

# A Level Drama

## Curriculum Intent

We believe that students deserve a broad, balanced and ambitious Drama curriculum, rich in skills and knowledge, which immerses students in a range of styles. Drama is an important component in educating a well-rounded individual, giving essential opportunities for growth and challenge beyond the mere subject content. The Drama Department has a firm philosophy founded on preparing the minds of young people to cope with the outside world as well as educating students about theatre and its history and developing their SMSC.

Every pupil is entitled to work creatively and explore areas that interest them, both 'in' and 'through' the medium of Drama are vital to SMSC and subject that is accessible to all. The drama curriculum is spiral in nature; essential drama and social skills are built into the curriculum. Pupils have the right to express themselves, be creative and be given the opportunity for play whilst working to achievable and tailored goals - Drama gives these opportunities in a safe, encouraging environment. The future of the children we are educating now is uncertain and challenging. The greatest skills we can give them is the ability to achieve whilst harnessing their own creativity, whilst communicating this with others in order to become independent learners and thinkers. Drama helps pupils to improve peer relationships, confidence and resilience. All of this is in addition to giving them the tools they need to continue to enjoy, through participation or appreciation, their rich Dramatic heritage throughout the rest of their lives as part of their life-long learning.

The curriculum will encourage students to become confident and independent thinkers, who will be able to take on challenging opportunities to create original work and critically analyse professional and non-professional repertoire. Students will have an appreciation of their own work and that of others, always demonstrating respect and empathy.

Students at Brine Leas will explore their creativity through a variety of styles, themes and topics. Students will become confident and independent thinkers and strong communicators. They will participate in an engaging and motivational practical curriculum that supports their personal development alongside the development of new acting skills, as well as nurturing existing talent.

This means:

- They will study a range of practitioners, plays and styles of theatre, in order to develop their practical and theoretical understanding of Drama.
- Through verbal and written evaluations, they will confidently articulate and analyse inspirational live productions and their own performances. Within this, they will identify drama techniques and skills and form a critical opinion.
- They will regularly make, perform and respond to Drama, in order to develop their own practice, through the delivery of a broad and exciting curriculum which develops breadth and depth of drama knowledge
- They will develop core transferable skills, such as communication, co-operation and confidence that will be motivational and assist them with future preparation for any chosen career path

The department will give students the opportunity to share work in the local community, for example with the Crewe Lyceum Theatre where high-quality school productions are performed. Performance work is also shared with the community through performance events such as the 'School Spectacular' Festival at Brine Leas School. This is where students can facilitate community involvement and showcase their hard work and performance pieces which they have produced in extra-curricular clubs such as dance and drama.

Finally, students are expected to approach the course with a high level of maturity and are encouraged to embrace the holistic study of the theatre. Students are assessed on the ideas that they contribute to discussion, the process of creating drama and performance.

### **Trips and visits**

Students must see at least one Live Performance as part of the course (this cannot be a recording)

### **Assessment**

Class work will be assessed in class through formative assessment by teachers. Assessment for Learning will be embedded in practice. Grades/levels will be used when necessary (e.g. mock exams or past papers) and when relevant, work will provide 'next steps' and targets for students to address. Assessment sheet proformas will be used to record 'one to one' meetings with student, set targets and indicate progress. A mix of verbal and written feedback will be given according to the component taught.

Please see website for the formal internal assessment record.

### **Homework**

Homework will support the learning in class; consolidation, lesson preparation and extended research as well as practice exam questions. Folders will be used to file practice exam questions, research notes, class notes and extended written tasks. Homework may also be given in the form of line learning or group rehearsals.

### **Clubs and/or intervention**

Students are encouraged to see as much Live Theatre as possible to support their learning. Catch-up sessions and rehearsals are offered when needed. Students are encouraged to support the department with main school extra-curricular clubs, open evenings and there will be opportunities to showcase their work to an audience such as Showcase evenings, Summer Spectacular. They can also audition for the school production.

