







Core Knowledge

Concepts

Exemplars

Opportunities & Adaptations

Vocabulary

Assessment



Autumn	Spring	Summer	Autumn	Spring	Summer
Introduction to C1 Devising	Introduction to C3 Set Text & Stanislavski	Preparation for C2-performing script	C1 Devising	C2-Practical Exam	C3 Set Text Exam
<ul style="list-style-type: none"><li>Deeper exploration of the work of Bertolt Brecht and his theory of Epic Theatre</li><li>Deeper exploration of physical theatre and the work of Frantic Assembly and their key techniques</li><li>Documenting, analysing and evaluating the process in the C1 GCSE format</li><li>Devising and responding to a variety of stimuli, building on KS3 skills.</li></ul> <ul style="list-style-type: none"><li>Epic Theatre</li><li>Didacticism</li><li>Tickle &amp; Slap</li><li>Breaking the 4th wall</li><li>Juxtaposition</li><li>Frantic Assembly’s physical theatre skills: chair duets, round-by-through, hand hymns</li></ul>	<ul style="list-style-type: none"><li>Exploration of set text through a range of practical classroom workshops.</li><li>Deeper exploration of Stanislavski’s techniques and methods to approach the text.</li><li>Written tasks and exam style questions alongside the practical work so they can link the practical and written exam</li><li>Viewing live theatre in preparation for C3 mock exam.</li><li>Evaluating live theatre using online resources.</li></ul> <ul style="list-style-type: none"><li>Emotion Memory</li><li>Magic If</li><li>Invisible Rays</li><li>Subtext</li><li>Monologue</li></ul>	<ul style="list-style-type: none"><li>Paired exploration of a particular section of script in readiness for performance.</li><li>Experimenting with a variety of rehearsal methods and workshops to explore the characters and their relationships.</li><li>Breaking down the script (using previous Stanislavskian techniques) and exploration of the nuances of the dialogue.</li><li>Development of performance skills to interpret the section of script in an engaging and interesting way for an audience.</li></ul> <ul style="list-style-type: none"><li>Subtext</li><li>Relationships - how the actor can communicate</li><li>Proxemics</li><li>Blocking</li><li>Body language</li><li>Vocal skills</li></ul>	<ul style="list-style-type: none"><li>Exploration of the GCSE exam stimulus through practical activities &amp; research</li><li>Interpretation of chosen stimulus in an original and creative way.</li><li>Selection of choice of genre &amp; developing practical work using this style.</li><li>Documenting, analysing and evaluating the process through completion of written portfolio</li><li>Timed written evaluation of final performance</li></ul> <ul style="list-style-type: none"><li>Epic Theatre</li><li>Tickle &amp; Slap</li><li>Breaking the 4th wall</li><li>Juxtaposition</li><li>Frantic Assembly’s physical theatre skills: chair duets, round-by-through, hand hymns</li><li>Emotion Memory</li><li>Magic if</li><li>Units/objectives &amp; throughlines</li></ul>	<ul style="list-style-type: none"><li>Selecting and preparing a section of script in readiness for performance.</li><li>With a partner or small group, students will use a variety of rehearsal methods and workshops to explore the characters and their relationships.</li><li>Breaking down the script (using previous Stanislavskian techniques) and exploring the nuances of the dialogue.</li><li>Developing previous performance skills to interpret the section of script in an engaging and interesting way for an audience.</li></ul> <ul style="list-style-type: none"><li>Subtext</li><li>Relationships - how the actor can communicate</li><li>Proxemics</li><li>Blocking</li><li>Body language</li><li>Vocal skills</li></ul>	<ul style="list-style-type: none"><li>Revision of key characters and concepts within the set text.</li><li>Practise, using modelling, how to approach written exam questions</li><li>Practise of timing of different styles of questions.</li><li>Peer &amp; self assessment of written work and DIRT appropriately.</li><li>Application of knowledge of a range of theatrical elements: lighting, sound, set, acting, directing, costume, hair and makeup.</li><li>Application of how to bring the text alive in performance.</li><li>Evaluation of live theatre</li></ul> <ul style="list-style-type: none"><li>Subtext</li><li>Monologue</li><li>Relationships - how the actor can communicate</li><li>Proxemics</li><li>Blocking</li><li>Body language</li><li>Vocal skills</li><li>Set Design</li><li>Costume design</li><li>Sound &amp; lighting design</li></ul>
Range of digital theatre clips & script extracts. Exemplars of past student work, including coursework & exam question responses					
Theatre trip to see a piece of physical theatre	Theatre trip to see live theatre in preparation for mock exam	Public performance	Possible workshop delivery by professionals to enhance devising	Public performance	Audience for A level drama dress rehearsals
Possible workshop delivery by professionals to enhance devising	Viewing of 6th form production to help further their own performance skills	Other potential theatre trips to watch performance skills and study actors	Performance opportunities to share devising work	Other potential theatre trips to watch performance skills and study actors	Wider exploration of moral responsibilities of teenagers & dangers of gangs
Performance opportunities to share devising work on options evening	Viewing film and tv drama in the same style as set text	Clips online to look at the actor’s methods & process	Further exploration of historical, social, cultural issues arising from the stimulus.	Clips online to look at the actor’s methods	Reflecting on cultural experience of live theatre
Extending research of Brecht and wider discussions on WWI	Discussions of the importance of live theatre in the digital age	Wider moral and social discussions arising from individual texts	Extending research of Brecht and wider discussions on Marxism	Wider moral and social discussions arising from individual texts	
Exploration of wider physical theatre: Berkoff and Total Theatre	Consideration of thematic issues such as moral responsibilities of teenagers.	Public speaking skills		Public speaking skills	
Wider discussions regarding the purpose of theatre in 21st century					
Epic Theatre Juxtaposition Slap & Tickle 4th Wall Placards Gestus	Naturalism Emotion Memory Magic if Invisible Rays Subtext	units/beats/objectives Actioning text Subtext Proxemics Body language Blocking	Epic Theatre Juxtaposition Slap & Tickle 4th Wall Placards Gestus Emotion memory Magic if units/objectives	units/beats/objectives Subtext Proxemics Body language Blocking Facial expressions Gesture	Proxemics Subtext Proscenium Arch Theatre-in-the-round Sight lines Tone of voice Body language Facial expression
-Baseline practical performance assessment -C1 Mock (practical and written)	Year 10 Mock Exam - C3 GCSE Past paper	Year 10 Mock C2 Exam - public performance	C1 practical performance- 10% C1 portfolio written - 20% C1 evaluation written - 10%	Year 10 Mock C2 Exam - public performance 20%	C3 Written exam - 40%







