

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 13 pupils will explore the methods of Stanislavski and his techniques and theories in a series of teacher and student led workshops. Pupils will develop their understanding of how to develop characters and scenes using naturalism and how to use dramatic techniques in performance whilst developing their performance skills. Pupils will complete the Component 3 practical exam, where they will apply all, they have learnt about naturalism to a monologue, duologue and a group piece. Pupils can specialise as either an actor or designer. In addition, pupils are required to write a Reflective report analysing and evaluating their theatrical interpretation of all three key extracts studied.

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
Michaelmas	 Comp 1 – set texts – 40% of the qualification. Pupils re-visit the set texts continuing the practical exploration, discussion, design, and written tasks. They will start to explore responses to exam questions. How can you support your creative ideas with close reference to the text? How can you support design questions with sketches and/or diagrams? What does an effective sketch include? How can you include reference to the social, cultural or historical context of their selected play in an exam response? Pupils will create a SCH context revision document to support their revision. Pupils will also prepare for a theatre visit for 'Live theatre production' Section B with follow-up lessons unpicking the production. Pupils will revise and consolidate understanding, with a focus on exam readiness. 	Creativity Oracy skills Research Presentation Structuring drama Application of techniques to shape work Creativity Analysis and evaluation Structuring written work Oracy skills
	 Comp 3 – Scripted – 30% of the qualification This is a practical component in which pupils are assessed on their ability to apply theatrical skills to realise artistic intentions in live performance (AO2) and analyse and evaluate their own work (AO4). Pupils take part in a series of workshops focussing on key techniques linked to Stanislavski. Following this they will practically explore (workshop) and interpret three key extracts each from a different play and complete two assessment tasks: formally present Extract 3 to an audience and produce an individual Reflective report Pupils present extract 1 – monologues. Pupils will then work on extract 2 – duologues. They will use Stanislavski's methods to rehearse and inform their characterisation or design. 	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 intelligence Reflection and resilience Presentation skills Opportunities for higher order thinking, by considering ideas which go beyond language.



Assessment
AO3: Demonstrate knowledge and understanding of how drama and theatre is developed and performed.
AO4: Analyse and evaluate their own work and the work of others.
Formative assessment – pupils' collaborative skills
Formative assessment – pupils' performance skills
AO2: Apply theatrical skills to realise artistic intentions in live performance.
Formative assessment – pupils' performance skills
Application of practitioner's methods.
Formative assessment – pupils' collaborative skills
Formative assessment – pupils' performance skills
Summative assessment of Comp 3 extract 1 performance

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	 The Reflective Report Pupils start to write a Reflective report in which they analyse and evaluate their theatrical interpretation of all three key extracts studied. Pupils should address the following: What are the opportunities and challenges presented by the three extracts? What is your theatrical interpretation for each key extract? How was this informed by the genre and style of the play? How was this informed by the the social, cultural and historical contexts of the play? How was this informed by the work and methodology of your selected prescribed practitioner? How successful were your theatrical interpretations in fulfilling your aims and communicating the intended meaning, during the workshopping of material? 	Written skills, both analytical and creative Self-reflection
Lent	Comp 1 – set texts – 40% of the qualification. Pupils respond to feedback from mock exams. They will work to identify points of weakness and work to plug the gaps in knowledge, consolidate knowledge and understanding of both set texts and the live theatre review.	Written skills, both analytical and creative Self-reflection AO3: Demonstrate knowledge and understanding how drama and theatre is developed and performed AO4: Analyse and evaluate their own work and the work of others.
	Comp 3 – Scripted – 30% of the qualification Pupils continue refining their extract 2 using Stanislavski's methodologies. Pupils present extract 2 – duologues Pupils update reflective report.	Collaboration Performance skills Design skills Rehearsal skills Negotiating skills Listening skills Oracy 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. Creativity Performance skills
	Comp 3 – Scripted – 30% of the qualification Lent 2 Pupils rehearse extract 3 working on performance skills and designs. They should ensure their piece uses the methodologies and style of their practitioner – Stanislavski. Pupils write up their artistic intentions for extract 3 Exam Pupils will perform a mock exam and then the actual exam. (exam may move to Trinity 1 depending on examiner availability)	

