





**Subject: Drama**  
**Year: 13**

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	<p style="text-align: center;"><b>Autumn 1 &amp; 2</b></p> 	<p style="text-align: center;"><b>Spring 1 &amp; 2</b></p> <p style="text-align: center;">JOE (quiet, sweet) How many times have I told you? (strokes SALLY's cheek) Never boil my broccoli.</p>	<p style="text-align: center;"><b>Summer 1 &amp; 2</b></p> 
<p><i>Declarative Knowledge – 'Know What'</i></p>	<p><b>Component 1: Devising</b></p> <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 audience</li> <li>4. use of design elements.</li> </ol> </li> <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> <li>- apply research to inform practical work by organising and researching topics, presenting findings, finding narratives and stories, photographs and films that illustrate the themes and ideas</li> </ul>	<p><b>Component 2: Scripted Performance</b></p> <p>There are two areas of focus.</p> <ol style="list-style-type: none"> <li>1) A monologue or a duologue performance/design realisation from one key extract from one performance text.</li> <li>2) A group performance/design realisation of one key extract from a different performance text.</li> </ol> <ul style="list-style-type: none"> <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. 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> </ul> </li> </ul>	<p><b>Component 3: Exam Practice &amp; Exam</b></p> <p><b>Section A: Live Theatre Review</b></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:                             <ul style="list-style-type: none"> <li>○ the use of performance space and spatial relationships on stage</li> <li>○ the relationships between performers and audience</li> <li>○ the performer's vocal and physical interpretation of character</li> </ul> </li> </ul>



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	<ul style="list-style-type: none"> <li>- select key aspects of their research to be put into their original piece</li> <li>- deconstruct the dramatic elements that make up a performance text</li> <li>- explore how meaning in performance texts can be informed by social, historical and cultural contexts</li> <li>- isolate specific themes and ideas, deciding what themes are to be emphasised</li> <li>- connect their own experiences of live theatre to their own practice and decisions, applying relevant depth of research, independent thought and analysis</li> <li>- select an appropriate style and genre, possibly connected to the chosen practitioner</li> <li>- understand the impact they want to have on an audience by the form and style they are using</li> <li>- shape the drama giving considerations to pace, tempo, order of scenes, finished scripts, desired impact on audience, alternative theatre spaces.</li> <li>- Students must acquire knowledge and understanding of how their chosen practitioner has used the following to convey meaning through:             <ul style="list-style-type: none"> <li>● the social and historical contexts that shaped the theatre practice</li> <li>● the ideas, theatrical purpose, practice and working methodologies underpinning their work</li> <li>● the realisation of their artistic intention</li> <li>● the use of theatrical style and use of conventions</li> <li>● collaboration with and influence on other practitioners</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>● use of design elements.</li> </ul>	<ul style="list-style-type: none"> <li>- know, understand and use relevant subject-specific terminology.</li> </ul> <p><b>Section B: That Face</b></p> <ul style="list-style-type: none"> <li>- make creative decisions and theatrical choices as theatre makers</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, puppets and props might be used in performance to communicate meaning to an audience</li> <li>- know and understand appropriate subject-specific terminology.</li> </ul> <p><b>Section C: Hedda Gabler</b></p> <ul style="list-style-type: none"> <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>- 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>- 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> </ul>
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	<ul style="list-style-type: none"> <li>- ● how the relationship with audiences is defined in theory and then carried out in practice.</li> </ul>		<ul style="list-style-type: none"> <li>- develop an understanding and appreciation of how practitioner theory and practice has influenced the development of drama and theatre</li> <li>- know and understand 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> <li>-</li> </ul>
<p><b>Skills</b> <i>Procedural Knowledge – 'Know How'</i></p>	<ul style="list-style-type: none"> <li>- deconstruct ideas, themes and narratives that make up the stimuli</li> <li>- develop methods that interpret the stimuli, being able to reposition it and see it differently</li> <li>- carry out in-depth research to inform and develop ideas and creativity</li> <li>- give and respond to ideas in a group context.</li> </ul>	<ul style="list-style-type: none"> <li>- working independently or collaboratively as performers or designers to interpret text, in rehearsal and in performance</li> <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.</li> </ul> <p>Performers must also acquire, develop and apply the following skills:</p> <ul style="list-style-type: none"> <li>- refining and amending work in progress with the aim to realising their artistic intentions</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> <li>- respond to texts imaginatively conveying ideas clearly and coherently</li> <li>- practically exploring the use of voice, movement, staging and characterisation</li> <li>- practically explore the ways in which the ideas of the director are interpreted in performance</li> <li>- analysing the ways in which different performance and production elements are brought together to create theatre</li> </ul>

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		<ul style="list-style-type: none"> <li>- rehearsing and learning lines</li> <li>- characterisation through: O vocal expression: use of clarity, pace, inflection, pitch and projection O physicality: use of space, gesture, stillness and stance</li> <li>- contact, relationships and communication with other performers on stage (proxemics)</li> <li>- communication and engagement with the audience.</li> </ul>	<ul style="list-style-type: none"> <li>- apply practitioner methodology to their own dramatic interpretations</li> <li>- use research to develop ideas in a variety of contexts.</li> <li>- Use subject specific terminology appropriately</li> <li>- Analyse the ways in which different performance and production elements are brought together to create theatre</li> <li>- interpret, analyse and evaluate the work of various theatre makers</li> <li>- form critical judgements about live theatre, based on their understanding of drama and theatre</li> <li>- analyse the ways in which different performance and production elements are brought together to create theatre</li> <li>- use subject-specific terminology in a range of contexts.</li> </ul>
<b>Key Questions</b>	<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>	<ul style="list-style-type: none"> <li>• How can I use my performance skills to clearly demonstrate character on stage?</li> <li>• What is my character's intentions in the extract/monologue/duologue?</li> <li>• How can I demonstrate variety, range and control through my vocal and physical choices?</li> </ul>	<ul style="list-style-type: none"> <li>• How can I clearly demonstrate my thoughts and ideas through written responses?</li> <li>• How can I use the practitioner methodology to reflect my intentions?</li> <li>• How can I use subject specific terminology alongside tier 2 and 3 vocabulary to share my thoughts and ideas?</li> </ul>
<b>Assessment</b>	<p>Component 1: Final Practical Performance Autumn Term 1b</p> <p>Component 1: Ongoing assessment through rehearsal Autumn Term 1a and 1b</p> <p>Component 1 Portfolio submission Autumn Term 1b</p>	<p>Component 2: Final performance (to an external examiner) – January to March</p>	<p>Component 3: Written exam – May-July as part of formal assessment window</p>
<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> </ul>		

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|  | <ul style="list-style-type: none"><li>• Rehearsal notes</li><li>• Character interpretation</li><li>• Performance Concepts</li><li>• Revision</li><li>• Component 1 Portfolio</li><li>• Practical rehearsal</li><li>• Line learning</li><li>• Exam Practice</li></ul> |
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