**Curriculum Map: DRAMA Year 13**

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|  | **Autumn 1** | **Autumn 2** | **Spring 1** | **Spring 2** | **Summer 1** | **Summer 2** |
| **Content**Declarative knowledge‘I Know’ | Component 3: Section A, B & C (Term 1 - 3)Study & Written Exam Preparation:Section A: Live Performance ReviewStudents will explore ‘Small Island’ - NT Live (Helen Edmundson), through performance and design work, and will know ‘what’ to expect for writing the Live Performance Review following the expectations of the A Level syllabus to fine-tune their understanding of examination framework expectations.Section B: Accidental Death of an AnarchistStudents will explore set exam text ‘Accidental Death of an Anarchist’ by Dario Fo. They will know what the plot, sub-plot, themes, and characters present. They will know what language means through experimentation and development of key moments within the play. Students will know about the time period it was written in for context.Students know about ‘performance skills’ and ‘production skills’ and will use a range of approaches to explore further and develop characterisation and approaches to design in preparation for the final examination in Year 13 (June). This will support the two exam questions on an extract from the play, one as a performer and one as a designer.They will further learn about the importance of sustainable and believable characters by building characters from observation, given circumstances and by applying objectives and super-objectives. Additionally, they will explore the impact of SCHP (Social, Cultural, Historical and Political) contexts.Students will know the expectations of the A Level Drama & Theatre examination framework for Component 3, Section B.Section C: Woyzeck / ArtaudStudents will explore set exam text ‘Woyzeck’ by Georg Buchner., alongside given practitioner Antonin Artaud. They will know what the plot, sub-plot, themes, and characters present. They will know what language means through experimentation and development of key moments within the play. They will study and explore the SCHP contexts of the play and how it is relevant to a modern audience in depth.Students know about ‘directorial approach’ and ‘performance concept’ and will use a range of developmental ideas to explore further and develop characterisation and approaches to design in preparation for the final examination in Year 13 (June). This will support the one exam question on an extract from the play and the play as a whole, from a directorial viewpoint, taking the given practitioner Antonin Artaud’s methodologies and ideology into account when discussing influence. Students will know the expectations of the A Level Drama & Theatre examination framework for Component 3, Section C.Component 2: Text in Performance (Term 1 & 2)Monologues, Duologues, Group & DesignStudents will explore a given play text. They will know what the plot, sub-plot, themes, and characters present. They will know what language means through experimentation and development of key moments within the play. Students will know about the time period it was written in for context. Students know about ‘performance and production (design) skills’ and will use a range of approaches to explore further and develop characterisation and/or design elements. They will further learn about the importance of sustainable and believable characters by building characters from observation, given circumstances and by applying objectives and super-objectives. Alternatively they will further learn about a specific design element to enhance the performance of the given play text extract. Additionally, they will explore the impact of SCHP (Social, Cultural, Historical and Political) contexts. This is a visiting examiner performance (Component 2). Students will know the requirements of this examination, following the specification and choosing between performing and designing. | Component 3: Section A, B & C (Term 1 - 3)Study & Written Exam Preparation:Section A: Live Performance ReviewStudents will explore ‘Small Island’ - NT Live (Helen Edmundson), through performance and design work, and will know ‘what’ to expect for writing the Live Performance Review following the expectations of the A Level syllabus to fine-tune their understanding of examination framework expectations.Section B: Accidental Death of an AnarchistStudents will explore set exam text ‘Accidental Death of an Anarchist’ by Dario Fo. They will know what the plot, sub-plot, themes, and characters present. They will know what language means through experimentation and development of key moments within the play. Students will know about the time period it was written in for context.Students know about ‘performance skills’ and ‘production skills’ and will use a range of approaches to explore further and develop characterisation and approaches to design in preparation for the final examination in Year 13 (June). This will support the two exam questions on an extract from the play, one as a performer and one as a designer.They will further learn about the importance of sustainable and believable characters by building characters from observation, given circumstances and by applying objectives and super-objectives. Additionally, they will explore the impact of SCHP (Social, Cultural, Historical and Political) contexts.Students will know the expectations of the A Level Drama & Theatre examination framework for Component 3, Section B.Section C: Woyzeck / ArtaudStudents will explore set exam text ‘Woyzeck’ by Georg Buchner., alongside given practitioner