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Year 12							Year 13	Employment →
Autumn A	Autumn B	Spring	Summer	Autumn	Spring	Summer		
Introduction to A level Drama: Practitioners & Theatre Companies	C3 - Text in Performance Set Text 1: Machinal	C3 - Text in Performance Set Text 2: Curious Incident of a Dog in the Nighttime	C1: Theatre Workshop Reinterpretation of Text-rehearsals	C3-Text in Performance Set Text 3: Love & Information	C2 - Text in Action 40%	C3 - Text in Performance 40% Revision		
<ul style="list-style-type: none"><li>Techniques used by different practitioners and companies in a practical setting.</li><li>Collaboration as a group and developing confidence in performance.</li><li>Experimenting &amp; developing A level performance skills</li><li>A variety of styles and genres of theatre in performance.</li></ul>	<ul style="list-style-type: none"><li>Plot, themes and characters within the text.</li><li>Context of the time, style and playwright.</li><li>Expressionist style</li><li>Rehearsal techniques, in a variety of styles</li><li>Researching and designing individual ideas for costumes, sets, make up, lighting and sound for the production</li><li>Contemporary performance styles</li></ul>	<ul style="list-style-type: none"><li>Original production of Curious</li><li>Analysis of the text, characters and themes.</li><li>Approaching the text from the point of view of actor, director, designer</li><li>Creation of a vision for the play.</li><li>Creating ground plans, lighting and sound cue sheets.</li><li>Justification of choices and the influence of live theatre</li></ul>	<ul style="list-style-type: none"><li>Wide knowledge of chosen practitioner or theatre company</li><li>Exploration and research into their methods, history and conventions.</li><li>Deep knowledge of selected text</li><li>Research into the text and examination and exploration of key themes and ideas.</li><li>Devising a reinterpretation of chosen section of script, keeping 30-70% of the text.</li><li>Analysis and evaluation of the process of the unit.</li></ul>	<ul style="list-style-type: none"><li>Social, historical and cultural context of the text</li><li>Style of the text and the way theatre adapts and stages texts for a contemporary audience.</li><li>Rehearsal techniques and how they can be used to unlock and explore the text to communicate meaning</li><li>The role of costume /sound/lighting/make up/set design to communicate meaning</li><li>analysis of contemporary performance styles</li><li>Analyse and evaluate live theatre</li></ul>	<ul style="list-style-type: none"><li>Conventions, forms and techniques used in live theatre to create meaning</li><li>How creative and artistic choices influence meaning</li><li>How performance texts are constructed to be performed</li><li>Methodologies of 1 theatre practitioners or theatre company &amp; 1 style.</li><li>Application of research to inform practical work &amp; dramatic and theatrical intentions</li><li>Analysis and evaluation of the process of creating their own live theatre and the effectiveness of the final outcome</li></ul>	<ul style="list-style-type: none"><li>Social, historical and cultural context of the text</li><li>Detailed knowledge of the chosen extract from Curious Incident released by the exam board in March</li><li>Style of the text and the way theatre adapts and stages texts for a contemporary audience.</li><li>Rehearsal techniques and how they can be used to unlock and explore the text to communicate meaning</li><li>Role of costume /sound/lighting/make up/set in a performance</li><li>Contemporary performance styles</li><li>Analyse and evaluate live theatre</li></ul>		
