



CURIOSITY

COMPASSION

COURAGE



## Curriculum overview

Subject	A Level Drama and Theatre	Year group	Year 12 & 13
<b>Vision statement:</b>	<p>At Landau Forte our curriculum exists to ensure all students regardless of background and ability have the opportunity to unlock their potential. We are committed to students being challenged from their previous key stage learning experiences. Our broad and balanced curriculum is ambitious, coherently planned and sequenced, and will provide the platform for preparing students with the foundations for examination success.</p> <p>Our Curriculum Intent has been informed by a wide variety of researchers and is steeped in evidence based research. Christine Counsell summarises the aspiration of our curriculum to empower all learners creating a pathway to success in university, their career and life:</p> <p><i>'A curriculum exists to change the pupil, to give the pupil new power. One acid test for a curriculum is whether it enables even lower attaining or disadvantaged pupils to clamber into the discourse and practices of educated people, so that they gain powers of the powerful.'</i></p> <p>As well as excellent academic success we aim to ensure our students leave us as polite and well-rounded young adults. Our new core values of Compassion, Courage and Curiosity are currently being embedded throughout our curriculum offer to ensure we continue to meet our social, emotional, spiritual and moral obligations.</p>		
<b>Curriculum intent:</b>	<p>Our curriculum is designed to give all students opportunities to enjoy, develop and explore the arts, allowing students to experience a purposeful and enjoyable experience which is accessible for all.</p> <p>The core values for our curriculum within our directorate is to provide the students with a broad experience in a wide range of topics, ensuring the students build upon prior knowledge but experience new themes in which broaden their understanding of the wider world, whilst exploring the school values, curiosity, compassion and courage.</p> <p>In Performing Arts; dance, music and drama, our students work on themed topics which are linked across all three subjects. The topics cover a broad range of genres which are essential to performing arts yet also provide cross-curricular links to other subjects across this school. We expose the students to a wider range of practitioners and consider the wider world of work within this. The students also have access to a broad range of enrichment activities that support their learning and provide opportunities such as travelling abroad playing in concert band or performing with dance company or attending county concerts with choir.</p> <p>The students in this school are particularly successful in the creative, practical subjects. We have a lot of excellent musicians and are known to be a centre of excellence with a Platinum award from ENTRUST for Music. We are well known within the community for the quality of productions and ensembles we have on offer.</p> <p>Our curriculum throughout the directorate is:</p> <ul style="list-style-type: none"><li>• ambitious for all pupils;</li><li>• coherently planned and sequenced;</li></ul>		



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- successfully adapted, designed and developed for pupils with special educational needs and/or disabilities
- broad and balanced for all pupils and builds upon prior knowledge learnt

The national curriculum, in Music and Dance (PE), has been embedded within our topics. The language for learning used in our assessments and in lessons reflects this. All three areas prepare the students in readiness for GCSEs and further education and for a future within the industry, providing the students the knowledge needed in order to be successful learners. Our curriculum builds upon embedding knowledge, reinforcing and testing their understanding through written and practical based activities.

Performing Arts is particularly successful in engaging disadvantaged students, who thrive and are successful in this environment.

We encourage our students to be resourceful and strive for them to become independent learners. We encourage them to show curiosity in order to think and process new ideas, both independently and as part of a team, exploring different themes across the key stages. We give them experience beyond the classroom through trips, visiting practitioners and competitions. We provide our student with a nurturing environment in order for them to thrive and succeed, showing courage through performance to others. We teach them to show compassion towards others performing, discuss what it is to be an audience member and theatre etiquette. We support their aspirations both in the classroom and in their extra-curricular activities. Our directorate is particularly successful with providing them transferable skills, to support them in developing positive behaviours and attitudes across their academic career and beyond.

## Threshold Concepts (TCs):

**Pupils should build on their previous knowledge and skills through devising, performing and responding.**

**TC1:** Pupils will embed the importance of teamwork and cooperation when devising a performance

**TC2:** Pupils should be able to recognise a successful performance with the focus on audience engagement.

**TC3:** Pupils will enquire the knowledge and skills for performing and presenting the skills to an audience. These are; Use of facial expression, voice, gestures, movement and show relationships on stage.