### **Parental/Carer support**

Parents are encouraged to support any live performances, help with learning lines and seeing live theatre where possible.

### **Helpful sources of information**

### **Connections to future pathways**

Careers including: Creative Industries, Performer, Director, Designer, Writer, Transferable skills, Stage Management, Media, TV, Radio, Teaching, Marketing, PR and Journalism, Law, Psychology, Social Worker, Youth worker

Future learning: A Level Drama and Theatre, BTEC Nationals in Performing Arts, Acting Schools (e.g. LIPA), Performance based courses, Arts based degree courses, Psychology degree.

## Year 12 Overview

Term	Knowledge	Assessment	Connections to learning
<p><b>Big Idea:</b> Landmarks in theatre and performance</p> <p>Rationale: To explore key moments of influence and change in the history of drama and theatre to put the learning and course into context. To develop knowledge and understanding of key practitioners, genres and styles of theatre that underpin the course. To develop group work skills. To introduce ways of being more self-directive and more inventive (from KS4) creating work in more detail. This introductory unit will cover skills needed across all 3 components:</p> <ul style="list-style-type: none"> <li>➤ The ability to recognise and understand the interrelationship between performer, designer and director</li> <li>➤ The understanding that texts and extracts studied may represent a range of social, historical and cultural contexts               <ul style="list-style-type: none"> <li>➤ The ability to analyse and evaluate their work and the work of others</li> </ul> </li> <li>➤ The ability to understand how performance texts can be interpreted and performed</li> </ul>			
<p><b>Autumn 1</b></p>	<ul style="list-style-type: none"> <li>➤ Knowledge and understanding of key developments and approaches made by key practitioner.</li> <li>➤ Codes and conventions of each style/genre and how they have shaped theatre today, examples of works in each style:</li> <li>➤ Greek Theatre conventions, Elizabethan Theatre &amp; Shakespeare Naturalism &amp; Stanislavski Brecht &amp; Epic Theatre Frantic Assembly &amp;</li> </ul>	<ul style="list-style-type: none"> <li>➤ Group, solo, pair demonstrations</li> <li>➤ Practical group assessment (formative verbal feedback)</li> <li>➤ Peer and self assessment (Students are encouraged to become reflective practitioners evaluating the success of their work as it progresses)</li> <li>➤ Retrieval practice through questioning</li> <li>➤ Practice exam questions</li> <li>➤ Journal write-ups</li> </ul>	<ul style="list-style-type: none"> <li>➤ Connects to all components – this unit will re-cap knowledge of theatre history, style/genre and practitioners from KS4. If not studied at KS4, students will be given extra reading and support.</li> <li>➤ Addresses written and practical skills &amp; knowledge</li> <li>➤ Developing ways of working in groups</li> <li>➤ Thinking in the role of performer, director and designer</li> </ul>

