

Curriculum Plan

Department/subject: **Drama**

Our Vision: **We take opportunities and aspire to excellence**

Our Intent:

- All students will experience a curriculum richness, breadth and depth
- The curriculum equips every student with the knowledge and skills for the future in our local area and beyond
- The curriculum builds on prior knowledge and creates a ‘web of knowledge’
- Gaps in knowledge and skills are identified and addressed quickly

Year 12	Autumn 1 – Introduction to A Level Drama	Autumn 2 – Using Practitioner style to create an A Level Devised piece (Mock)
Knowledge to be taught	Exploration of key A Level Practitioners and Theatre style: Berkoff, Brecht, Stanislavski, Artaud	Requirements of the Devised mock How to apply Practitioner theory to Practise How to research, describe and justify creative choices
Key words	Alienation technique, Epic Theatre, Total Theatre, Theatre of Cruelty, Given Circumstances, Objectives, Super Objectives, Units, Objectives/Motivations	Practitioner, Devising, Portfolio, Evaluation, Analysis, Research, Theory
Links to prior knowledge	Students will have explored the two main Practitioners of Brecht and Stanislavski during the GCSE course. This unit re-caps this knowledge, but extends and deepens their knowledge and experience further.	This unit directly continues from the Practitioner work done. Here is the creative task where students are applying the knowledge learnt to practical work.
How knowledge is assessed	This work will be assessed continuously across all workshops. Written homework tasks will also be set, to consolidate practical learning done in class.	Students will be given a practical and written mark for this mock unit. (Practical mark out of 20; written mark out of 60)
How gaps will be addressed	Teacher will provide additional reading material, website links, writing frames and exemplary material as appropriate.	Teacher will provide additional reading material, website links, writing frames and exemplary material as appropriate.
Cultural capital lessons	Teacher will use a range of live recorded clips to demonstrate a range of theatre styles to the students.	Inspirational materials such as clips, music tracks and media clips as appropriate to the Practitioner style employed by the group, e.g if Artaud was used - Sarah Kane Media clips; if Stanislavski were used, Old Vic streamed live productions

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Year 12	Spring 1 – Component 3: Section B - Colder than Here	Spring 2 – Component 3: Section B - Colder than Here
Knowledge to be taught	Context of the play and the Playwright’s intentions in creating this play Approaches and interpretation of character Pace, Mood and character analysis Approaches to directing this play Approaches to designing for this play How to approach the exam questions.	Context of the play and the Playwright’s intentions in creating this play Approaches and interpretation of character Pace, Mood and character analysis Approaches to directing this play Approaches to designing for this play How to approach the exam questions.
Key words	Black Comedy, Characterisation, Playwright, Intention, Audience Response, Naturalism, Scene, Linear narrative	Black Comedy, Characterisation, Playwright, Intention, Audience Response, Naturalism, Scene, Linear narrative
Links to prior knowledge	This is a tragic play, as it centres around the death of the Mother, however, the play is filled with humour. This will line with the students' prior knowledge of the tragedy of Mickey and Eddie's deaths in Blood Brothers. This will help students to understand that a play can be both tragically moving and realistic, while also being funny, and it is this which makes the play relatable.	This is a tragic play, as it centres around the death of the Mother, however, the play is filled with humour. This will line with the students' prior knowledge of the tragedy of Mickey and Eddie's deaths in Blood Brothers. This will help students to understand that a play can be both tragically moving and realistic, while also being funny, and it is this which makes the play relatable.
How knowledge is assessed	After exploring this play 2 exam questions will be set form the Edexcel Exam board (1 Acting and 1 Design.)	After exploring this play 2 exam questions will be set form the Edexcel Exam board (1 Acting and 1 Design.)
How gaps will be addressed	Teacher will provide additional reading material, website links, writing frames and exemplary material as appropriate.	Teacher will provide additional reading material, website links, writing frames and exemplary material as appropriate.
Cultural capital lessons	Teacher will use a range of clips from the Director, Playwright, Designers of this production.	Teacher will use a range of clips from the Director, Playwright, Designers of this production.