**TC4:** Pupils will know how to respond to different stimuli for developing drama such as scripts, poems, images, stories etc.

**TC5:** Pupils are expected to respond in various ways; being able to talk about own and others' performances, being able to understand style, period and context of the drama, and develop the knowledge required to improve making and performing.

**TC6:** Pupils will observe and develop knowledge of professional practice and practitioners and be able to implement this to their own work.

## KS4 specification summary:

Students complete three units over the course of the 2 years at GCSE to assess their knowledge. These skills aid and pre-prepare students for A Level Drama and Theatre studies both theoretically and Practically.

**Unit 1** - This unit assesses the theoretical content of the learner's chosen discipline (performance or production). Learners will demonstrate core knowledge and understanding of the following:

- Research



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- Idea development
- Planning and budgeting
- Presentation (skills and content)
- Transferable skill of communication.

**Unit 2** - This unit provides the opportunity for learners to be assessed on the theoretical content of a holistic production or performance, both as an individual and as a member of a group.

- A key performance or production role in a performance based on one of five performance briefs
- Transferable skill of teamwork

**Unit 3** – Students demonstrate core knowledge and understanding of the following:

- Roles and responsibilities within the performing arts industry
- The role of performing arts in society
- Approaches to rehearsal
- Working as a deviser/performer/director
- Marketing and public relations
- Health and safety
- Design and technical elements
- Reviewing performance
- Theatre/film in education

## Learner skills:

Critical thinking



CRITICAL THINKING

Organisation



ORGANISATION

Collaboration



COLLABORATION

Adaptability



ADAPTABILITY

Oracy



ORACY

Self-quizzing



SELF QUIZZING

Year 12

Term 1 and 2: Aug - Dec

Term 3 and 4: Jan - Mar

Term 5 Apr-May

Term 6 Jun-Jul

The Big Question

Becoming an Actor – What skills do I need?