	<p>Contemporary theatre</p> <ul style="list-style-type: none"> <li>➤ Devising skills – using a stimulus and applying practitioner methodologies</li> <li>➤ Written exam skills – key questions</li> <li>➤ Design elements – Lighting, Sound, Set, Costume</li> <li>➤ Text work - how to bring the scenes to life</li> </ul> <p><b><u>Capital Culture</u></b></p> <ul style="list-style-type: none"> <li>➤ History of theatre with links to local theatre</li> <li>➤ Theatre practitioners, historical and modern</li> <li>➤ Social and political issues, using current newspaper articles as stimuli</li> </ul>		<ul style="list-style-type: none"> <li>➤ Introduces performance texts</li> </ul>
<p><b>Autumn 2 - Summer</b></p>	<p><b>Big Idea: Theatre Makers in Practice</b>  <b>Component 3; Section B; Equus by Peter Shaffer</b>  <b>Component 3; Section A; Live Theatre</b></p> <p>Rationale: Students must practically explore a performance text (from a set text list) to consider how theatrical ideas might be realised in performance and communicated to an audience. They will need to consider how performers and designers use theatrical conventions and dramatic elements to realise ideas from the page to the stage.</p>		
	<p>Students are required to:</p> <ul style="list-style-type: none"> <li>➤ Make creative decisions and theatrical choices as theatre makers</li> <li>➤ Explore in depth the ways in which theatre makers collaborate to create theatre by understanding how performers and designers use dramatic elements to communicate meaning and ideas to an audience</li> <li>➤ Have a knowledge of production values and be able to make clear choices about how a performance text might be realised in performance</li> <li>➤ Consider how language, genre, form and characterisation might be explored in performance</li> <li>➤ Consider how elements such as theatrical space, set, staging, lighting, sound, multimedia, masks, costume,</li> </ul>	<ul style="list-style-type: none"> <li>➤ Retrieval practice through questioning and use of Kos</li> <li>➤ Practice exam questions – these will focus on the role of the performer and designer.</li> <li>➤ Whole class marking, TAP marking, peer and self assessment using exam criteria and mark scheme</li> <li>➤ Structure strips will be used to scaffold answers</li> <li>➤ K&amp;U assessed includes: Interpretation of text, Knowledge of theatrical elements and techniques and how they are</li> </ul>	<ul style="list-style-type: none"> <li>➤ Links to Component 2: Performance from a Text</li> <li>➤ AO2: Apply theatrical skills to realise artistic intentions in live performance.</li> <li>➤ AO3: Demonstrate knowledge and understanding of how drama and theatre is developed and performed.</li> <li>➤ AO4: Analyse and evaluate their own work and the work of others</li> <li>➤ Links to the following skills:</li> </ul>

	<p>puppets and props might be used in performance to communicate meaning to an audience</p> <ul style="list-style-type: none"> <li>➤ Know and understand appropriate subject-specific terminology</li> </ul> <p><b><u>Capital Culture</u></b></p> <ul style="list-style-type: none"> <li>➤ Introduction to British playwright Sir Peter Shaffer</li> <li>➤ Taking inspiration to write theatre based on current affairs</li> <li>➤ Themes of faith, religion, ritual and worship, the use of psychiatry and the role it can play in mental-health rehabilitation and the justice system.</li> <li>➤ Live theatre allows students to explore the relationship of modern theatre with its audience in comparison to historical live theatre</li> </ul>	<p>used to create mood and atmosphere and communicate to an audience, Subject specific terminology, Creative ideas</p> <ul style="list-style-type: none"> <li>➤ N&gt;B – this component will lead to a written exam in May/June of Y13.</li> </ul>	<ul style="list-style-type: none"> <li>➤ Characterisation voice: use of clarity, pace, inflection, pitch and projection</li> <li>➤ Physicality: use of space, gesture, facial expression, stillness and stance</li> <li>➤ Communicating creative intent to audience</li> <li>➤ Communication with other performers and/or with the audience</li> <li>➤ Links to Comp 3 (as above) as will reinforce the knowledge needed to complete exam questions on this text.</li> </ul>
<p><b>Spring &amp; Summer</b></p>	<p style="text-align: center;"><b>Big Idea: Theatre for the 21<sup>st</sup> Century (Component 1: Devising)</b></p> <p style="text-align: center;">Rationale: students will develop their creative and exploratory skills to devise an original performance. The starting point for this devising process will be an extract from a performance text and an influential theatre practitioner. In their creative explorations, students will learn how text can be manipulated to communicate meaning to audiences and they will begin the process of interpretation. They will gain an understanding of how a new performance could be developed through the practical exploration of the theatrical style and use of conventions of the chosen practitioner.</p>		
	<ul style="list-style-type: none"> <li>➤ Deconstruction of text: analysis of themes, content, structure</li> <li>➤ Key scenes or turning points in the narrative</li> <li>➤ Relationship with audience; the nature of the communication</li> <li>➤ Style of the text and how it fits into a wider genre</li> <li>➤ Character and characterisation.</li> </ul> <p>To understand how to:</p> <ul style="list-style-type: none"> <li>➤ Apply research to inform practical work</li> <li>➤ Deconstruct the dramatic elements</li> </ul>	<ul style="list-style-type: none"> <li>➤ Practical group assessment (formative verbal feedback)</li> <li>➤ Peer and self assessment (Students are encouraged to become reflective practitioners evaluating the success of their work as it progresses)</li> <li>➤ Retrieval practice through questioning (e.g. of practitioner methodologies)</li> <li>➤ Students will be assessed on:</li> </ul>	<ul style="list-style-type: none"> <li>➤ Links to component 1: Devising, Interpreting, creating and developing a devised piece from one key extract from a performance text and applying the methods of a practitioner (AO1)</li> <li>➤ Analysing and evaluating the creative process and the devised performance (AO4).</li> </ul>