Year 12	Summer 1 – Devising	Summer 2 - Devising
Knowledge to be taught	How to tackle the coursework – what do I put in Section 1 and 2? A range of Practitioner styles, approaches and stimuli How to generate material from a stimulus	How to tackle the coursework – what do I put in Section 1 and 2? A range of Practitioner styles, approaches and stimuli How to generate material from a stimulus

	<p>How to employ and evidence Practitioner devices and techniques into a performance</p> <p>How to develop intentions for performance</p> <p>How to evidence intentions in practical work</p> <p>How to research the historical, cultural, social and political context of the devised piece</p> <p>How to evaluate the impact of the piece on the audience</p> <p>How to evaluate your contribution to the piece</p>	<p>How to employ and evidence Practitioner devices and techniques into a performance</p> <p>How to develop intentions for performance</p> <p>How to evidence intentions in practical work</p> <p>How to research the historical, cultural, social and political context of the devised piece</p> <p>How to evaluate the impact of the piece on the audience</p> <p>How to evaluate your contribution to the piece</p>
Key words	Practitioner techniques, Devising, Stimulus, Intention, Response, Dramatic Potential, Collaboration, Refinement, Analysis, Evaluation, Drama Techniques.	Practitioner techniques, Devising, Stimulus, Intention, Response, Dramatic Potential, Collaboration, Refinement, Analysis, Evaluation, Drama Techniques.
Links to prior knowledge	Students will have experience of devising at GCSE level and in Unit 1 – Introduction to A Level Drama. This component builds on previous work done.	Students will have experience of devising at GCSE level and in Unit 1 – Introduction to A Level Drama. This component builds on previous work done.
How knowledge is assessed	<p>Students will be assessed individually in 2 ways:</p> <p>A mark of 20 for their performance</p> <p>A mark out of 40 for their coursework based on creating and evaluating their play</p>	<p>Students will be assessed individually in 2 ways:</p> <p>A mark of 20 for their performance</p> <p>A mark out of 40 for their coursework based on creating and evaluating their play</p>
How gaps will be addressed	Teachers will be observing and supervising constantly to check that students are using the techniques correctly. Teachers cannot direct, but can ask questions and clarify the brief and the information. Students who are finding the demands of this component too challenging can be directed to follow the Design route option, where they support a performance group. Writing frames, sentence starters and exemplary answers will also be provided for the coursework.	Teachers will be observing and supervising constantly to check that students are using the techniques correctly. Teachers cannot direct, but can ask questions and clarify the brief and the information. Students who are finding the demands of this component too challenging can be directed to follow the Design route option, where they support a performance group. Writing frames, sentence starters and exemplary answers will also be provided for the coursework.
Cultural capital lessons	As students need to create a message or intention for their audience, they can draw on issues and topics important to them and current today, for instance, Transgender Identity, Climate Change, Diversity and equal right etc. In this way, students are creating Drama to challenge Society which has a clear link to cultural Capital. Clips will be shown of Practitioner styles in action onstage, to provide actual footage of the methods being used in a professional environment.	As students need to create a message or intention for their audience, they can draw on issues and topics important to them and current today, for instance, Transgender Identity, Climate Change, Diversity and equal right etc. In this way, students are creating Drama to challenge Society which has a clear link to cultural Capital. Clips will be shown of Practitioner styles in action onstage, to provide actual footage of the methods being used in a professional environment.

