



Learning Aims and Curriculum Intent:

The AQA GCE Drama course inspires students to become independent theatre makers with the skills they need to go on to higher education, whether that is to study a course in drama and theatre or another subject.

In Year 12 pupils will explore the methods of a variety of practitioners in a series of teacher and student led workshops. Pupils will develop their understanding of how to structure drama, how to use dramatic techniques in performance whilst developing their performance skills.

Pupils will complete the Component 2 practical exam, where they will create work in response to a given stimulus, whilst working closely with the methodologies of a practitioner. Pupils will work with others collaboratively in a group creating their own original piece of drama. This exam can be completed as a performer, director, or designer. In addition, pupils are required to write an analysis and evaluation of the process via the completion of a Working Notebook.

Over the course of this year, you will also be exploring the two set texts practically (again from the perspective or performer, designer, and director), whilst developing your written exam skills.

Term	Content, Key Questions and Knowledge	Skills	Assessment
Michaelmas 1	<p>Introduction to the course</p> <p>Pupils are introduced to the course, key assessments, and timings. Pupils work together in a series of practical workshops in order to develop cohesion, collaboration and mutual respect. Each workshop focusses on creating a safe space where pupils can take risks without fear of failing. Pupils will build on foundational skills in Acting Skills/Genres/Production Elements/Performance Skills/Theatre History</p>	<p>Collaboration</p> <p>Performance skills</p>	<p>Formative assessment – pupils’ collaborative skills</p> <p>Formative assessment – pupils’ performance skills</p>
	<p>Practitioner workshops</p> <p>Pupils present their summer practitioner presentations and facilitate their workshops leading their peers in a series of planned tasks to give them a taster of the practitioners tye and methodologies.</p> <p>Pupils are introduced to a wide range of practitioners through teacher led practical workshops, so that pupils can make an informed choice when it comes to choosing one for Comp 2.</p> <p>What is the practitioner’s style? What type of theatre do they make? How does the practitioner generate material when devising? Are there any social/cultural/political contexts addressed by the practitioner? What key techniques do they use, how and why? How can you use the practitioners’ methods, style, and techniques to inform your own work?</p>	<p>Collaboration</p> <p>Performance skills</p> <p>Creativity</p> <p>Application of practitioner’s methods</p> <p>Oracy skills</p> <p>Research</p> <p>Presentation</p> <p>Structuring drama</p> <p>Application of techniques to shape work.</p>	<p>Summative assessment of presentations and workshops.</p> <p>Formative assessment – pupils’ performance skills</p> <p>Application of practitioner’s methods.</p>
	<p>Live Theatre Trip</p> <p>Pupils watch a piece of live theatre. Upon our return pupils work to analyse and evaluate how theatre makers collaborate to create theatre, communicating meaning to an audience through choices of form, style and convention. They are expected to refer to particular moments within the production. They should be able to discuss a variety of aspects of one production seen giving a personal analysis and evaluation of the theatrical elements that contributed to its total effectiveness.</p> <p>How did the actor use performance skills to communicate meaning? What was effective or less effective about the actor’s performance? How did the designers use design elements to communicate meaning? (Lighting, costume, hair and make-up, set, sound, props, special effects, stage furniture) What was effective or less effective about the design elements? What were the aims of the director? What did you understand from the performance about the character/themes/narrative/relationships/time-period etc?</p>	<p>Analysis and evaluation</p> <p>Structuring written work</p> <p>Oracy skills</p>	<p>Notes and feedback from the trip</p> <p>Response to a live theatre exam question</p>

<p style="writing-mode: vertical-rl; transform: rotate(180deg);">Michaelmas 2</p>	<p>Comp 2 – Devising – 30% of the qualification.</p> <p>Pupils are put into their groups; they will work together to conduct research into potential stimuli and practitioners that the group are interested in using.</p> <p>Pupils will work together to devise a piece of original theatre in response to the stimulus, using either the techniques of an influential theatre practitioner or the characteristics of a genre of drama.</p> <p>This is a practical component in which pupils are assessed on their ability to create and develop ideas to communicate meaning as part of the theatre making process making connections between dramatic theory and practice (AO1) and apply theatrical skills to realise artistic intentions in live performance (AO2). Pupils can take on any of the following specialisms: performer, lighting designer, sound designer, set designer, costume designer, puppet designer or director.</p> <p>The Working Notebook</p> <p>Pupils must begin the process of producing the working notebook documenting and exploring the creation, development, and refinement of their ideas during the devising process. Pupils should illustrate the ways in which they have made connections between theory and Practice, they should consider:</p> <ul style="list-style-type: none"> • How has research informed their decision making? • What ways have they applied the work and methodologies of their selected practitioner? • How has relevant experiences of live theatre production influenced them in the shaping and development of their piece. 	<p>Collaboration Performance skills Design skills Devising skills Rehearsal skills Negotiating skills Listening skills Oracy skills Creativity Structuring drama Application of techniques to shape work. Problem-solving skills Organisation and time management skills Emotional intelligencer Reflection and resilience Presentation skills Opportunities for higher order thinking, by considering ideas which go beyond language.</p> <p>Written skills, both analytical and creative Self-reflection</p>	<p>Formative assessment – pupils’ collaborative skills</p> <p>Formative assessment – pupils’ performance skills</p> <p>Assessment of first draft</p>
<p style="writing-mode: vertical-rl; transform: rotate(180deg);">Lent</p>	<p>Comp 2 – Devising – 30% of the qualification.</p> <p>Pupils continue refining performance pieces and the working notebook for the comp 2 exam. Pupils will work together to devise a piece of original theatre in response to the stimulus, using either the techniques of an influential theatre practitioner or the characteristics of a genre of drama.</p> <p>Pupils will perform a mock exam and then the actual exam.</p> <p>Lent 2</p> <p style="text-align: center;">Comp 1 – set texts – 40% of the qualification.</p> <p>Pupils read and begin exploration of Jerusalem and Our Countries Good through practical exploration, discussion, design, and written tasks. Pupils will also prepare for a theatre visit for ‘Live theatre production’ Section B with follow-up lessons unpicking the production.</p>	<p>Collaboration Performance skills Design skills Devising skills Rehearsal skills Negotiating skills Listening skills Oracy skills Creativity Structuring drama Application of techniques to shape work. Problem-solving skills Organisation and time management skills Emotional intelligencer Reflection and resilience Presentation skills Opportunities for higher order thinking, by considering ideas which go beyond language.</p> <p>Written skills, both analytical and creative Self-reflection Creativity Analytical and evaluative skills Performance skills</p>	<p>Formative assessment – pupils’ collaborative skills</p> <p>Formative assessment – pupils’ performance skills</p> <p>Examined assessment of Comp 2 mock performance</p> <p>Examined assessment of Comp 2 performance</p> <p>Formative assessment – pupils’ understanding of the play.</p> <p>Formative assessment – pupils understanding of the production.</p>