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<b>Big picture questions:</b>	<p>What key differences are there between A-level Drama and GCSE Drama?</p> <p>Who are the key practitioners that can influence my work?</p> <p>How can research influence the creative process of reinterpretation?</p>	<p>How do I work as part of a company?</p> <p>What makes a good script?</p> <p>Developing a performance – why is this process important?</p> <p>How can I develop my skills to work at a higher level?</p>	<p>Henrik Ibsen – what are his intentions?</p> <p>What does a designer need to know?</p> <p>Interpretation of character – how can this influence a director/actor?</p>	<p>What is a stimulus?</p> <p>What is your style of acting?</p> <p>Why are some actors more believable than others?</p>
<b>Content (Linked to TCs):</b>	<p><b>INDUCTION PROGRAMME:</b></p> <p>Introduction of elements of Drama &amp; Theatre:</p> <ul style="list-style-type: none"> <li>• Elements of characterisation</li> <li>• Acting techniques</li> <li>• Improvisation as a creative tool</li> </ul> <p><i>Useful if learners have varied experience of the subject and not complete GCSE Drama. <a href="#">Link to TC3.</a></i></p> <p><b>INTRODUCTION OF PRACTITIONER WORKSHOPS:</b></p> <ul style="list-style-type: none"> <li>• Stanislavski as a starting point with approaches to text; system of rehearsal; naturalism</li> <li>• Brecht as a contrast to Stanislavski i.e. Narrative Theatre versus Epic Theatre.</li> </ul> <p><i>Direct link to C1 and C2. Relevance to C3. <a href="#">Link to TC6.</a></i></p> <p><b>PRACTITIONER WORKSHOPS CONTINUED:</b></p> <p>Practitioners selected to suit learners' needs and the expertise of the teacher - Artaud, Berkoff, Frantic Assembly.</p> <p><i>Ensure an appreciation of the varied elements of each practitioner. <a href="#">Link to TC6.</a></i></p> <p><b>COMPONENT 1:</b></p> <ul style="list-style-type: none"> <li>• Choose text for deconstruction</li> <li>• Choose 15-minute extract</li> <li>• Choose practitioner</li> <li>• Practical work on reinterpretation</li> <li>• Focus on <b>Creative Log throughout - log books of developments made</b></li> <li>• <b>Assess A level Component 1:</b> Internally assessed and externally moderated.</li> </ul>	<p><b>COMPONENT 1:</b></p> <ul style="list-style-type: none"> <li>• Choose text for deconstruction</li> <li>• Choose 15-minute extract</li> <li>• Choose practitioner</li> <li>• Practical work on reinterpretation</li> <li>• Focus on <b>Creative Log throughout - log books of developments made</b></li> <li>• <b>Assess A level Component 1:</b> Internally assessed and externally moderated. Record performances for submission for moderation.</li> </ul> <p><i>This happens in Term 3 OR 4 of year 12, ready to be sent off in year 13. <a href="#">Link to TC 1, TC2, TC3, TC4 and TC6.</a></i></p> <p><b>Comp 1 Breakdown:</b></p> <p>Learners participate in the creation, development and performance of:</p> <ul style="list-style-type: none"> <li>• One reinterpretation of an extract from a text, using the working methods and techniques of either an influential theatre practitioner or a recognised theatre company</li> <li>• These are Brecht, Stanislavski, Artaud, Berkoff and Frantic Assembly.</li> </ul> <p><b>Stages 1-3: Researching, Developing and Reflecting (AO1, 30 marks)</b></p> <ul style="list-style-type: none"> <li>• Create and develop ideas to communicate meaning as part of the theatre making process, making</li> </ul>	<p><b>COMPONENT 3:</b></p> <p><i>Learners will develop their knowledge of this component throughout year 12 and Year 13 so they can cover the knowledge needed.</i></p> <p>Learners are given the opportunity to demonstrate their knowledge, understanding and skills in interpreting texts for performance in a written examination. Learners are encouraged to approach this component <b>practically</b> as an <b>actor, designer and director</b>, and as an informed member of a theatre audience. To this end, learners are required to view a minimum of two live theatre productions to inform their understanding.</p> <p><b>LIVE THEATRE</b></p> <p>If live theatre isn't available then visit to cinema screenings of live theatre events e.g. NT Live or class viewing of a stage production e.g. Digital Theatre. <a href="#">Link to TC2 and TC6.</a></p> <p><b>STUDY OF SET TEXT ONE: HEDDA GABLER</b></p>	<p><b>COMPONENT 2:</b></p> <p>In term 6, learners are presented with 4 stimuli that they base their devised and text work on. They must choose a different practitioner or theatre company for Component 2 from that of Component 1.</p> <p><i>(one devised piece using the working methods and techniques of either an influential theatre practitioner or a recognised theatre company and one extract from a text in a different style to the devised piece.)</i></p> <p><b>THE STIMULI</b></p> <ul style="list-style-type: none"> <li>• Learners will be given the stimuli for their devising and text exam which will take during March/April of year 13.</li> <li>• They will begin to research each</li> </ul>



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Record performances for submission for moderation.  
*This happens in Term 3 OR 4 of year 12, ready to be sent off in year 13. [Link to TC 1, TC2, TC3, TC4 and TC6.](#)*

Comp 1 Breakdown:

Learners participate in the creation, development and performance of:

- One reinterpretation of an extract from a text, using the working methods and techniques of either an influential theatre practitioner or a recognised theatre company
- These are Brecht, Stanislavski, Artaud, Berkoff and Frantic Assembly.

**Stages 1-3: Researching, Developing and Reflecting (AO1, 30 marks)**

- Create and develop ideas to communicate meaning as part of the theatre making process, making connections between dramatic theory and practice.
- The creative log and the performance or design are assessed together to produce one mark.

