



Dallam School

Curriculum Overview

Department: Drama
Year Group: 12

AUTUMN		SPRING		SUMMER	
Half term 1	Half term 2	Half term 3	Half term 4	Half term 5	Half term 6
Introduction to A-Level Drama and Theatre Studies	Styles of Theatre	Styles of Theatre/Stimulus (Introduction to Component 2)	Devising (Component 2)	Devising (Component 2) Final Performance.	Antigone (Study of set text for Component 1 Exam) Mock Exam of Component 3.
By the end of this half term pupils will know <i>(key knowledge, including tier 3 vocabulary)</i>					
<ul style="list-style-type: none"> ➤ The structure of the A-Level Drama and Theatre course. ➤ The three components that make up the A-Level. ➤ Expectations surrounding practical drama and an introduction to the set texts to be studied throughout the course. <p>Tier 3 Vocabulary:</p> <ul style="list-style-type: none"> ➤ Analyse professional theatre work, the self, creation of a devised performance. ➤ Evaluate their own contribution to performance, the effectiveness of staging/acting to create meaning and portray character given a set context/genre. ➤ Genre of theatre 	<ul style="list-style-type: none"> ➤ Students will be introduced to the main styles of theatre dictated by the exam board AQA. ➤ How to apply theatrical knowledge of genre and style to a performance. ➤ How to recognise and evaluate the effectiveness of techniques within performance. <p>Tier 3 Vocabulary:</p> <ul style="list-style-type: none"> ➤ Naturalism ➤ Artaud ➤ DV8/Frantic Assembly ➤ Kneehigh ➤ Brecht ➤ Repertoire ➤ Stimulus/Theme ➤ Informed by professional works ➤ Devising skills ➤ Methodology 	<ul style="list-style-type: none"> ➤ How to achieve in Component 2 of the AQA course. ➤ What devising is and how to recognise/workshop theatrical styles in performance and apply to original work. ➤ The different stylistic elements of practitioners work/influence through practical exploration of text and stimulus. ➤ How to apply techniques to performance to realise dramatic intentions. ➤ How to create a reflective working notebook on the process of devising. <p>Tier 3 Vocabulary:</p> <ul style="list-style-type: none"> ➤ Interpretation ➤ Originality ➤ Devising 	<ul style="list-style-type: none"> ➤ How to create a piece from a stimulus. ➤ How to use the stimulus as both the starting point and the continual reference point throughout devising. ➤ How to reflect on their own practice in the creation of an original piece of drama. <p>Tier 3 Vocabulary:</p> <ul style="list-style-type: none"> ➤ Interpretation ➤ Originality ➤ Devising ➤ Stylistic Elements ➤ Blocking ➤ Characteristics ➤ Collaborators ➤ Adaptation ➤ Expressionism ➤ Gestic Acting ➤ Realism ➤ Transposition ➤ Reflection of self, skills, process and evaluative of methodology. 	<ul style="list-style-type: none"> ➤ How to create and refine a piece from a stimulus. ➤ How to use the stimulus as both the starting point and the continual reference point throughout devising. ➤ How to reflect on their own practice in the creation of an original piece of drama. ➤ How to respond to feedback and implement changes to original theatrical works. <p>Tier 3 Vocabulary:</p> <ul style="list-style-type: none"> ➤ Interpretation ➤ Originality ➤ Devising ➤ Stylistic Elements ➤ Blocking ➤ Characteristics ➤ Collaborators ➤ Adaptation ➤ Expressionism 	<ul style="list-style-type: none"> ➤ What component 3 is and how to begin the process of completing it in Year 13. ➤ The study of two extracts from the same text for performance, they will be able to utilise their knowledge of styles/forms of theatre to apply to text based work. ➤ Begin to study the set text Antigone, thinking about plot, context, characters, Greek tragedy. <p>Tier 3 Vocabulary:</p> <ul style="list-style-type: none"> ➤ Interpretation ➤ Dramatic influence ➤ Dramatic aims ➤ Thematic writing ➤ Playwright ➤ Exposition ➤ Contrast in performance

