


<p>Year: 13 Subject: Drama and Theatre</p>	<p>Curriculum Intent: Students will make pertinent choices in their application of social, historical, political, and /or cultural contexts, in order to inform and justify their knowledge and application in the study of two set texts. They will know how to apply an alternative practitioner’s style to text based drama for performance. Students will know how to describe, critically analyse, perceptively evaluate, and judge the total dramatic effectiveness the work of at least two professional performances. They will understand how different theatre makers work together in order to achieve a unified artistic intentions; providing assured and perceptive analysis, referring in precise detail to specific moments in performance. Students will learn and understand how to apply and recognise design fundamentals of all design roles, in order to describe practical ideas with this subject specific vocabulary. They will know how to write about, and reflect upon, their process of preparing and performing extract three script. Further they will be able to identify opportunities and challenges of each extract, developing a theatrical interpretation informed by genre, style, social, historical, cultural contexts, and the work and methodology of their chosen practitioner. Students will revisit key elements of two set texts and two live theatre performances and have opportunities to apply knowledge to exam questions.</p>					
	<p>Term 1 <i>Making Theatre and written examination</i></p>		<p>Term 2 <i>Written examination</i></p>		<p>Term 3 – first half term only <i>Written examination</i></p>	
	<p>Component 3 Extract 3 – performance for external assessment</p>	<p>Component 1 Set text 1: The Caucasian Chalk Circle and Section C Live Play Review</p>	<p>Component 1 Set text 2</p>	<p>Component 2 Set text 1: The Caucasian Chalk Circle</p>	<p>Component 1 Set text 2 and Section C Play Review</p>	<p>Component 1 Set text 1: The Caucasian Chalk Circle and Section C Play Review</p>
<p>Sequence of delivery</p>	<p>Extract 3</p> <ul style="list-style-type: none"> ○ Social, historical, cultural context of play ○ Chosen practitioner’s methodologies and ideas ○ Rehearsal within practitioner’s methodologies and ideas ○ Reflective Report – opportunities and challenges presented by the extract. Theatrical 	<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>Set text 2 is chosen dependent upon the students in the cohort.</p> <p>Revision</p> <ul style="list-style-type: none"> - exemplar essays - timed exam responses <p>If Metamorphosis:</p> <ul style="list-style-type: none"> ○ Total Theatre conventions ○ Kafakesque nightmare and expressionism ○ Characters ○ Scenes 	<p>Revision</p> <ul style="list-style-type: none"> -exemplar essays -timed exam responses ○ Brecht’s political and social views ○ Conventions of Epic Theatre – acting style and scenic design ○ Characters ○ Scenes ○ Structure – writing introductions ○ Developing responses as 	<p>As before for Set text 2.</p> <p>Section C – students will have two plays that they have seen and are preparing for Section C. One play will be taught by one teacher.</p>	<p>As before for Set text 1: The Caucasian Chalk Circle</p> <p>Section C – students will have two plays that they have seen and are preparing for Section C. One play will be taught by one teacher.</p>

	<p>interpretation of the extract. How successful their theatrical interpretation is in fulfilling aims and intended meaning</p> <ul style="list-style-type: none"> ○ Visiting examiner examines students and takes away RR to mark 	<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 ○ 	<ul style="list-style-type: none"> ○ Structure – writing an introduction which ever question is answered first ○ Developing responses as director, performer, designer <p>If Our Country's Good:</p> <ul style="list-style-type: none"> ○ Epic Theatre ○ Theatre of 18th century ○ Characters / multi roling ○ Scenes ○ Structure – writing an introduction which ever question is answered first ○ Developing responses as director, performer, designer 	<p>director, performer, designer</p> <ul style="list-style-type: none"> ○ Demonstrating wider vision of the play, whatever the focus of the question <p>Timing of essay</p>		
Key knowledge / Retrieval topics	Students are allocated scripts by teachers uniquely for them as individuals; therefore, key	Extract 1 Performance skills related to Shakespeare: Soliloquy Rhythm and meter	Metamorphosis: Kafkaesque nightmare Expressionism Mime	Brecht and design Gestus Narration Juxtaposition Representation Capitalism	Set text 2: Metamorphosis: Kafkaesque nightmare Expressionism Mime	Brecht and design Gestus Narration Juxtaposition Representation Capitalism

	<p>knowledge is completely dependent upon what play and what practitioner is being used.</p>	<p>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>	<p>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>Section B questions</p> <p>Section B mark scheme</p> <p>Section B structure for three answers</p>	<p>Marxism Verfremdungseffekt</p> <p>Section A question style</p> <p>Section A mark scheme</p> <p>Section A structure for essay answer</p>	<p>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>Section B questions</p> <p>Section B mark scheme</p> <p>Section B structure for three answers</p> <p>Section C: Knowledge of the roles of theatre makers.</p> <p>Director, Performer, Designers.</p>	<p>Marxism Verfremdungseffekt</p> <p>Section A question style</p> <p>Section A mark scheme</p> <p>Section A structure for essay answer</p> <p>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>
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Assessment	<p>AO2: Apply theatrical skills to realise artistic intentions in live performance.</p> <p>AO4: Analyse and evaluate their own work and the work of others.</p>	<p>AO2: Apply theatrical skills to realise artistic intentions in live performance.</p> <p>AO4: Analyse and evaluate their own work and the work of others.</p>	<p>AO3: Demonstrate knowledge and understanding of how drama and theatre is developed and performed.</p>	<p>AO3: Demonstrate knowledge and understanding of how drama and theatre is developed and performed.</p>	<p>AO3: Demonstrate knowledge and understanding of how drama and theatre is developed and performed.</p> <p>AO4: Analyse and evaluate their own work and the work of others.</p>	<p>AO3: Demonstrate knowledge and understanding of how drama and theatre is developed and performed.</p> <p>AO4: Analyse and evaluate their own work and the work of others.</p>