

Year 13 Subject Curriculum Overview per Term

Subject: Drama		Subject Leader: Daniel Rodgers	Year Group: 13	AUTUMN TERM
Topic	Key Learning Points		Key Vocabulary	Assessments
Devising Preparation	<p>End point: to have a good understanding of a range of performance practitioners</p> <ul style="list-style-type: none"> Students will recap a variety of theatre practitioners explored in Year 12 such as Brecht, Stanislavski, Kneehigh, Berkoff and Artaud They will take part in practical learning workshops to explore the style They will be encouraged to reflect and review the practice of each dramatist and consider the effectiveness of each approach Students will be expected to research the development of each practitioners <p>Knowledge Checkpoints:-</p> <ul style="list-style-type: none"> Understand the key elements of each practitioner Understand where the practitioners fit into the drama timeline Understand how impact on audiences is created 		<p>Epic Theatre Theatre of Cruelty Breaking the Fourth Wall Magic If Emotional Memory Kvetch</p>	<p>Essays on the key practitioners.</p>
Text in Action	<p>End point: to create two pieces. One from a stimulus (5-10 minutes) and the other a performance extract (15 minutes) from a text that links to the stimulus but performed in a different style to their devised piece.</p> <ul style="list-style-type: none"> Students will engage with and research the stimulus text Students will explore ideas and their creativity together with guidance from the teacher as facilitator Students will be encouraged to take risks and learn to accept and reject material, discerning what is effective for an audience Students will research influences from both the practitioner and social, cultural, political and historical points of view Students explore different theatre styles with guidance from the teacher as facilitator <p>Knowledge checkpoints:-</p> <ul style="list-style-type: none"> The key practice elements of their chosen practitioner How to create an impact on the audience How to make research effective and impactful 		<p>Naturalistic Non-naturalistic Commedia dell'Arte Farce Physical Theatre Epic Theatre Theatre of the Absurd Theatre of the Oppressed Forum Theatre Musical Theatre Theatre of Cruelty 'In your face' Theatre Verbatim Theatre</p>	<p>Dress rehearsal</p> <p>Performance moderated by an External Examiner</p>

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Process and Evaluation Report	<p>End point: to create a 3000-word portfolio exploring the practical develop of their work and analysing and evaluating their process.</p> <ul style="list-style-type: none"> • Apply research - organise and research topics, present findings • Select key aspects of their research to be put into their original piece • Deconstruct the dramatic elements that make up a performance text • Explore how meaning in performance texts can be informed by social, historical and cultural contexts • Isolate specific themes and ideas • Connect their own experiences of live theatre to their own practice • Select an appropriate style and genre, connected to the chosen practitioner • Understand the impact they want to have on an audience • Shape the drama giving considerations to pace, tempo, order of scenes, finished scripts, desired impact on audience, alternative theatre spaces. <p>Knowledge checkpoints:-</p> <ul style="list-style-type: none"> • Style, structure, language and stage directions • Character construction and interpretation • Use of performance space and spatial relationships on stage • Relationships between performers and audience use of design elements. 		3000 word Process and Evaluation Report.
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<p>Text in Performance - Accidental Death of an Anarchist</p>	<p>Knowledge checkpoints:-</p> <ul style="list-style-type: none"> • Style, structure, language and stage directions • Character construction and interpretation • Use of performance space and spatial relationships on stage • Relationships between performers and audience use of design elements. <p>END POINT:-</p> <ul style="list-style-type: none"> • Form critical judgements about the practice of theatre makers based on their understanding of drama and theatre • Respond to texts imaginatively conveying ideas clearly and coherently • Practical exploration of the play through the use of voice, movement, staging and characterisation • Practical exploration of the ways in which the ideas of key theatre makers are realised in performance • Consistent use of appropriate subject-specific terminology • Analysis the ways in which different performance and production elements are brought together to create theatre. 	<p>Farce Commedia dell'Arte Corruption Metatheatre Revioulson vs Reform Body Language Pitch Pace Pause Tone Volume Gait</p>	
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Subject: Drama		Subject Leader: Daniel Rodgers	Year Group: 13	SPRING TERM
Topic	Key Learning Points		Key Vocabulary	Assessments
Text in Performance - Curious Incident of a Dog in the Night-Time	Knowledge checkpoints:- <ul style="list-style-type: none"> Style, structure, language and stage directions Character construction and interpretation Use of performance space and spatial relationships on stage Relationships between performers and audience use of design elements. END POINT:- <ul style="list-style-type: none"> Form critical judgements about the practice of theatre makers based on their understanding of drama and theatre Respond to texts imaginatively conveying ideas clearly and coherently Practical exploration of the play through the use of voice, movement, staging and characterisation Practical exploration of the ways in which the ideas of key theatre makers are realised in performance Consistent use of appropriate subject-specific terminology Analysis the ways in which different performance and production elements are brought together to create theatre. 		Identity Aspergers Autism Family Trust Love Crime	Practice Essay Questions.

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Subject: Drama		Subject Leader: Daniel Rodgers	Year Group: 13	SUMMER TERM
Topic	Key Learning Points		Key Vocabulary	Assessments
Revision	<p>End point: to have key understanding on answering the set text questions in the exam.</p> <ul style="list-style-type: none"> Students will recap key scenes from Cat on a Hot Tin Roof, Accidental Death of an Anarchist and The Curious Incident of a Dog in the Night-Time. Students will be able to use live theatre they have watched online or in person as an influence to making these texts fit into a contemporary performance style. Style, structure, language and stage directions Character construction and interpretation Use of performance space and spatial relationships on stage Relationships between performers and audience use of design elements. 		Pitch Pace Pause Tone Volume Proxemics Gait Levels Intensity Angles Mood Atmosphere Echo/Reverb Fabric Cut Condition	Exam Past Papers.

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How parents can support learning in the subject this academic year

Immerse children in as much live theatre as possible.
Support in learning lines for the performance exam and giving opportunities for “dress rehearsals”
Engaging with news and current affairs is a must for making links between the practitioners and their work in a contemporary world.
Test regularly on key dramatic vocabulary.

Recommended Reading

Advice from the Players – Laura Barnett
Year of the King – Antony Sher
The Empty Space – Peter Brook
Other People’s Shoes – Harriet Walter
Finding Your Voice – Barbara Houseman
Dario Fo: Revolutionary Theatre by Tom Behan
Dario Fo: People's Court Jester by Tony Mitchell
https://resource.download.wjec.co.uk/vtc/2019-20/WJEC19-20_1-16/pdf/the-curious-incident-of-the-dog-in-the-night-time.pdf - Eduqas Resource for Curious Incident of a Dog in the Night-Time
<https://www.bbc.co.uk/bitesize/articles/z769dp3#z9y7xbk> – Curious Incident of a Dog in the Night-Time
Maurice Benn, The Drama of Revolt
Devising Theatre, A Practical Handbook – Alison Oddey
Frantic Assembly’s Guide to Devising – Scott Graham

Points to note

Strong attendance is absolutely essential to progress in Drama due to the nature of the course.
Students will perform in front of a visiting examiner.
Students have options beside performance including set, lighting, costume and sound design.