<ul style="list-style-type: none"> ➤ Greek Theatre (tragedy, Greek gods, stylistic elements of theatre). ➤ Theatrical form ➤ Interpretation ➤ Relationships between performers and the audience. 		<ul style="list-style-type: none"> ➤ Stylistic Elements ➤ Blocking ➤ Characteristics ➤ Collaborators ➤ Adaptation ➤ Expressionism ➤ Gestic Acting ➤ Realism 		<ul style="list-style-type: none"> ➤ Gestic Acting ➤ Realism ➤ Transposition ➤ Reflection of self, skills, process and evaluative of methodology. 	<ul style="list-style-type: none"> ➤ Hubris ➤ Catharsis ➤ Protagonist ➤ Antagonist ➤ Stasima ➤ Greek Tragedy ➤ Sophocles
They will understand (<i>key concepts</i>)					
<ul style="list-style-type: none"> ➤ The interpretative processes relating to the demands of practical texts in performance. ➤ Choice and usage of performance space and the relationships between the audience and the performer – through style, listening and responding. ➤ How to develop their own performance skills, including the playing of subtext, pace, pitch, pause and dramatic climax. 	<ul style="list-style-type: none"> ➤ Key devising skills to create original works ➤ Devising exercises which apply methodology of professional theatre makers. ➤ Working with style and form in Drama and adapting skills to suit the needs of the performance task. 	<ul style="list-style-type: none"> ➤ The different styles of theatre and their context. Such as absurdist, physical theatre, theatre of cruelty, Brecht and Stanislavski. ➤ The main features of each of these forms of theatre. ➤ How to practically workshop and devised adding in performance techniques and style, be able to utilise practitioner influence in the creation of original Drama. 	<ul style="list-style-type: none"> ➤ The different styles of performance including Theatre of Cruelty, Naturalism, Brechtian and Physical Theatre. ➤ How to recognise practitioners influence on the devising process. ➤ What is involved with the creation of original Drama building on skills from KS3/4. ➤ To apply a dramatic aim/intention to their original performance work that has a clear message. 	<ul style="list-style-type: none"> ➤ The different styles of performance including Theatre of Cruelty, Naturalism, Brechtian and Physical Theatre. ➤ How to recognise practitioners influence on the devising process. ➤ What is involved with the creation of original Drama building on skills from KS3/4. ➤ To apply a dramatic aim/intention to their original performance work that has a clear message. 	<ul style="list-style-type: none"> ➤ Greek Tragedy and its features in performance including reference to the Gods, context of the time period, chorus and ensemble. ➤ The basic plot and sub-text to the play explored through a series of engaging practical workshops of the text. ➤ How to apply theatrical style/form to a text extract and justify their reasoning for this.
They will know how to (<i>key skills</i>)					
<ul style="list-style-type: none"> ➤ Analyse and evaluate performance work and the set text taking direct influence from the original staging conditions ➤ Answer questions on a Director, Actor and Set Designers perspective. ➤ Analyse and evaluate professional work in determining social/political/cont 	<ul style="list-style-type: none"> ➤ Working with style and form in Drama and adapting skills to suit the needs of the performance task. ➤ Review and analyse performance style in the creation of meaning through feedback, self-reflection and being able to talk about the process of creation/devising. 	<ul style="list-style-type: none"> ➤ Apply theatrical knowledge of form and style to devised performance. ➤ Workshop in the style of a chosen practitioner and understand their context/reasoning behind the influence. ➤ Apply their acquired knowledge to devised performance work in preparation 	<ul style="list-style-type: none"> ➤ Review and refine their progress in the creation of performance work, and in their skills as individuals and as a group. ➤ Collaborate with others to produce a performance in response to a stimulus. ➤ Keep notes/track developments of the piece in the form of 	<ul style="list-style-type: none"> ➤ Review and refine their progress in the creation of performance work, and in their skills as individuals and as a group. ➤ Collaborate with others to produce a performance in response to a stimulus. ➤ Keep notes/track developments of the piece in the form of 	<ul style="list-style-type: none"> ➤ Answer examination style questions on the set text. ➤ Assess and review professional performance work of the text and its effectiveness at portraying character. ➤ Approach component 3 in Year 13 with a wide variety of skills and