Antonin Artaud. They will know what the plot, sub-plot, themes, and characters present. They will know what language means through experimentation and development of key moments within the play. They will study and explore the SCHP contexts of the play and how it is relevant to a modern audience in depth.Students know about ‘directorial approach’ and ‘performance concept’ and will use a range of developmental ideas to explore further and develop characterisation and approaches to design in preparation for the final examination in Year 13 (June). This will support the one exam question on an extract from the play and the play as a whole, from a directorial viewpoint, taking the given practitioner Antonin Artaud’s methodologies and ideology into account when discussing influence. Students will know the expectations of the A Level Drama & Theatre examination framework for Component 3, Section C. |
| **Skills**Procedural Knowledge‘I know how to’ | Component 3: Section A, B & C (Term 1 - 3)Section A: Live Performance ReviewStudents will know how to interpret a script for performance, including blocking/stage planning to bring a script to life. They will know how to plan and design different theatre crafts for performance. They will know how to analyse and evaluate a live performance taken from their study. They will know how to apply to questions asked in Section A of the Component 3 Written Exam.Section B: Accidental Death of an AnarchistStudents will know how to unpick the text of ‘Accidental Death of an Anarchist’; plot, sub-plot, SCHP contexts, themes, characterisations, and language, and apply acquired knowledge to performance.Students will know how to apply performance and production skills to ‘Accidental Death of an Anarchist’ as a performer and designer. Students will know how to answer the questions posed in the written exam - Component 3, Section B.Section C: Woyzeck / ArtaudStudents will know how to interpret a script for performance as a director, planning to bring a script to life.Students will know how to unpick the text of ‘Woyzeck’ applying their given practitioner (Artaud) methodologies and ideology; plot, sub-plot, SCHP contexts, themes, characterisations, and language, and apply acquired knowledge to performance.Students will know how to apply performance and production skills to ‘Woyzeck’ as a director. Students will know how to answer the questions posed in the written exam - Component 3, Section C.Component 2: Text in Performance (Term 1 & 2)Students will know how to unpick the play text given; plot, sub-plot, SCHP contexts, themes, characterisations and language, and apply acquired knowledge to performance.Students will know how to apply performance skills as a performer. Students will know how to apply design skills as a designer. | Component 3: Section A, B & C (Term 1 - 3)Section A: Live Performance ReviewStudents will know how to interpret a script for performance, including blocking/stage planning to bring a script to life. They will know how to plan and design different theatre crafts for performance. They will know how to analyse and evaluate a live performance taken from their study. They will know how to apply to questions asked in Section A of the Component 3 Written Exam.Section B: Accidental Death of an AnarchistStudents will know how to unpick the text of ‘Accidental Death of an Anarchist’; plot, sub-plot, SCHP contexts, themes, characterisations, and language, and apply acquired knowledge to performance.Students will know how to apply performance and production skills to ‘Accidental Death of an Anarchist’ as a performer and designer. Students will know how to answer the questions posed in the written exam - Component 3, Section B.Section C: Woyzeck / ArtaudStudents will know how to interpret a script for performance as a director, planning to bring a script to life.Students will know how to unpick the text of ‘Woyzeck’ applying their given practitioner (Artaud) methodologies and ideology; plot, sub-plot, SCHP contexts, themes, characterisations, and language, and apply acquired knowledge to performance.Students will know how to apply performance and production skills to ‘Woyzeck’ as a director. Students will know how to answer the questions posed in the written exam - Component 3, Section C. |
| **Strategies**Conditional Knowledge‘I know when to’ | Component 3: Section A, B & C (Term 1 - 3)Section A: Live Performance ReviewStudents will know when to take influence from text and live performance in designing theatre crafts for the stage. They will know when to apply performance skills to text exploration. They will know when to draw connections between performance and design in a Live Performance Review. They will know when to apply performance and design skills to answer questions asked in Section A of the Component 3 Written Exam.Section B: Accidental Death of an AnarchistStudents will know when to apply different performance / design skills and strategies of approach to exploration, development, performance work and analysis / evaluation of ‘Accidental Death of an Anarchist’ (Component 3, Section B - Written Exam) from the viewpoint of a performer and a designer.Section C: Woyzeck / ArtaudStudents will know when to apply different performance / design skills and strategies of approach to exploration, development, performance work and analysis / evaluation of ‘Woyzeck’ taking inspiration from given practitioner Antonin Artaud (Component 3, Section C - Written Exam) from the viewpoint of a director.Component 2: Text in Performance (Term 1 & 2)Students will know when to apply different