	AO4: Analyse and evaluate their own work and the work of others.	
	Reflective Report drafts are assessed and pupils provided with feedback	
	Mock exam	
g of ed.	AO3: Demonstrate knowledge and understanding of how drama and theatre is developed and performed.	
ıe	AO4: Analyse and evaluate their own work and the work of others.	
	Formative assessment – pupils' collaborative skills	
	Formative assessment – pupils' performance skills	
	Summative assessment of Comp 3 extract 2 performance.	
	Formative assessment of Reflective Report	
	Draft artistic intentions are given feedback	
	Formative assessment of Comp 3 extract 3 performance	
	Examined assessment of Comp 3 extract 3 performance – Externally assessed.	
	Examined assessment of Reflective Report – externally assessed.	

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	Comp 1 – set texts – 40% of the qualification.	Analytical skills Structuring written work
	Feedback from mock exam	
Trinity	 Our Countries Good - Revision and consolidation of themes, characters, interpretation, design – set, costume, sound, props, special effects, lighting, directorial concept, SCH contexts. Feedback from mock Exam readiness Jerusalem – Revision and consolidation of Feedback from mock Exam readiness 	Analysis and evaluation Structuring written work Oracy skills

Examples of Homework	Researching Stanislavski, researching plays, Researching SCHP contexts of plays, playwrights, time period written, time period set, Performance planning, Line learn Reflective Report, 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, Colla Conventions, Creative adaptation, Design concept, Design fundamentals, Dialectical theatre, Diegetic sound, Distressed Set or costume, Ekkeklema, Ensemble, Epic Gestic acting, Gobos, Improvise, Lazzi, Malcontent, Mood, Naturalism, Pace, Pitch, Political theatre, Promenade theatre, Proscenium arch, Protagonist, Realism, Rev Symbolism, Theatre in the round, Total theatre, Transition, Transposition, Venue, Staging, Set, Costume , Lights, Thrust , Traverse, Characterisation , Themes, Audie Conditions, Sound, Themes, Era, Genre, Conventions, Facial expressions, Body language, Pace, Tone, Gestures, Intonation, Pause, Exaggeration, Accent, Semiotics, P Proxemics, Lighting, Costume, Set, Actor, Facial expressions, Body language, Walk, Intonation, Audience impact, Stimuli, Devising, Staging , Director, Design, Actor, 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. Visit the National Theatre Visit the V&A		
Useful websites	https://www.bbc.co.uk/bitesize/subjects/zbckjxs https://www.dramaonlinelibrary.com/ https://www.digitaltheatreplus.com/ https://www.bbc.co.uk/bitesize/guides/zxn4mp3/revision/1 https://www.bbc.co.uk/bitesize/guides/zxn4mp3/revision/1 https://www.backstage.com/magazine/article/the-definitive-guide-to-the-stanislavsky-acting-technique-65716/ https://www.bl.uk/20th-century-literature/articles/an-introduction-to-stanislavski https://www.bl.uk/20th-century-literature/articles/an-introduction-to-our-countrys-good		
Who can I contact?	Head of Department	Ms. S Moon (Director of Drama), <u>SLM@forest.org.uk</u>	
who can i contact.	Teachers	Mr. D Potter (Drama Teacher) DRP@forest.org.uk, Ms. R Mainwaring (Drama Teacher) RXM@forest.org.uk	

Mock exam

AO3: Demonstrate knowledge and understanding of how drama and theatre is developed and performed.

AO4: Analyse and evaluate their own work and the work of others.

arning, Creating a design portfolio, Workshops,

Collaborators, Colour palette, Commedia dell'arte, pic theatre, Expressionism, Farce, Fourth wall, Gait, Revolve, Stage directions, Stichomythia, Stock character, idience impact, Context, Original Performance cs, Proxemics, Historical, Script, Line learning, tor, style, lighting, Kneehigh Theatre Company, Bertolt

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