<p>extual meaning and influence of practitioner style and form.</p>		<p>for Component 2 Devised.</p> <ul style="list-style-type: none"> ➤ Work collaboratively as a group and reflect on both the self and other members of the group in the creation/adaptation of style and performance skill. 	<p>the working notebook which prepares students for independent study in higher education.</p> <ul style="list-style-type: none"> ➤ Perform and receive feedback from peers and teachers to add detail, form and structure to their existing works. 	<p>the working notebook which prepares students for independent study in higher education.</p> <ul style="list-style-type: none"> ➤ Perform and receive feedback from peers and teachers to add detail, form and structure to their existing works. ➤ Evaluate the effectiveness of the piece and if it achieved their dramatic intentions and upheld the style chosen to perform in. 	<p>knowledge to support in the adaptation of two scripted extracts.</p> <ul style="list-style-type: none"> ➤ Independent study and revision of the set text both outside of lessons and over the summer in preparation for the written exam paper.
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Dallam School

Curriculum Overview

Department: Drama
Year Group: 13

AUTUMN		SPRING		SUMMER
Half term 1	Half term 2	Half term 3	Half term 4	Half term 5
Component 3 Begins	Study of Yerma and Antigone Revision/Live Theatre Review	Component 3 Performance	Exam Preparation For Sections A,B & C	EXAM REVISION Sections A, B & C
By the end of this half term pupils will know <i>(key knowledge, including tier 3 vocabulary)</i>				
<ul style="list-style-type: none"> ➤ What component 3 is and how to succeed in this unit. ➤ How to realise dramatic intentions for script and adapt text to suit the demands of styles of theatre. ➤ Context and research to their scripted extracts. <p>Tier 3 Vocabulary:</p> <ul style="list-style-type: none"> ➤ Adaptation ➤ Interpretation ➤ Extract ➤ Stylistic Elements ➤ Form ➤ Genre ➤ Critical enquiry ➤ Dramatic Intentions ➤ Blocking ➤ Characterisation ➤ Physicality ➤ Vocal Skills ➤ Stylistic ➤ Blocking ➤ Context ➤ Gestic Acting ➤ Expressionism 	<ul style="list-style-type: none"> ➤ The plot, characters, sub-plot and be able to critically engage with both texts of Yerma and Antigone. ➤ How to answer exam style questions, where marks are accrued and to highlight common misconceptions. ➤ Performer, designer or director knowledge of both texts to draw comparison between sections of the text. As well as Live Theatre Review. <p>Tier 3 Vocabulary:</p> <ul style="list-style-type: none"> ➤ Director ➤ Compare ➤ Contrasting ➤ Adaptation ➤ Interpreting ➤ Social / cultural / historical context. ➤ Casting ➤ Stock character ➤ Blocking ➤ Context ➤ Response ➤ Explain and Justify ➤ Atmosphere/Setting 	<ul style="list-style-type: none"> ➤ How to realise dramatic intentions for script and adapt text to suit the demands of styles of theatre. ➤ Context and research to their scripted extracts. ➤ How to evaluate the process of adapting text to incorporate progression through performance and also including stylistic elements of a chosen practitioner within their interpretation. <p>Tier 3 Vocabulary:</p> <ul style="list-style-type: none"> ➤ Adaptation ➤ Interpretation ➤ Extract ➤ Stylistic Elements ➤ Form ➤ Genre ➤ Critical enquiry ➤ Dramatic Intentions ➤ Blocking ➤ Characterisation ➤ Physicality ➤ Vocal Skills ➤ Stylistic ➤ Blocking ➤ Context 	<ul style="list-style-type: none"> ➤ Performer, designer or director knowledge of both texts to draw comparison between sections of the text. ➤ Live theatre review – how to talk about professional works in the context of effectiveness of skill demonstrated. ➤ Interpreting performance and text for the creation of meaning, symbolism and highlighting cultural/political/historical context of the texts studied. ➤ Revision methods, short activities to enhance and affirm knowledge. <p>Tier 3 Vocabulary:</p> <ul style="list-style-type: none"> ➤ Transposition ➤ Symbolism ➤ Stichomythia ➤ Subtext ➤ Stasima ➤ Protagonist ➤ Antagonist ➤ Malcontent ➤ Hubris ➤ Lazzi (Lazzo) ➤ Gait ➤ Expressionism 	<ul style="list-style-type: none"> ➤ Performer, designer or director knowledge of both texts to draw comparison between sections of the text. ➤ Live theatre review – how to talk about professional works in the context of effectiveness of skill demonstrated. ➤ Interpreting performance and text for the creation of meaning, symbolism and highlighting cultural/political/historical context of the texts studied. ➤ Revision methods, short activities to enhance and affirm knowledge. ➤ Be able to confidently answer exam style questions based on both set texts and the live theatre review. <p>Tier 3 Vocabulary:</p> <ul style="list-style-type: none"> ➤ Transposition ➤ Symbolism ➤ Stichomythia ➤ Subtext ➤ Stasima ➤ Protagonist ➤ Antagonist ➤ Malcontent