<ul style="list-style-type: none"><li>Proxemics</li><li>Nuances in performance</li><li>Characterisation</li><li>Stanislavskian techniques</li><li>Dialectics</li><li>The V Effect</li><li>The power of ‘touch’-Frantic Assembly</li></ul>	<ul style="list-style-type: none"><li>Subtext</li><li>Expressionism</li><li>Narrative structure: linear, episodic</li><li>Berkoff: Total Theatre</li></ul>	<ul style="list-style-type: none"><li>Director’s vision</li><li>Set design</li><li>Proxemics</li><li>Style</li><li>Audience perception</li></ul>	<ul style="list-style-type: none"><li>Reinterpretation:</li><li>Scripting</li><li>Devising</li><li>Structuring</li><li>Performing</li></ul>	<ul style="list-style-type: none"><li>State of the Nation genre</li><li>Double Helix: love &amp; information</li><li>Ritual</li><li>Episodic Vignettes</li><li>Refunctioning: Brecht</li><li>Transitioning</li></ul>	<ul style="list-style-type: none"><li>Interpretation of character</li><li>Emotional engagement with role</li><li>Subtlety of interaction with others</li><li>Sophisticated contribution to performance</li><li>Sustaining audience interest</li><li>Vocal and physical skills</li></ul>	<ul style="list-style-type: none"><li>Subtext</li><li>Expressionism/State of the Nation genre</li><li>Narrative structure: linear, episodic</li><li>Director’s vision</li><li>Rehearsal techniques</li><li>Set design</li><li>Proxemics</li><li>Style</li><li>Contemporary audience’s perception</li></ul>		
A range of digital clips, interviews with directors, designers & actors and sample work of previous written responses								
Students will participate in a practical workshop by a professional actor/company	Possibly a second live theatre trip to look at aspects of design or context depending on what is available	The play is no longer running live but there will be opportunities to watch clips, interviews etc online.	Workshop with appropriate professionals or company when possible.	Second live theatre trip - focusing on context of play	Students may have the opportunity to work with the company or practitioner of their choice in a professional workshop or they may be able to view a play in their chosen style.	Students will have opportunities for practice questions in preparation for their exam		
Students will have at least one visit to the theatre to watch a performance and examine the ‘style’ of that performance.	Wider exploration of Capital Punishment, Women in 1920s, Great Depression	Continued opportunities for live theatre trips or viewing	Dependent on the themes and ideas present in their chosen script section and their chosen style.	Further historical research: Capital Punishment, women in 1920s, Great Depression	Dress rehearsal to the public prior to performance	Students will have access to exemplar material to scrutinize		
		Exploration of the world of young people with Aspergers		Wider cultural experience of Churchill's work and other contemporary practitioners breaking the mould in theatre	Students may use their piece for auditions at drama schools/centres	Ability to review and critique performances - (journalism/writing opportunities)		
<ul style="list-style-type: none"><li>-epic theatre</li><li>-marxism</li><li>-emotion memory</li><li>-units/objective/through-lines</li><li>-proxemics</li></ul>	<ul style="list-style-type: none"><li>-expressionism</li><li>-subtext</li><li>-episodic</li><li>-Kabuki Mai</li><li>-Le Coque-emotional movement</li><li>-Valley of the Giants</li><li>-Total Theatre</li></ul>	<ul style="list-style-type: none"><li>-ground plan</li><li>-lighting rig</li><li>-diegetic sound</li><li>-transitions</li><li>-director’s vision</li></ul>	(Dependent on the chosen practitioner/theatre company	<ul style="list-style-type: none"><li>-In yer face theatre</li><li>-subtext</li><li>-episodic</li><li>-Refunctioning: Brecht</li><li>-Anonymity</li></ul>	<ul style="list-style-type: none"><li>-dramatic conventions</li><li>-dramatic methods</li><li>-dramatic form</li><li>-perceptive evaluation</li><li>-proxemics</li><li>(other: depending on chosen style)</li></ul>	<ul style="list-style-type: none"><li>-Expressionist</li><li>-Episodic</li><li>-Director’s vision</li><li>-Subtext</li><li>-Juxtaposition</li><li>-Range of lighting terms</li><li>-Range of sound terms</li><li>-Range of vocal terms</li></ul>		
Practical AO2 assessment - students will devise using the methods of a chosen company or practitioner	Practice written question assessment AO3 End of Year 12 Exam	Assessment in End of Year 12 exam	20% of A level Practical and written assessment	Practice written question assessment AO3 & AO4	Practical exam- 2 performances: 1: script, 1: devised Performance & Evaluation Report	40% written exam 180 minutes		