<p>Year 13</p> <p>Knowledge to be taught</p>	<p>Autumn 1 – Component 3A –Live Theatre and Component 2 – Performing Text</p> <p>– Context of the play (Frankenstein/other live theatre production)</p> <p>The Director’s intentions in bringing this play to production</p> <p>The design elements of this production and how they combine to create meaning and create impact for the audience at key moments</p> <p>The research, rehearsal techniques and development of character by the main actors</p> <p>The technical aims in this production</p> <p>Technical knowledge/terminology of lighting, sound, costume, set, staging</p> <p>How to assess a model answer</p> <p>How to plan an exam question with reference to examples from the production</p> <p>How to analyse the effect created</p> <p>How to evaluate the impact on the audience</p> <p>Component 2 - How to use the given circumstances of the text to interpret character</p> <p>How to use the methodologies of Practitioners in the rehearsal and performance of key extracts</p> <p>How to use a range of vocal and physical techniques to present a character truthfully</p> <p>How to learn lines</p>	<p>Autumn 2 - Component 3A –Live Theatre and Component 2 – Performing Text</p> <p>– Context of the play (Frankenstein/other live theatre production)</p> <p>The Director’s intentions in bringing this play to production</p> <p>The design elements of this production and how they combine to create meaning and create impact for the audience at key moments</p> <p>The research, rehearsal techniques and development of character by the main actors</p> <p>The technical aims in this production</p> <p>Technical knowledge/terminology of lighting, sound, costume, set, staging</p> <p>How to assess a model answer</p> <p>How to plan an exam question with reference to examples from the production</p> <p>How to analyse the effect created</p> <p>How to evaluate the impact on the audience</p> <p>Component 2 - How to use the given circumstances of the text to interpret character</p> <p>How to use the methodologies of Practitioners in the rehearsal and performance of key extracts</p> <p>How to use a range of vocal and physical techniques to present a character truthfully</p> <p>How to learn lines</p>
<p>Key words</p>	<p>Component 3A - Key terminology such as Fresnel, wash, spotlight, ambience, lantern,</p> <p>Sound – examples of ethereal music, flamenco</p> <p>Industrial Revolution, symbolic set, Brecht, abstract,</p> <p>Proxemics, staging - Minimalist, Apron, Revolve, Olivier Theatre</p> <p>Component 2 - Given Circumstances, Vocal Techniques – pace, pitch, pause, tone, inflection; Physical Techniques – body language, gesture, action/movement, facial expression, eye contact, proxemics</p>	<p>Component 3A - Key terminology such as Fresnel, wash, spotlight, ambience, lantern,</p> <p>Sound – examples of ethereal music, flamenco</p> <p>Industrial Revolution, symbolic set, Brecht, abstract,</p> <p>Proxemics, staging - Minimalist, Apron, Revolve, Olivier Theatre</p> <p>Component 2 - Given Circumstances, Vocal Techniques – pace, pitch, pause, tone, inflection; Physical Techniques – body language, gesture, action/movement, facial expression, eye contact, proxemics</p>
<p>Links to prior knowledge</p>	<p>Component 3A - Students will have experience of analysing and evaluating a live production in their GCSE course (Billy Elliot).</p> <p>Component 2 – Students had experience of performing text in unit 1 (Introduction to A Level Drama). This builds on this experience, and allows students to choose the style of extract they would feel most interested in exploring.</p>	<p>Component 3A - Students will have experience of analysing and evaluating a live production in their GCSE course (Billy Elliot).</p> <p>Component 2 – Students had experience of performing text in unit 1 (Introduction to A Level Drama). This builds on this experience, and allows students to choose the style of extract they would feel most interested in exploring.</p>