- Explore how meaning in performance texts can be informed by social, historical and cultural contexts
- Isolate specific themes and ideas, deciding what themes are to be emphasised
- Connect their own experiences of live theatre to their own practice and decisions, applying relevant depth of research, independent thought and analysis
- Select an appropriate style and genre, possibly connected to the chosen practitioner
- Understand the impact they want to have on an audience by the form and style they are using
- Shape the drama giving considerations to pace, tempo, order of scenes, finished scripts, desired impact on audience, alternative theatre spaces.
- To understand how to build a portfolio of process evidence
- To understand how assessment criteria/descriptors apply to your work
- To understand how to devise a group performance – re-cap on devising skills
- To understand how to devise using a key extract of a performance text as a stimulus
- To understand how to use the work of a practitioner to inform the devising process
- To understand how to develop the group performance
- To understand how to analyse and evaluate their performance work

**Capital Culture**

- Exploration of theatre practitioners past and present
- Bertolt Brecht
- Constantin Stanislavski
- Paper Birds
- Frantic Assembly

- Refining and amending work in progress with the aim to realising their artistic intentions
- Rehearsing and learning lines
- Characterisation through: vocal expression: use of clarity, pace, inflection, pitch and projection, physicality: use of space, gesture, stillness and stance
- Contact, relationships and communication with other performers on stage (proxemics)
- Communication and engagement with the audience.
- A written portfolio will also be assessed on: interpreting, creating and developing a devised piece from one key extract from a performance text and applying the methods of a practitioner (AO1) - analysing and evaluating the creative process and the devised performance (AO4).
- Mini informal presentations of the portfolio so far
- Feedback on write-ups of practical sessions
- The finished performance will be performed in June of Y12 and assessed formally by the centre to be sent off in Y13 to be externally moderated.

- A recording of the group devised performance (AO2).
- Links to Comp 2 as it prepares students for the performance unit through contextual knowledge

	<ul style="list-style-type: none"> <li>➤ Antonin Artaud</li> <li>➤ Current social and political issues</li> </ul>		
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## Year 13 Overview

Term	Knowledge	Assessment	Connections to learning
	<p><b>Big Idea: Preparing for Component 3 Written Exam</b>  <b>Component 3; Section C; Lysistrata</b>  <b>Component 3; Section A; Live Theatre</b></p> <p>Rationale: Theatre is a collaborative art form and it is important that students have a clear understanding of how different creative ideas are put into practice. This component requires students to consider, analyse and evaluate how different theatre makers create impact. Throughout this component, students will consider how production ideas and dramatic elements are communicated to an audience from the perspective of a director, a performer and a designer.</p>		
<b>Autumn 1</b>	<p>Students are required to:</p> <ul style="list-style-type: none"> <li>➤ Understand the processes and practices used in 21st-century theatre making</li> <li>➤ Participate as an informed member of the audience while watching live theatre</li> <li>➤ Understand and experience the collaborative relationship between various roles in theatre</li> <li>➤ Understand how choices made by directors, performers and designers influence how meaning and ideas are communicated</li> </ul>	<ul style="list-style-type: none"> <li>➤ Low stake quizzes</li> <li>➤ Exam practice papers</li> <li>➤ Self and peer marking</li> <li>➤ Retrieval practice</li> </ul>	<ul style="list-style-type: none"> <li>➤ Links to Component 2: Performance from a Text</li> <li>➤ AO2: Apply theatrical skills to realise artistic intentions in live performance.</li> <li>➤ AO3: Demonstrate knowledge and understanding of how drama and theatre is developed and performed.</li> <li>➤ AO4: Analyse and evaluate their own work and the work of others</li> <li>➤ Links to the following skills:</li> </ul>

