

<p>Year: 12 Subject: Drama and Theatre</p>	<p>Curriculum Intent: Students will understand the stylistic conventions, artistic intentions and contextual background of a range of theatre practitioners. They will know how to apply different practitioners' styles to devised drama. Students will understand the social, historical, and cultural contexts of two set texts and they will apply this knowledge from the perspective of a range of theatre makers. They will know how to describe, critically analyse, perceptively evaluate the work of theatre makers and their own ideas. They will understand how different theatre makers work together to achieve a unified artistic intention. Students will revisit and, where appropriate, be retaught the elements of a range of theatre design roles in order to describe practical ideas with assured use of subject specific vocabulary. They will know how to write about their devising process, including research and rationale for electing to use a particular practitioner in response to a stimulus. Students will understand how to develop individual aims and intentions.</p>					
	<p>Term 1 <i>Begin Component 1 and 2</i></p>		<p>Term 2 <i>Devising Drama</i></p>	<p>Term 3 <i>Making Theatre extracts 1 and 2, and Set Text 2</i></p>		
	<p>Teacher 1 – Component 2 Introduction to practitioners</p>	<p>Teacher 2 – Component 1 Set text 1: 'The Caucasian Chalk Circle'</p>	<p>Teacher 1 and 2 Component 2 Creating original drama – performance and Working Notebook</p>		<p>Teacher 1 – Component 1 Set text 2: chosen depending upon group</p>	<p>Teacher 2 – Component 3 Extracts 1, 2 and Reflective Report</p>
<p>Sequence of Delivery</p>	<p>Practitioner study</p> <ul style="list-style-type: none"> ○ Konstantin Stanislavski - Naturalism ○ Bertolt Brecht – Epic Theatre ○ Steven Berkoff – Total Theatre ○ Frantic Assembly – Physical Theatre ○ Antonin Artaud – Theatre of Cruelty ○ Alecky Blythe – Verbatim Theatre 	<ul style="list-style-type: none"> ○ The conventions of Epic Theatre ○ Plot of 'The Caucasian Chalk Circle' ○ Brecht biographical information ○ Brecht and his social, political views ○ Epic scenic design ○ Set design fundamentals ○ Learning to write a Section A written response to an exam question 	<ul style="list-style-type: none"> ○ Stimulus sourcing ○ Initial response to stimulus ○ Research ○ Rehearsal using the work and methodologies of the chosen theatre practitioner ○ Working Record Section 1 – Rationale and research ○ Continued rehearsal in the style of the chosen practitioner ○ Working Record Section 2 – Development and refinement ○ Reflections on how theory has informed the practical work ○ Contrasting the outcome of the final piece with the original aims and intentions 		<p>If Metamorphosis:</p> <ul style="list-style-type: none"> ○ The conventions of Total Theatre ○ Berkoff biographical information ○ Plot of 'Metamorphosis' ○ Social, historical, cultural context ○ Director, performer, designer perspectives ○ Learning to write Section B responses ○ Exam timings 	<ul style="list-style-type: none"> ○ Extract 1: Shakespeare monologue ○ Social, historical, cultural context ○ Rehearsal and workshopping extract ○ Reflective Report – opportunities and challenges presented by the extract. Theatrical interpretation of the extract ○ Extract 2

	<p>Application of practitioners' methodologies to Devising.</p> <p>Beginning Devising Drama process</p>		<p>At some time during this term, students will watch live theatre: Component 1, Section C.</p> <p>This is never taught at exactly the same time every year depending on when appropriate plays are available to watch.</p>	<p>If Our Country's Good:</p> <ul style="list-style-type: none"> ○ Recap Epic Theatre ○ Social, historical, cultural context ○ Plot of 'Our Country's Good' ○ Director, performer, designer perspectives ○ Learning to write Section B responses ○ Exam timings 	<ul style="list-style-type: none"> ○ Social, historical, cultural context ○ Rehearsal and workshopping extract ○ Reflective Report – opportunities and challenges presented by the extract. Theatrical interpretation of the extract
<p>Key knowledge / Retrieval topics</p>	<p>Naturalism Stanislavski's System for actor training</p> <p>Total Theatre The actor as a blank canvas; mime</p> <p>Epic Theatre Actor to represent character; verfremdungseffekt</p> <p>Physical Theatre Building blocks of choreography; movement led devising</p> <p>Theatre of Cruelty Sensory experience; ensemble work</p>	<p>Brecht and design Gestus Narration Juxtaposition Representation Capitalism Marxism Verfremdungseffekt</p> <p>Section A question style</p> <p>Section A mark scheme</p> <p>Section A structure for essay answer</p>	<p>Students are grouped by teachers and a practitioner is chosen; therefore, key knowledge is dependent on which one of the practitioners, from Term 1, the students are using their ideas and methodologies.</p> <p>Group work – listening, cooperation, research, practical ideas generation.</p> <p>Component 1, Section C Knowledge of the roles of theatre makers.</p> <p>Director, Performer, Designers.</p> <p>Knowledge dependent upon the play seen.</p> <p>Section C question style</p> <p>Section C structure for essay answer</p>	<p>Metamorphosis: Kafkaesque nightmare Expressionism Mime Biographical connections between Berkoff and Kafka</p> <p>Our Country's Good: 1980s society – Thatcherism Redemptive power of theatre 1780s society – transportation Crime and punishment Episodic structure Multi-roling</p>	<p>Extract 1 Performance skills related to Shakespeare: Soliloquy Rhythm and meter Iambic pentameter Line learning</p> <p>Extract 2 are chosen by the teacher dependent upon the students; therefore, key knowledge is dependent on the scripts chosen for exploration.</p>

	Verbatim Theatre Recorded delivery; hypernaturalism			Section B questions Section B mark scheme Section B structure for three answers	
Assessment	AO1: Create and develop ideas to communicate meaning as part of the theatre making process, making connections between dramatic theory and practice.	AO3: Demonstrate knowledge and understanding of how drama and theatre is developed and performed.	AO2: Apply theatrical skills to realise artistic intentions in live performance.	AO3: Demonstrate knowledge and understanding of how drama and theatre is developed and performed.	AO2: Apply theatrical skills to realise artistic intentions in live performance. AO4: Analyse and evaluate their own work and the work of others.