**All learners must produce:**

1. A final performance recorded audio-visually from the audience perspective. The timing of the piece is based on the number of actors in each group and the piece must be:  
2 actors: 5-10 minutes  
3 actors: 7-12 minutes  
4 actors: 9-14 minutes  
5 actors: 11-16 minutes  
Each actor must be fully engaged with other performers on the stage for a minimum of 5 minutes in each

connections between dramatic theory and practice.

- The creative log and the performance or design are assessed together to produce one mark.

**Stage 4: Realising (AO2, 30 marks)**

- Apply theatrical skills to realise artistic intentions in live performance.
- This is assessed through the final performance or design.

**All learners must produce:**

- A final performance recorded audio-visually from the audience perspective. The timing of the piece is based on the number of actors in each group and the piece must be:  
2 actors: 5-10 minutes  
3 actors: 7-12 minutes  
4 actors: 9-14 minutes  
5 actors: 11-16 minutes  
Each actor must be fully engaged with other performers on the stage for a minimum of 5 minutes in each performance in order to interact meaningfully.
- A creative process log. The create log should fully justify decisions made during the process. The creative log should be between 1200 and 1500 words of annotation and/or continuous prose. They may also produce their creative log as a suitably edited blog or as an audio-visual recording of between 7 and 10 minutes. The creative log may contain some or all of the following, as appropriate to the skill offered:  
Annotated research  
Diagrams

- Focus on requirements for Section B - 40 marks.
- This should be done alongside the study of staging elements:
- Set
- Lighting
- Sound
- Costume & Make-up

*Approach the text through practical methods.*

**AO3**

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

**AO4**

Analyse and evaluate the work of others.

[Link to TC5.](#)

**Focus on Section B:**

- The social, historical and cultural context of the text
- Influence of contemporary theatre practice
- How performance texts are constructed and performed through structure, language, style and text
- How live theatre influences their decision making and

stimulus and pick one they are drawn to most and be able to explain why.

- They will receive workshops on three new theatre companies: Kneehigh Splendid Paper Birds
- To establish their understanding, they must research all three extensively and be able to explain why they want to devise in the style of them.
- They will then create a short presentation of ideas/themes linking to their chosen stimulus and chosen theatre company and present them to the class.



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- performance in order to interact meaningfully.
2. A creative process log. The create log should fully justify decisions made during the process. The creative log should be between 1200 and 1500 words of annotation and/or continuous prose. They may also produce their creative log as a suitably edited blog or as an audio-visual recording of between 7 and 10 minutes. The creative log may contain some or all of the following, as appropriate to the skill offered:  
Annotated research  
Diagrams  
Photographs  
Sketches  
Charts  
Visual images  
Digital media, including brief recordings of sections of a rehearsal or material appropriate to the skill area, e.g. sound clips. These should be no longer than 1 minute.

### COMPONENT 3:

*Learners will develop their knowledge of tis component throughout year 12 and Year 13 so they can cover the knowledge needed.*

Learners are given the opportunity to demonstrate their knowledge, understanding and skills in interpreting texts for performance in a written examination. Learners are encouraged to approach this component **practically** as an actor, **designer** and **director**, and as an informed member of a theatre audience. To this end, learners are required to view a minimum of two live theatre productions to inform their understanding.

Photographs  
Sketches  
Charts  
Visual images  
Digital media, including brief recordings of sections of a rehearsal or material appropriate to the skill area, e.g. sound clips. These should be no longer than 1 minute.

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### LIVE THEATRE

If live theatre isn't available then visit to cinema screenings of live theatre events e.g. NT Live or class viewing of a stage production e.g. Digital Theatre.

### STUDY OF SET TEXT ONE: HEDDA GABLER

- Focus on requirements for Section B - 40 marks.
- This should be done alongside the study of staging elements:
- Set
- Lighting
- Sound
- Costume & Make-up

*Approach the text through practical methods.*

- understanding of how drama and theatre is developed
- How the text approaches its theme

- Here I will place them into groupings established through similar ideas and abilities.