to an audience

- Make critical and evaluative judgements that show understanding of how the meaning of a text might be interpreted and communicated to an audience
- How meaning is conveyed through: the use of performance space and spatial relationships on stage, the relationships between performers and audience, the performer's vocal and physical interpretation of character
- Know, understand and use relevant subject-specific terminology

#### Skills

- Students must acquire, develop and apply skills in:
- Interpreting, analysing and evaluating the work of various theatre makers
- Forming critical judgements about live theatre, based on their understanding of drama and theatre
- Analysing the ways in which different performance and production elements are brought together to create theatre
- Using of subject-specific terminology in a range of contexts.

#### **Capital Culture**

- Ancient Greek Theatre – methodologies and techniques
- Ancient Greek playwright – Aristophanes

- Characterisation voice: use of clarity, pace, inflection, pitch and projection
- Physicality: use of space, gesture, facial expression, stillness and stance
- Communicating creative intent to audience
- Communication with other performers and/or with the audience

	<ul style="list-style-type: none"> <li>➤ Gender roles during ancient Greece, in comparison to modern theatre and society</li> <li>➤ War – past and present</li> </ul>		
<p><b>Autumn 2 &amp; Spring 1</b></p>	<p><b>Big Idea: Preparing for Component 2 Exam (practical)</b></p> <p>Rationale: Students will develop and demonstrate theatre-making skills, appropriate to their role as a performer or designer. They will explore how they realise artistic intentions in performance. The knowledge and understanding acquired through the study of one key extract from a performance text in Component 1 can be applied to assist in the interpretation, development and realisation of key extracts from performance texts.</p>		
	<ul style="list-style-type: none"> <li>➤ Students (as performers or designers) are required to:</li> <li>➤ Read and research their chosen extracts</li> <li>➤ Understand social, historical and cultural contexts, style and genres, thematic content, contemporary practice and theatre makers</li> <li>➤ Develop textual understanding to communicate well-considered and coherent interpretations of text in performance.</li> <li>➤ Also students must know how performance texts are constructed to convey meaning through: <ul style="list-style-type: none"> <li>➤ Style, structure, language and stage directions</li> <li>➤ Character construction and interpretation</li> <li>➤ Use of performance space and spatial relationships on stage</li> <li>➤ Relationships between performers and audience</li> <li>➤ Use of design elements.</li> </ul> </li> <li>➤ Skills - Students (as performers or designers) must acquire, develop and apply skills in</li> <li>➤ Working independently or collaboratively as performers or designers to interpret text, in rehearsal and in performance</li> </ul>	<ul style="list-style-type: none"> <li>➤ Students will be formally assessed by a visiting examiner (Jan – March) using the exam criteria for component 2. They will be marked on the following:</li> </ul> <p>Performers</p> <ul style="list-style-type: none"> <li>➤ Vocal and physical skills</li> <li>➤ Characterisation &amp; Communication</li> <li>➤ Interpretation &amp; realisation of artistic intentions</li> </ul> <p>Designers</p> <ul style="list-style-type: none"> <li>➤ Design skills</li> <li>➤ Design in context and communication</li> <li>➤ Interpretation &amp; realisation of artistic intentions.</li> </ul>	<ul style="list-style-type: none"> <li>➤ Links to Component 2</li> <li>➤ Links to Comp 3 (as above) as will reinforce the knowledge needed to complete exam questions on this text.</li> </ul>

