

**Advanced Information for 2022 exams**  
***Curriculum intent and implementation for:***  
**7262 AQA A LEVEL DRAMA & THEATRE**

**Location of Advanced Information:**

<https://www.aqa.org.uk/subjects/drama/a-level/drama-and-theatre-7262/changes-for-2022>

[Advance information June 2022 - A-level Drama and Theatre \(7262\) \(aqa.org.uk\)](#)

**Summary of main content focus from the specification:**

**Component 1: Drama and Theatre**

**3 HOUR EXAMINATION 1 Shakespeare question 2 Metamorphosis 3 Live Performance**

The paper constitutes 40% of the A-level.

**Focus of the June 2022 Exam**

Paper 7262/W Section A: Drama through the ages

**Shakespeare Question Much Ado about nothing**

Much Ado About Nothing by William Shakespeare - focus will be:(taken from advanced information doc.)

‘Light-hearted atmosphere, Beatrice, Hero, set design, costume design.’

Paper 7262/W Section B: 20th and 21st century drama

**Metamorphosis Berkoff – Three-part question**

‘In order to provide advance information for the exam, we can inform you that students will be assessed on a part of their chosen set play within the sections listed in the table below. A smaller part of each section will be selected and presented to the students as the extract in the question paper.’

‘Metamorphosis by Steven Berkoff Starting (page number 79) The start of the play Ending (page number 88) Clerk: ...for some time past his work at the firm has not come up to scratch, Mr. Samsa, and this can't go on for much longer’

**Live Performance Question**

Paper 7262/W Section C: Live theatre production

**Component 2 – Creating original drama**

Component 2 constitutes 30% of the A-level.

For this component, students must complete **two** assessment tasks:

- produce an individual Working notebook documenting the devising process
- contribute to a final devised, group performance.

Devised piece must be influenced by the work and methodologies of one prescribed practitioner

'We'll allow students to complete a monologue

We've reduced the timing requirements to one and a half minutes (monologue)'

### Component 3 – Making theatre

**Component 3 constitutes 30% of the A-level.**

- Practical exploration and interpretation of three extracts (Extract 1, 2 and 3) each taken from a different play

Methodology of a prescribed practitioner must be applied to Extract 3

- Extract 3 is to be performed as a final assessed piece (students may contribute as performer, designer or director)
- produce an individual **Reflective report** analysing and evaluating their theatrical interpretation of all three key extracts studied.

### Changes:

- 'We'll be moving from visiting exams to postal exams.
- **We've reduced the required number of extracts from three to one.**
- There will be no changes to the reflective report.'

### **Advice on synoptic links/other topics to provide supporting knowledge:**

<https://shakespeare.folger.edu/shakespeares-works/much-ado-about-nothing/about-shakespeares-much-ado-about-nothing/>

[Much Ado about Nothing | Shakespeare Learning Zone \(rsc.org.uk\)](#)

### **Dates of final exams:**

Paper 1 – 7262/C Non-exam assessment: Creating original drama Submit by 15 May 2022

Paper 2 – 7262/W Drama and Theatre 3h 09 June 2022 pm

Paper 3 – 7262/X Non-exam assessment: Making theatre (externally assessed)

### **Lesson and intervention schedule from mocks to exams:**

Wk. Beg.	Lesson topics	Intervention schedule
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<b>07 Mar</b>	<i>Yr 13 Mock Exams</i>	
<b>14 Mar</b>	<i>Yr 13 Mock Exams</i>	
<b>18 &amp; 19 Mar</b>	Feedback from mocks One to ones and intense monologue preparation Reflective Commentary Planning with exemplars	Friday lunch time sessions
<b>24 &amp; 25 Mar</b>	One to ones and intense monologue preparation, rehearsal and <b>Final Performance</b> (filmed for submission) <b>Submission of Reflective commentary</b>	Friday lunch time sessions
<b>04 Apr</b>	<i>EASTER</i>	Friday lunch time sessions
<b>13 Apr</b>	<i>EASTER</i>	Intense tutor sessions x 1 Wed 13 <sup>th</sup> April
<b>18 Apr</b>	<i>18/19 Apr Bank Holiday</i>	<i>Progress Day – Examination Paper Revision</i>
<b>29 &amp; 30 Apr</b>	Contextual: Berkoff German Expressionism, theatre Noh and Kabuki, influence of Charlie Chaplin, the Cabinet of Dr Caligari, Nosferatu, Metropolis	Friday lunch time sessions
<b>02 May</b>	<i>2 May Bank Holiday</i>	
<b>12 &amp; 13 May</b>	Much Ado About Nothing – exemplars and key sections Shakespearean comedy contextual elements Metamorphosis – focus on the text with performer choices, set design and director role	Friday lunch time sessions
<b>19 &amp; 20 May</b>	The Curious Incident of the Dog in the Night Time – the live performance question, Frantic Assembly, contemporary theatre, why this play has become a global phenomenon, Bunny Christie, Marianne Elliot Final Revision for examination	Friday lunch time sessions