Link to **TC1, TC2, TC3, TC4 and TC6.**



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	<p><b>LIVE THEATRE</b> If live theatre isn't available then visit to cinema screenings of live theatre events e.g. NT Live or class viewing of a stage production e.g. Digital Theatre.</p> <p><b>STUDY OF SET TEXT ONE: HEDDA GABLER</b></p> <ul style="list-style-type: none"> <li>Focus on requirements for Section B - 40 marks.</li> <li>This should be done alongside the study of staging elements:</li> <li>Set</li> <li>Lighting</li> <li>Sound</li> <li>Costume &amp; Make-up</li> </ul> <p><i>Approach the text through practical methods.</i></p> <p><b>AO3</b> Demonstrate knowledge and understanding of how drama and theatre is developed and performed.</p> <p><b>AO4</b> Analyse and evaluate the work of others. <a href="#">Link to TC5.</a></p>	<p><b>AO3</b> Demonstrate knowledge and understanding of how drama and theatre is developed and performed.</p> <p><b>AO4</b> Analyse and evaluate the work of others. <a href="#">Link to TC5.</a></p>		
<b>Key vocabulary:</b>	<p><b>PRACTICAL:</b> Characterisation, inflection, interaction, motivation, naturalism, proxemics, reinterpretation.</p> <p><b>THEORETICAL:</b> Historical, Cultural, Social, interaction, naturalism, motivation, realism, tempo rhythm, rehearsal techniques.</p>	<p><b>PRACTICAL:</b> Characterisation, inflection, interaction, motivation, naturalism, proxemics, reinterpretation.</p> <p><b>THEORETICAL:</b> Historical, Cultural, Social, interaction, naturalism, motivation, realism, tempo rhythm, rehearsal techniques.</p>	<p><b>THEORETICAL:</b> Historical, Cultural, Social, interaction, naturalism, motivation, realism, tempo rhythm, rehearsal techniques.</p>	<p><b>PRACTICAL:</b> Stimuli, characterisation, improvisation, interaction, motivation, naturalism, proxemics, reinterpretation.</p>
<b>Assessment:</b>	<p><b>Baseline formative assessment:</b> Faithful Text group performance – Oct/Nov</p>	<p><b>Formative Assessment:</b> Mock practical Component 1 – Feb</p> <p><b>Summative Assessment 1:</b> Component 1 – Internal Assessment - Mar</p>	<p><b>Formative Assessment:</b> Component 1 – Theoretical Creative Log - May</p>	<p><b>Summative Assessment 2:</b> Component 3 – Mock theory - Jun</p>