How knowledge is assessed	<p>Component 3A - Students will produce essay plans, Theatre notes and complete essays formed from previous exam questions.</p> <p>Component 2 – This exam is externally assessed and feedback will not be given on the day. Teachers can direct and provide feedback, but students must understand that this is a guide, as this component is not marked by the Teacher.</p>	<p>Component 3A - Students will produce essay plans, Theatre notes and complete essays formed from previous exam questions.</p> <p>Component 2 – This exam is externally assessed and feedback will not be given on the day. Teachers can direct and provide feedback, but students must understand that this is a guide, as this component is not marked by the Teacher.</p>
How gaps will be addressed	<p>Component 3A - Teacher will address gaps through constant discussion with the students, questioning and addressing any misconceptions which may arise. Teacher will also create additional resources such as handouts, writing frames and essay plans with sentence starters as appropriate.</p> <p>Component 2 - Teacher will ensure gaps are addressed by constant discussion of character, playwright style and intentions and written handouts and media clips can be used to support learning further. There is also the option for students to complete a design option, supporting a performance group</p>	<p>Component 3A - Teacher will address gaps through constant discussion with the students, questioning and addressing any misconceptions which may arise. Teacher will also create additional resources such as handouts, writing frames and essay plans with sentence starters as appropriate.</p> <p>Component 2 - Teacher will ensure gaps are addressed by constant discussion of character, playwright style and intentions and written handouts and media clips can be used to support learning further. There is also the option for students to complete a design option, supporting a performance group</p>
Cultural capital lessons	<p>Component 3A - This component uses the highly acclaimed production of Frankenstein, form the National Theatre. This production will be watched in detail, plus interviews with the Director, Actors, Design Team and Playwright will also be watched, to help to bring the world of this professional production into the classroom.</p> <p>Component 2 - Examples of extracts will also be shown to demonstrate to students how characters may be presented.</p>	<p>Component 3A - This component uses the highly acclaimed production of Frankenstein, form the National Theatre. This production will be watched in detail, plus interviews with the Director, Actors, Design Team and Playwright will also be watched, to help to bring the world of this professional production into the classroom.</p> <p>Component 2 - Examples of extracts will also be shown to demonstrate to students how characters may be presented.</p>

Year 13	Spring 1 – Component 3C - Lysistrata and Component 2 – Performing Text	Spring 2 – Component 3C - Lysistrata and Component 2 – Performing Text
Knowledge to be taught	<p>Component 3B - The Historical, Cultural, Social and Political context in which the play was written - Links between Aristophanes’ message and a modern message for a contemporary audience. How to create a modern interpretation of this play for a contemporary audience. The original performance conditions of ‘old comedy’. The Brechtian techniques which may be applied to a production of this play. The application of comedic techniques. The design, acting and directing considerations, when staging this play How to approach the exam questions.</p> <p>Component 2 - How to use the given circumstances of the text to interpret character How to use the methodologies of Practitioners in the rehearsal and performance of key extracts How to use a range of vocal and physical techniques to present a character truthfully</p>	<p>Component 3B - The Historical, Cultural, Social and Political context in which the play was written - Links between Aristophanes’ message and a modern message for a contemporary audience. How to create a modern interpretation of this play for a contemporary audience. The original performance conditions of ‘old comedy’. The Brechtian techniques which may be applied to a production of this play. The application of comedic techniques. The design, acting and directing considerations, when staging this play How to approach the exam questions.</p> <p>Component 2 - How to use the given circumstances of the text to interpret character How to use the methodologies of Practitioners in the rehearsal and performance of key extracts How to use a range of vocal and physical techniques to present a character truthfully</p>