Trinity	<p>Comp 1 – set texts – 40% of the qualification.</p> <p>Pupils continue to explore the set text practically. They have the additional focus of the design element so will work to produce a design concept for their own interpretation of the play. Pupils produce a model box set and present their ideas to the class. Pupils focus on the structure of the exam, potential questions and how to answer them, and timings. Pupils are given the opportunity to work through top, middle and low band responses with the aim of identifying what makes a top band response.</p> <p>Live Theatre</p> <p>Pupils watch a piece of theatre online. As a class we work to analyse and evaluate how meaning is communicated through the role of theatre makers in contemporary professional performance.</p> <p>How did the actor use performance skills to communicate meaning? What was effective or less effective about the actor’s performance? How did the designers use design elements to communicate meaning? (lighting, costume, hair and make-up, set, sound, props, special effects, stage furniture) What was effective or less effective about the design elements? What were the aims of the director? What did you understand from the performance about the character/themes/narrative/relationships/time-period etc?</p> <p>Comp 3 – Scripted – 30% of the qualification</p> <p>Pupils start work on their monologue extracts and also start research into Stanislavski.</p>	<p>Creativity Oracy skills Presentation skills</p> <p>Analytical skills Structuring written work</p> <p>Analysis and evaluation Structuring written work Oracy skills</p>	<p>Formative assessment – pupils’ collaborative skills</p> <p>Formative assessment – pupils’ performance skills</p> <p>Formative assessment – pupils’ oracy skills</p> <p>Summative assessment – pupils’ presenting skills</p> <p>Formative assessment – pupils’ understanding of the play.</p> <p>Formative assessment – pupils understanding of the production</p> <p>Summative assessment – response to exam questions</p>

Examples of Homework	Researching practitioners, Researching stimulus, Researching topic of interest for comp 2, Presentations, Script writing, Performance planning, Line learning, Creating a design portfolio, Workshops, Posters, Model box set, Working notebooks, Live theatre notes, Exam question responses	
Key terminology	Acoustics, Antagonist, Archetype, Atmosphere, Auditorium, Box theatre, Blocking, Box set, Business, Cartoon style, Catalyst, Catharsis, Characteristics, Climax, Collaborators, Colour palette, Commedia dell’arte, Conventions, Creative adaptation, Design concept, Design fundamentals, Dialectical theatre, Diegetic sound, Distressed Set or costume, Ekkeklima, Ensemble, Epic theatre, Expressionism, Farce, Fourth wall, Gait, Gestic acting, Gobos, Improvise, Lazzi, Malcontent, Mood, Naturalism, Pace, Pitch, Political theatre, Promenade theatre, Proscenium arch, Protagonist, Realism, Revolve, Stage directions, Stichomythia, Stock character, Symbolism, Theatre in the round, Total theatre, Transition, Transposition, Venue, Staging, Set, Costume, Lights, Thrust, Traverse, Characterisation, Themes, Audience impact, Context, Original Performance Conditions, Sound, Themes, Era, Genre, Conventions, Facial expressions, Body language, Pace, Tone, Gestures, Intonation, Pause, Exaggeration, Accent, Semiotics, Proxemics, Historical, Script, Line learning, Proxemics, Lighting, Costume, Set, Actor, Facial expressions, Body language, Walk, Intonation, Audience impact, Stimuli, Devising, Staging, Director, Design, Actor, style, lighting, Kneehigh Theatre Company, Bertolt Brecht, Verfremdungseffekt, Stanislavski, Complicite, Kneehigh, Dario Fo	
Super-curricular enrichment and scholarly extension	Visit as much Live Theatre as possible. Watch theatre online on Drama Online or Digital Theatre Plus Read scripts. Research the following practitioners: Frantic Assembly, The Paper birds, Brecht. Read Jerusalem Read Our Countries Good AQA A Level Drama Play Guide: Our Country's Good AQA Drama and Theatre: A Level and AS	
Useful websites	https://www.bbc.co.uk/bitesize/subjects/zbcjkxs https://www.dramaonlinelibrary.com/ https://www.digitaltheatreplus.com/ https://www.franticassembly.co.uk/ https://www.thepaperbirds.com/ https://www.bbc.co.uk/bitesize/guides/zwmvd2p/revision/1 http://www.complicite.org/	
Who can I contact?	Head of Department	Ms. S Moon (Director of Drama), SLM@forest.org.uk
	Teachers	Mr. D Potter (Drama Teacher) DRP@forest.org.uk , Ms. R Mainwaring (Drama Teacher) RXM@forest.org.uk