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<b>Key/Historical misconceptions in this unit:</b>	<p>The level of demand practical has on a performers body.</p> <p>The style of each practitioner and the influences they had on each other – knowing the differences and connections between them.</p> <p>Understanding how social, historical, political and cultural context can impact a performance both practically and theoretically.</p>	<p>Knowing a script needs to be researched before judgement can be made if it fits a chosen practitioner.</p> <p>Making clear defiant links between text, style and practitioners.</p> <p>Understanding the development of a rehearsal process and time management.</p>	<p>Understanding the links between a playwright's intentions and audience impact. Knowing they have a direct link.</p> <p>Set, costume, lighting and sound can impact an actor's journey through a performance.</p>	<p>The level of research needed to understand links between theatre companies and knowing the style of actor best suited to.</p> <p>Stimulus – it is not just a literal interpretation of what they represent.</p>
<b>Sequencing:</b>	<p><b>We have chosen to sequence the year 12 curriculum like this because...</b></p> <p>It allows for learners to become familiar with practitioners and the skills and techniques required for the course.</p> <p>It allows the teacher to formulate an understanding of level of ability in relation to everyone in the class so groupings can be accurate and effective.</p> <p>The introduction of Component 3 from the start of year 12 allows learners to become highly familiar with set text one before heading into year 13.</p> <p>By completing Component 1 in year 12, this gives learners the opportunity to expand on their knowledge for Component 2 when the pre-release come out in June.</p>			
<b>Year 13</b>	Term 1 and 2: Aug – Dec	Term 3 and 4: Jan – Mar	Term 5: Apr – May	Term 6: Jun – Jul
<b>The Big Question</b>	How do you Create Imaginative and Engaging Theatre?			
<b>Big Picture Questions:</b>	<p>Devising – what skills are important?</p> <p>How does the style of a play alter the way you perform?</p> <p>Theatre company techniques – are they clear to see?</p>	<p>Why is the rehearsal process vital when creating an imaginative and engaging performance?</p> <p>How can we use the expert ideas being created to help with an overall image of set, costume, lighting and acting?</p> <p>What is the importance of analysing and evaluating our performances?</p>	<p>What are the key features of a top-grade essay?</p> <p>How does the playwright successfully manage to control the way the audience views characters?</p> <p>How can we use our knowledge of the three plays and our drama skills to help an actor when performing?</p>	
<b>Content (Linked to TC's):</b>	<p><b>COMPONENT 2:</b></p> <ul style="list-style-type: none"> <li>Select the style and text extract for this component. It must be different to their devised piece.</li> <li>Start work on the devised piece for this component.</li> <li>Rehearse DEvised piece for Component 2.</li> </ul> <p><i>This should be influenced by practitioner.</i></p> <ul style="list-style-type: none"> <li>Rehearse TEXT piece for Component 2</li> </ul> <p><i>This should be influenced by style.</i></p> <p><b>Comp 2 Breakdown:</b></p>	<p><b>COMPONENT 2:</b></p> <ul style="list-style-type: none"> <li>Rehearse DEvised piece for Component 2.</li> </ul> <p><i>This should be influenced by practitioner.</i></p> <ul style="list-style-type: none"> <li>Rehearse TEXT piece for Component 2</li> </ul> <p><i>This should be influenced by style.</i></p> <ul style="list-style-type: none"> <li>Perform to an external examiner their 2 set pieces.</li> <li>Complete a process and evaluation report within 5 days of their practical assessment.</li> </ul> <p><b>Comp 2 Breakdown:</b></p>	<p><b>COMPONENT 3:</b></p> <p>Learners are given the opportunity to demonstrate their knowledge, understanding and skills in interpreting texts for performance in a written examination. Learners are encouraged to approach this component <b>practically</b> as an <b>actor, designer</b> and <b>director</b>, and as an informed member of a theatre audience. To this end, learners are required to view a minimum of two live theatre productions to inform their understanding.</p> <p><b>LIVE THEATRE</b></p>	





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### Stages 1-2: Researching and Developing (AO1.1a, 20 marks, 10 marks for each piece)

- Create and develop ideas to communicate meaning as part of the theatre making process.
- This is assessed through both performances and/or designs.

### Stage 3: Realising (AO2, 60 marks, 30 marks for each piece)

- Apply theatrical skills to realise artistic intentions in live performance.
- This is assessed through the final performance or design.

[Link to TC1, TC2, TC3, TC4 and TC6.](#)

### COMPONENT 3:

*Learners will develop their knowledge of this component throughout year 12 and Year 13 so they can cover the knowledge needed.*

Learners are given the opportunity to demonstrate their knowledge, understanding and skills in interpreting texts for performance in a written examination. Learners are encouraged to approach this component **practically** as an actor, **designer** and **director**, and as an informed member of a theatre audience. To this end, learners are required to view a minimum of two live theatre productions to inform their understanding.

### LIVE THEATRE

If live theatre isn't available then visit to cinema screenings of live theatre events e.g. NT Live or class viewing of a stage production e.g. Digital Theatre. [Link to TC2 and TC6.](#)

### STUDY OF SET TEXT TWO: ACCIDENTAL DEATH OF AN ANARCHIST

- Focus on requirements for Section A, Questions (a) and (b) – 40 MARKS

### Stages 1-2: Researching and Developing (AO1.1a, 20 marks, 10 marks for each piece)

- Create and develop ideas to communicate meaning as part of the theatre making process.
- This is assessed through both performances and/or designs.