performance or design skills and strategies of approach to exploration, development and performance work. (Component 2 - Practical Exam). | Component 3: Section A, B & C (Term 1 - 3)Section A: Live Performance ReviewStudents will know when to take influence from text and live performance in designing theatre crafts for the stage. They will know when to apply performance skills to text exploration. They will know when to draw connections between performance and design in a Live Performance Review. They will know when to apply performance and design skills to answer questions asked in Section A of the Component 3 Written Exam.Section B: Accidental Death of an AnarchistStudents will know when to apply different performance / design skills and strategies of approach to exploration, development, performance work and analysis / evaluation of ‘Accidental Death of an Anarchist’ (Component 3, Section B - Written Exam) from the viewpoint of a performer and a designer.Section C: Woyzeck / ArtaudStudents will know when to apply different performance / design skills and strategies of approach to exploration, development, performance work and analysis / evaluation of ‘Woyzeck’ taking inspiration from given practitioner Antonin Artaud (Component 3, Section C - Written Exam) from the viewpoint of a director. |
| Key Questions | Component 3: Section A, B & C (Term 1 - 3)Section A: Live Performance ReviewWhat is your opinion of the National Theatre’s production from an audience viewpoint? When analysing acting / design what should you consider?Practice Exam Questions, such as:Analyse and evaluate the live performance you have seen in light of the following statement: ‘Theatre in the 21st century needs to relate to a wide range of people in order to survive.’ Your answer should include * analysis and evaluation of key moments from the performance you have seen and the contribution made by different theatre makers
* offer **balanced consideration** between your analysis and evaluation of the performance and your response to the statement.

Section B: Accidental Death of an AnarchistWhat are the main themes in ‘Accidental Death of an Anarchist’ and why? How can SCHP contexts further develop approaches to acting / performance? What was Dario Fo’s intentions with this play and why?Practice Exam Questions, such as:As a **performer**, outline how you would use **movement** and **physicality** to create impact on the audience in the portrayal of **one** character in this extract. As a **designer**, outline how **the use of set and props** could be developed to create impact in this extract.Section C: Woyzeck / ArtaudS What are the main themes in ‘Woyzeck’ and why? How can SCHP contexts further develop approaches to acting / performance? What was Georg Buchner’s intentions with this play and why? What is your concept? How does this relate to a modern audience?Practice Exam Questions, such as:As a director, discuss how you would apply the methodologies of your chosen theatre practitioner to support the playwright’s intentions in your production concept. Your answer must focus on the named section listed. Your answer must make reference to: * the overall aims of your production concept in response to the play as a whole
* how your practical ideas will work in performance
* the original performance conditions.

Component 2: Text in Performance (Term 1 & 2)What are the main themes in the play and why? How can SCHP contexts further develop approaches to acting / design in performance? What was the playwright’s intentions with this play and why? What are our intentions and why? | Component 3: Section A, B & C (Term 1 - 3)Section A: Live Performance ReviewWhat is your opinion of the National Theatre’s production from an audience viewpoint? When analysing acting / design what should you consider?Practice Exam Questions, such as:Analyse and evaluate the live performance you have seen in light of the following statement: ‘Theatre in the 21st century needs to relate to a wide range of people in order to survive.’ Your answer should include * analysis and evaluation of key moments from the performance you have seen and the contribution made by different theatre makers
* offer **balanced consideration** between your analysis and evaluation of the performance and your response to the statement.

Section B: Accidental Death of an AnarchistWhat are the main themes in ‘Accidental Death of an Anarchist’ and why? How can SCHP contexts further develop approaches to acting / performance? What was Dario Fo’s intentions with this play and why?Practice Exam Questions, such as:As a **performer**, outline how you would use **movement** and **physicality** to create impact on the audience in the portrayal of **one** character in this extract. As a **designer**, outline how **the use of set and props** could be developed to create impact in this extract.Section C: Woyzeck / ArtaudS What are the main themes in ‘Woyzeck’ and why? How can SCHP contexts further develop approaches to acting / performance? What was Georg Buchner’s intentions with this play and why? What is your concept? How does this relate to a modern audience?Practice Exam Questions, such as:As a director, discuss how you would apply the methodologies of your chosen theatre practitioner to support the playwright’s intentions in your production concept. Your answer must focus on the named section listed. Your answer must make reference to: * the overall aims of your production concept in response to the play as a whole
* how your practical ideas will work in performance
* the original performance conditions.
