume designer
- Makeup artist
- Front of House
- Theatre manager
- Outreach co-ordinator
- Marketing manager

However, drama can also lead to various other career paths:

- Arts administrator
- Drama teacher
- Drama therapist
- Television production assistant
- Screenwriter
- Radio presenter
- Voiceover artist
- Theatre in Education provider
- Stunt performer
- Community arts worker
- Voice coach

Drama is not just for people who want a career related to the theatre or the arts - it teaches many skills which all employers value and can be crucial in many different careers.

To name a few:

- Independence
- Resilience
- Creative thinking
- Organisation
- Communication
- Critical thinking
- Team-work
- Self-evaluation

Reading List

Set texts and related texts:

- *Frankenstein* (based on the novel by Mary Shelley) by **Nick Dear**
- *Othello* (by **Shakespeare**)
- *Stockholm* (by **Bryony Lavery**)

Practitioners:

- *The Director and the Stage: From naturalism to Grotowski* (by **Edward Braun**)
- *Stanislavski: An Actor Prepares* (by **Stanislavski**)
- *Stanislavski in practice* (by **Nick O'Brein**)
- *The complete Stanislavski Toolkit* (by **Bella Merlin**)
- *The Theatre and its Double* (by **Antonin Artaud**)
- *The Frantic Assembly Book of Devising Theatre* (by **Scott Graham and Steven Hoggett**)
- *The Moving Body* (by **Jacques LeCoq**)
- *Physical Theatres: A Critical Introduction* (by **Simon Murray**)
- *The Theatre of the Absurd* (by **Martin Esslin**)
- *The Theatre of Bertolt Brecht* (by **John Willett**)
- *The Director's Craft: A Handbook for the Theatre* (by **Katie Mitchell**)
- *Graft: Tales of an Actor* (by **Steven Berkoff**)

Theatre History:

- *The Theatre - A Concise History* (by **Thames and Hudson**)
- *A Pocket Guide to 20th Century Drama* (by **Stephen Unwin and Carole Woddis**)

In addition to the above, we have a wide range of plays in the department from different periods, genres and written in different styles. As a Theatre Studies student, you should be reading plays and using this wider knowledge to inform your work.

If you would like any recommendations, please talk to any members of the Drama Department.

Contact

Want to know more?

We are always available to discuss the course; if you are an internal pupil please feel free to pop into D3 or email: office@kennetschool.co.uk