### Stage 3: Realising (AO2, 60 marks, 30 marks for each piece)

- Apply theatrical skills to realise artistic intentions in live performance.
- This is assessed through the final performance or design.

[Link to TC1, TC3, TC4 and TC6.](#)

### Stage 4: Reflecting and Evaluating (AO1.1b, 10 marks and AO4.1a, 1b and 1d 30 marks)

- Making connections between theory and practice.
- Analyse and evaluate their own work.
- This is assessed through one process and evaluation report.

This should include:

1. **Connections between theory and practice, (10 marks):** how relevant research on the theatre practitioner or theatre company and chosen contrasting style informed their own practical work and how the stimulus was used to interpret the text and provide ideas for devised work.
2. **Analysis and evaluation of process, (15 marks):** how dramatic conventions or design techniques were used to create meaning, how the piece was refined and amended for performance and how live theatre influenced their own work.
3. **Analysis and evaluation of the final performance or design to realise artistic**

If live theatre isn't available then visit to cinema screenings of live theatre events e.g. NT Live or class viewing of a stage production e.g. Digital Theatre. [Link to TC2 and TC6.](#)

### STUDY OF SET TEXT TWO: ACCIDENTAL DEATH OF AN ANARCHIST

- Focus on requirements for Section A, Questions (a) and (b) – 40 MARKS
- This should be done alongside the study of staging elements:
- Set
- Lighting
- Sound
- Costume & Make-up

*Approach the text through practical methods.*

### AO3

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

### AO4

Analyse and evaluate the work of others.

[Link to TC5.](#)

### STUDY OF SET TEXT ONE: HEDDA GABLER

- Focus on requirements for Section B - 40 marks.
- This should be done alongside the study of staging elements:
- Set
- Lighting
- Sound
- Costume & Make-up

*Approach the text through practical methods.*

### AO3

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

### AO4

Analyse and evaluate the work of others.

[Link to TC5.](#)

### STUDY OF SET TEXT THREE: THE CURIOUS INCIDENT OF THE DOG IN THE NIGHT-TIME



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- This should be done alongside the study of staging elements:
- Set
- Lighting
- Sound
- Costume & Make-up

*Approach the text through practical methods.*

### AO3

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

### AO4

Analyse and evaluate the work of others.

[Link to TC5.](#)

**intentions, (15 marks):** the effectiveness of their performing or design skills, the effectiveness of the practitioner or company and stylistic techniques in performance and their own contribution to the success of the piece.

[Link to TC2 and TC5.](#)

### COMPONENT 3:

Learners are given the opportunity to demonstrate their knowledge, understanding and skills in interpreting texts for performance in a written examination. Learners are encouraged to approach this component **practically** as an **actor**, **designer** and **director**, and as an informed member of a theatre audience. To this end, learners are required to view a minimum of two live theatre productions to inform their understanding.

### LIVE THEATRE

If live theatre isn't available then visit to cinema screenings of live theatre events e.g. NT Live or class viewing of a stage production e.g. Digital Theatre. [Link to TC2 and TC6.](#)

### STUDY OF SET TEXT TWO: ACCIDENTAL DEATH OF AN ANARCHIST

- Focus on requirements for Section A, Questions (a) and (b) – 40 MARKS
- This should be done alongside the study of staging elements:
- Set
- Lighting
- Sound
- Costume & Make-up

*Approach the text through practical methods.*

### AO3

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

- Work on the given extract from Curious Incident of the Dog in the Night-Time.

### Section C

Learners are required to study a specified 10-15 minute extract from a third text sent out during March of their examining year.

### Focusing on:

- The impact of different stages
- Character positioning and movement/proxemics
- Design elements including sound, lighting, set and props, costume, hair and makeup
- How live theatre influences their decision making and understanding of how drama and theatre is developed

[Link to TC2, TC3, TC5 and TC6.](#)



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### AO4

Analyse and evaluate the work of others.