	How to learn lines	How to learn lines
Key words	<p>Component 3C - Brecht, Meta-play, Direct Audience Address, Exaggeration, Gestus, Alienation technique, Epic theatre, Placards, many original performance conditions keywords, e.g parados; ekkyklema, phallus etc.</p> <p>Component 2 - Given Circumstances, Vocal Techniques – pace, pitch, pause, tone, inflection; Physical Techniques – body language, gesture, action/movement, facial expression, eye contact, proxemics</p>	<p>Component 3C - Brecht, Meta-play, Direct Audience Address, Exaggeration, Gestus, Alienation technique, Epic theatre, Placards, many original performance conditions keywords, e.g parados; ekkyklema, phallus etc.</p> <p>Component 2 - Given Circumstances, Vocal Techniques – pace, pitch, pause, tone, inflection; Physical Techniques – body language, gesture, action/movement, facial expression, eye contact, proxemics</p>
Links to prior knowledge	<p>Component 3C - Students will have experience of studying/exploring Brecht at GCSE level and in Unit 1 of year 12. This play gives them a solid application of his methods.</p> <p>Component 2 – Students had experience of performing text in unit 1 (Introduction to A Level Drama). This builds on this experience, and allows students to choose the style of extract they would feel most interested in exploring.</p>	<p>Component 3C - Students will have experience of studying/exploring Brecht at GCSE level and in Unit 1 of year 12. This play gives them a solid application of his methods.</p> <p>Component 2 – Students had experience of performing text in unit 1 (Introduction to A Level Drama). This builds on this experience, and allows students to choose the style of extract they would feel most interested in exploring.</p>
How knowledge is assessed	<p>Component 3C - Through written exam questions from the Edexcel website, to test knowledge of the play and exam technique.</p> <p>Component 2 – This exam is externally assessed and feedback will not be given on the day. Teachers can direct and provide feedback, but students must understand that this is a guide, as this component is not marked by the Teacher.</p>	<p>Component 3C - Through written exam questions from the Edexcel website, to test knowledge of the play and exam technique.</p> <p>Component 2 – This exam is externally assessed and feedback will not be given on the day. Teachers can direct and provide feedback, but students must understand that this is a guide, as this component is not marked by the Teacher.</p>
How gaps will be addressed	<p>Component 3C - Teacher to provide additional materials such as contextual reading, exemplary responses, essay frameworks, sentence starters; 1 to 1 help for those students who find written work challenging; use of media clips to make acting style accessible to students</p> <p>Component 2 - Teacher will ensure gaps are addressed by constant discussion of character, playwright style and intentions and written handouts and media clips can be used to support learning further. There is also the option for students to complete a design option, supporting a performance group</p>	<p>Component 3C - Teacher to provide additional materials such as contextual reading, exemplary responses, essay frameworks, sentence starters; 1 to 1 help for those students who find written work challenging; use of media clips to make acting style accessible to students</p> <p>Component 2 - Teacher will ensure gaps are addressed by constant discussion of character, playwright style and intentions and written handouts and media clips can be used to support learning further. There is also the option for students to complete a design option, supporting a performance group</p>
Cultural capital lessons	<p>Component 3C - Examples of key scenes from this play will be shown, as well as images of set design from previous productions and Theatre reviews to provide a balanced appreciation of where the play sits in Society and its relevance.</p> <p>Component 2 - Examples of extracts will also be shown to demonstrate to students how characters may be presented.</p>	<p>Component 3C - Examples of key scenes from this play will be shown, as well as images of set design from previous productions and Theatre reviews to provide a balanced appreciation of where the play sits in Society and its relevance.</p> <p>Component 2 - Examples of extracts will also be shown to demonstrate to students how characters may be presented.</p>
Year 13	Summer 1 – Component 3A,B and C Revision	Summer 2 – Exam period
Knowledge to be taught	Exam question interpretation Exam technique including timing of answers	N/A Exam Period



	<p>Playwright aim re-cap Cultural, Historical, Social and Political Contexts of both plays re-cap Design, Directorial and Acting responses, suggestions and ideas Live Theatre – key moments in the production – examples from Design, Acting and Directing perspective – re-cap</p>	
Key words	Aristophanes, Laura Wade, Lighting, Sound, Costume, Set and Staging terminology, Brecht, Old Comedy, Direct audience address, Gestus, placards, split-role/multi-role, Alienation technique	N/A Exam Period
Links to prior knowledge	This term is a re-cap and revision of all the theory aspects of the course as studied in year 12 and 13.	N/A Exam Period
How knowledge is assessed	Knowledge will be assessed through practice essays leading up towards the final written examination in June.	N/A Exam Period
How gaps will be addressed	Through Teacher intervention – discussions with students, additional handouts, example writing frames and exemplar responses.	N/A Exam Period
Cultural capital lessons	At this point in the year these lessons are all revision lessons, in which the students are revising and re-capping all knowledge learned. There may be opportunities to research more about Playwrights to enhance the cultural significance of their work in Society.	N/A Exam Period