	<ul style="list-style-type: none"> <li>➤ Making appropriate judgements about the interpretation of texts in performance</li> <li>➤ Researching and developing ideas</li> <li>➤ Demonstrating the ability to apply acting/design skills effectively in the context of a performance to an audience. Performers must also acquire, develop and apply the following skills:</li> <li>➤ Refining and amending work in progress with the aim to realising their artistic intentions</li> <li>➤ Rehearsing and learning lines</li> <li>➤ Characterisation through: <ul style="list-style-type: none"> <li>○ vocal expression: use of clarity, pace, inflection, pitch and projection</li> <li>○ physicality: use of space, gesture, stillness and stance</li> </ul> </li> <li>➤ Contact, relationships and communication with other performers on stage (proxemics)</li> <li>➤ Communication and engagement with the audience.</li> </ul> <p><b><u>Capital Culture</u></b></p> <ul style="list-style-type: none"> <li>➤ Exploring a range of theatre playwrights</li> <li>➤ Bola Agbaje’s - ‘Gone Too Far!’</li> <li>➤ Tanika Gupta’s India-based adaptation of ‘A Doll’s House’</li> <li>➤ Frantic Assembly &amp; Andrew Bovell - ‘Thing’s I Know to be True’</li> <li>➤ Malorie Blackman - ‘Noughts &amp; Crosses’</li> </ul>		
<p><b>Spring 2 &amp; Summer 1</b></p>	<p style="text-align: center;"><b>Big Idea: Preparing for Component 3 (written exam)</b></p> <p>Rationale: : Theatre is a collaborative art form and it is important that students have a clear understanding of how different creative ideas are put into practice. This component requires students to consider, analyse and evaluate how different theatre makers create impact. Throughout this component, students will consider how production ideas and dramatic elements are communicated to an audience from the perspective of a director, a performer and a designer.</p>		

<p>Students are required to:</p> <ul style="list-style-type: none"> <li>➤ Understand the processes and practices used in 21st-century theatre making</li> <li>➤ Participate as an informed member of the audience while watching live theatre</li> <li>➤ Understand and experience the collaborative relationship between various roles in theatre</li> <li>➤ Understand how choices made by directors, performers and designers influence how meaning and ideas are communicated to an audience</li> <li>➤ Make critical and evaluative judgements that show understanding of how the meaning of a text might be interpreted and communicated to an audience</li> <li>➤ How meaning is conveyed through: the use of performance space and spatial relationships on stage, the relationships between performers and audience, the performer's vocal and physical interpretation of character</li> <li>➤ Know, understand and use relevant subject-specific terminology</li> </ul> <p>Skills</p> <p>Students must acquire, develop and apply skills in:</p> <ul style="list-style-type: none"> <li>➤ Interpreting, analysing and evaluating the work of various theatre makers</li> <li>➤ Forming critical judgements about live theatre, based</li> </ul>	<ul style="list-style-type: none"> <li>➤ Low stake quizzes</li> <li>➤ Exam practice paper</li> <li>➤ Self and peer marking</li> <li>➤ Retrieval practice</li> </ul>	<ul style="list-style-type: none"> <li>➤ Links to component 3: Theatre Makers in Practice &amp; AO3</li> </ul> <p>To demonstrate knowledge and understanding of how drama and theatre is developed and performed</p>
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	<p>on their understanding of drama and theatre</p> <ul style="list-style-type: none"><li>➤ Analysing the ways in which different performance and production elements are brought together to create theatre</li><li>➤ Using of subject-specific terminology in a range of contexts.</li></ul> <p><b><u>Capital Culture</u></b></p> <ul style="list-style-type: none"><li>➤ Continue to analyse and evaluate historical theatre</li><li>➤ As a modern audience member, analyse and evaluate the impact of live theatre based on a production at a local theatre.</li></ul>		
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