[Link to TC5.](#)

### STUDY OF SET TEXT ONE: HEDDA GABLER

- Focus on requirements for Section B - 40 marks.
- This should be done alongside the study of staging elements:
- Set
- Lighting
- Sound
- Costume & Make-up

*Approach the text through practical methods.*

### AO3

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

### AO4

Analyse and evaluate the work of others.

[Link to TC5.](#)

### STUDY OF SET TEXT THREE: THE CURIOUS INCIDENT OF THE DOG IN THE NIGHT-TIME

- Work on the given extract from Curious Incident of the Dog in the Night-Time.

### Section C

Learners are required to study a specified 10-15 minute extract from a third text sent out during March of their examining year.

### Focusing on:

- The impact of different stages
- Character positioning and movement/proxemics
- Design elements including sound, lighting, set and props, costume, hair and makeup



## CURIOSITY

## COMPASSION

## COURAGE



		<ul style="list-style-type: none"> <li>How live theatre influences their decision making and understanding of how drama and theatre is developed</li> </ul> <p><a href="#">Link to TC2, TC3, TC5 and TC6.</a></p>	
<b>Key vocabulary:</b>	<p><b>PRACTICAL:</b> Stimuli, characterisation, improvisation, interaction, motivation, naturalism, proxemics, reinterpretation.</p> <p><b>THEORTICAL:</b> Political, Historical, Cultural, Social, interaction, naturalism, motivation, realism, tempo rhythm, rehearsal techniques, Analyse, Compare, Evaluate and Justify.</p>	<p><b>PRACTICAL:</b> Stimuli, characterisation, improvisation, interaction, motivation, naturalism, proxemics, reinterpretation.</p> <p><b>THEORTICAL:</b> Political, Historical, Cultural, Social, interaction, naturalism, motivation, realism, tempo rhythm, rehearsal techniques, Analyse, Compare, Evaluate and Justify.</p>	<p><b>THEORTICAL:</b> Political, Historical, Cultural, Social, interaction, naturalism, motivation, realism, tempo rhythm, rehearsal techniques, Analyse, Compare, Evaluate and Justify.</p>
<b>Assessment:</b>	<p><b>Summative Assessment 3:</b> Component 3 – Mock theory - Nov</p>	<p><b>Formative Assessment:</b> Mock practical Component 2– Feb</p> <p><b>Summative Assessment 4:</b> Component 2 – Practical and Theoretical External Assessment - Mar</p>	<p><b>Summative Assessment 5:</b> Component 3 – Mock theory - Apr</p> <p><b>Summative Assessment 6:</b> Component 3 – External Examination – Jun</p>
<b>Key/historical misconceptions in this unit:</b>	<p>Understanding how social, historical, political and cultural context can impact a performance both practically and theoretically.</p> <p>Devising is not about relying on the skill of improvisation.</p>	<p>Performing a scripted piece, you need to acknowledge the style and period of the piece to be able to accurately perform.</p> <p>Understanding the impact an audience can have on a performance.</p>	<p>Understanding the links between a playwright's intentions and audience impact. Knowing they have a direct link.</p> <p>Understanding how live theatre can help mould ideas rather than copy them.</p> <p>Set, costume, lighting and sound can impact an actor's journey through a performance.</p> <p>Acknowledging the difference between directing, acting and design questions. Also, working out the similarities between the style of questioning.</p>
<b>Sequencing:</b>	<p><b>We have chosen to sequence the year 13 curriculum like this because...</b></p> <p>They can use the skills and knowledge developed throughout year 12 to establish creative ideas both theoretically and practically.</p> <p>Eduqas exam board acknowledge that by completing Component 1 in year 12 establishes a thorough understanding of what is expected of them within a practical performance.</p>		



# CURIOSITY

# COMPASSION

# COURAGE



Learners' knowledge can evolve throughout the course in an organic way. This prepares learners to use an analytical detail to their work, again both practically and theoretically.