







# Curriculum Map 2021/2022

## YEAR 12 DRAMA

The drama curriculum aims to inspire an interest and passion for live theatre. This is where students can then create and develop skills in drama as a way of exploring the world, building their confidence, communication skills and the ability to convey characters using meaningful dialogue in rehearsal and performance.

CONTENT	Autumn 1a	Autumn 1b	Spring 2a	Spring 2b	Summer 3a	Summer 3b
	<b>Introduction to A Level /History of Theatre</b> 	<b>Component 1: That Face</b> 	<b>Component 1: That Face</b> 	<b>Component 3: Stanislavski &amp; Hedda Gabler</b> 	<b>Component 3: Stanislavski &amp; Hedda Gabler</b> 	<b>Component 1: Devising</b> 
<b>Declarative Knowledge – 'Know What'</b>	<ul style="list-style-type: none"> <li>- Identify the different theatrical Genres that have impacted on theatrical development</li> <li>- Identify key practitioners and companies that have developed the theatrical movement over time</li> <li>- Know and understand how the theatrical world is impacted on by world events and key movements in literature, art and performance</li> <li>- develop and demonstrate a range of theatre-making</li> </ul>	<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,</li> </ul>		<ul style="list-style-type: none"> <li>- explore a complete and substantial set text from the viewpoint of a theatre director</li> <li>- make creative decisions and theatrical choices as a theatre director</li> <li>- demonstrate an understanding of production methods used to communicate a directorial concept and interpretation to an audience</li> <li>- explore and develop ideas that will shape a complete production concept and interpretation</li> <li>- understand how directors communicate ideas to an audience and how the meaning of a text might be interpreted and communicated to an audience</li> <li>- participate in practical exploration that considers the ways in which the playwright has structured the text and uses plot, language, form, structure,</li> </ul>		<ul style="list-style-type: none"> <li>- know how performance texts are constructed to conveying meaning through:               <ol style="list-style-type: none"> <li>1. style, structure, language and stage directions</li> <li>2. character construction and interpretation</li> <li>3. use of performance space and spatial relationships on stage relationships between performers and</li> </ol> </li> </ul>

	<p>skills</p> <ul style="list-style-type: none"> <li>- develop the creativity and independence to become effective theatre makers</li> <li>- Know and understand how to link practitioner theory, style and genre to the practical</li> <li>- Know and understand how to structure a performance</li> <li>- Know and understand how to convey a character in a performance</li> </ul>	<p>multimedia, masks, costume, 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>characterisation and stagecraft to communicate ideas to an audience</p> <ul style="list-style-type: none"> <li>- consider how the application of dramatic elements (for example, physicality, vocal expression, set, sound, light, costume, masks, puppets, props and space) contribute to the development and shaping of ideas in performance</li> <li>- develop an understanding and appreciation of how practitioner theory and practice has influenced the development of drama and theatre</li> <li>- consider how the work of a chosen theatre practitioner might inform or influence a production concept of their chosen text</li> <li>- explore the potential for staging texts,</li> <li>- develop an understanding of historical, social and cultural contexts including the original performance conditions</li> <li>- know and understanding appropriate subject-specific terminology.</li> <li>- Know and understand how the practitioner has used social and historical contexts to shape the theatre practice</li> <li>- Know and understand how the ideas, theatrical purpose, practice and working methodologies of the practitioner underpin their work</li> <li>- Know and understand how the practitioner realised their artistic intention</li> <li>- Know and understand the theatrical style and conventions of the practitioner</li> <li>- Know and understand the impact of collaborative work</li> <li>- Know and understand how the practitioner's relationship with audiences is defined in theory and then carried out in practice</li> </ul>	<p>4. audience use of design elements.</p> <ul style="list-style-type: none"> <li>- know how a practice developed in a different social, historical and cultural context can be understood and adapted to a contemporary age and audience</li> <li>- make detailed connections between theory and practice in a range of periods, theatrical styles, social, historical and cultural contexts</li> <li>- recognise and apply the practitioner methodology to their own work</li> </ul>
<p><b>Skills</b></p> <p><i>Procedural</i></p>	<ul style="list-style-type: none"> <li>- the ability to recognise and understand the interrelationship between</li> </ul>	<ul style="list-style-type: none"> <li>- Form critical judgements about the practice of theatre makers based on the understanding of drama and theatre</li> </ul>	<ul style="list-style-type: none"> <li>- form critical judgements about the practice of theatre makers based on their understanding of drama and theatre</li> </ul>	<ul style="list-style-type: none"> <li>- deconstruct ideas, themes and narratives that make up the stimuli</li> </ul>

<i>Knowledge – ‘Know How’</i>	performer, designer and director - the understanding that texts and extracts studied may represent a range of social, historical and cultural contexts - the ability to analyse and evaluate their work and the work of others	- respond to texts imaginatively conveying ideas clearly and coherently - practically explore the use of voice, movement, staging and characterisation - practically explore the ways in which the ideas of key theatre makers are realised in performance - use subject-specific terminology appropriately - analyse the ways in which different performance and production elements are brought together to create theatre.	- respond to texts imaginatively conveying ideas clearly and coherently - practically exploring the use of voice, movement, staging and characterisation - practically explore the ways in which the ideas of the director are interpreted in performance - analysing the ways in which different performance and production elements are brought together to create theatre - apply practitioner methodology to their own dramatic interpretations - use research to develop ideas in a variety of contexts.	- develop methods that interpret the stimuli, being able to reposition it and see it differently - carry out in-depth research to inform and develop ideas and creativity - give and respond to ideas in a group context.
<b>Key Questions</b>	<ul style="list-style-type: none"> <li>How has the theatrical world shaped and been shaped by the world?</li> <li>How do theatre, literature and art link?</li> <li>How have the genres influenced me as an actor and theatre maker?</li> </ul>	<ul style="list-style-type: none"> <li>How can the technical elements be used to portray what I want the audience to see/think/feel?</li> <li>How can I utilise the performance skills in order to demonstrate the character relationships?</li> <li>How does the play reflect the world within which it was created?</li> <li>What is the message of the play?</li> </ul>	<ul style="list-style-type: none"> <li>How can we make a 19<sup>th</sup> century play relevant and accessible to a modern day audience?</li> <li>How do we demonstrate the complex relationships at play using the skills and techniques of Stanislavski?</li> <li>How do I demonstrate, through my writing, all that I wish to show?</li> </ul>	<ul style="list-style-type: none"> <li>How can I use my performance skills to create a performance that will enable me to consider my main objective and intention?</li> <li>What are the key messages in the extract?</li> <li>How can I take the stimulus and develop a piece of drama in response?</li> </ul>
<b>Assessment</b>	<b>Foundation Learning Assessment:</b> October <b>Component 3 PPE:</b> Written Exam focussing on Section B and C – November and February			
<b>Extended Learning /Extension Activities</b>	<ul style="list-style-type: none"> <li>Reading and Research</li> <li>Application of practitioner approach to the text</li> <li>Component 3 Section A and B Exam questions – Director, actor and designer</li> <li>Watching pre-recorded/Live productions</li> <li>Review notes and review writing</li> <li>Rehearsal notes</li> <li>Character interpretation</li> <li>Performance Concepts</li> <li>Revision</li> </ul>			