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| Assessment topics | Component 3: Section A, B & C (Term 1 - 3)Section A: Live Performance ReviewIndividual assessment based on ‘evaluating / analysing’ criteria when reflecting on live performance through review: A Level Drama Edexcel Component 3, Section A.Section B: Accidental Death of an AnarchistIndividual assessment based on ‘evaluating / analysing’ criteria: A Level Drama Edexcel Component 3, Section B.Section C: Woyzeck / ArtaudIndividual assessment based on ‘evaluating / analysing’ criteria: A Level Drama Edexcel Component 3, Section C.Component 2: Text in Performance (Term 1 & 2)Collaborative group, pair and and / or individual assessment based on ‘performing’ or ‘designing’ criteria: A Level Drama Edexcel Component 2. | Component 3: Section A, B & C (Term 1 - 3)Section A: Live Performance ReviewIndividual assessment based on ‘evaluating / analysing’ criteria when reflecting on live performance through review: A Level Drama Edexcel Component 3, Section A.Section B: Accidental Death of an AnarchistIndividual assessment based on ‘evaluating / analysing’ criteria: A Level Drama Edexcel Component 3, Section B.Section C: Woyzeck / ArtaudIndividual assessment based on ‘evaluating / analysing’ criteria: A Level Drama Edexcel Component 3, Section C. |
| Cross curricular links/Character Education | Component 3: Section A, B & C (Term 1 - 3)Section A: Live Performance ReviewArt - Costume & Set design options; Music - analysis of use in performance / Communication, Co-operation, Confidence, Respect, Collaboration, Creativity, Curiosity, Resilience, Acceptance, Initiative, Integrity, Self-motivation, Critical thinking, Reflection, Teamwork, Independence, Cultural appreciationSection B: Accidental Death of an AnarchistArt - Costume & Set design options; Music - analysis of use in performance / Communication, Co-operation, Confidence, Respect, Collaboration, Creativity, Curiosity, Resilience, Acceptance, Initiative, Integrity, Self-motivation, Critical thinking, Reflection, Teamwork, Independence, Cultural appreciationSection C: Woyzeck / ArtaudArt - Costume & Set design options; Music - analysis of use in performance / Communication, Co-operation, Confidence, Respect, Collaboration, Creativity, Curiosity, Resilience, Acceptance, Initiative, Integrity, Self-motivation, Critical thinking, Reflection, Teamwork, Independence, Cultural appreciationComponent 2: Text in Performance (Term 1 & 2)History - Time periods; Music - associated with study of theatre types/styles / Communication, Co-operation, Confidence, Respect, Collaboration, Creativity, Curiosity, Resilience, Acceptance, Initiative, Integrity, Self-motivation, Critical thinking, Reflection, Team work, Independence, Literacy (through use of type / style specific vocabulary), Cultural appreciation | Component 3: Section A, B & C (Term 1 - 3)Section A: Live Performance ReviewArt - Costume & Set design options; Music - analysis of use in performance / Communication, Co-operation, Confidence, Respect, Collaboration, Creativity, Curiosity, Resilience, Acceptance, Initiative, Integrity, Self-motivation, Critical thinking, Reflection, Teamwork, Independence, Cultural appreciationSection B: Accidental Death of an AnarchistArt - Costume & Set design options; Music - analysis of use in performance / Communication, Co-operation, Confidence, Respect, Collaboration, Creativity, Curiosity, Resilience, Acceptance, Initiative, Integrity, Self-motivation, Critical thinking, Reflection, Teamwork, Independence, Cultural appreciationSection C: Woyzeck / ArtaudArt - Costume & Set design options; Music - analysis of use in performance / Communication, Co-operation, Confidence, Respect, Collaboration, Creativity, Curiosity, Resilience, Acceptance, Initiative, Integrity, Self-motivation, Critical thinking, Reflection, Teamwork, Independence, Cultural appreciation |