		<ul style="list-style-type: none"> ➤ Gestic Acting ➤ Expressionism 	<ul style="list-style-type: none"> ➤ Diegetic sound ➤ Ekkeklema ➤ Conventions ➤ Climax ➤ Atmosphere ➤ Adaptation ➤ Interpretation ➤ Dramatic inquiry 	<ul style="list-style-type: none"> ➤ Hubris ➤ Lazzi (Lazzo) ➤ Gait ➤ Expressionism ➤ Diegetic sound ➤ Ekkeklema ➤ Conventions ➤ Climax ➤ Atmosphere ➤ Adaptation ➤ Interpretation ➤ Dramatic inquiry
They will understand (<i>key concepts</i>)				
<ul style="list-style-type: none"> ➤ What adaptation means in terms of taking two extracts from text to suit a specific style or purpose/dramatic intention. ➤ Skills and collaborative working to successfully realise progression in text within performance. ➤ How to structure a response to the playwright in terms of blocking. ➤ The historical/political and cultural context of the play both in terms of the time written and performed, and reflect this within their practical performance. 	<ul style="list-style-type: none"> ➤ Structure of text, the playwrights artistic intentions influenced by time period, society and culture. ➤ The main themes within both the set texts and how these can manifest into set design, costume and overall aesthetic of a production. ➤ How to create their own concepts for acting, designing and staging both texts utilising their knowledge of context, interpretation and symbolism. 	<ul style="list-style-type: none"> ➤ What adaptation means in terms of taking two extracts from text to suit a specific style or purpose/dramatic intention. ➤ Skills and collaborative working to successfully realise progression in text within performance. ➤ How to structure a response to the playwright in terms of blocking. ➤ The historical/political and cultural context of the play both in terms of the time written and performed, and reflect this within their practical performance. 	<ul style="list-style-type: none"> ➤ How to answer exam style questions on both set texts studied and to answer the live theatre review question. ➤ How to develop a response to the text which outlines how they would direct a section of text using actors on stage. ➤ What is meant by the term context, both in terms of the time the text was written and the time it is performed. ➤ How to look at a performance from the points of view of an actor, director and a set designer/costumier. 	<ul style="list-style-type: none"> ➤ How to answer exam style questions on both set texts studied and to answer the live theatre review question. ➤ How to develop a response to the text which outlines how they would direct a section of text using actors on stage. ➤ What is meant by the term context, both in terms of the time the text was written and the time it is performed. ➤ How to look at a performance from the points of view of an actor, director and a set designer/costumier.
They will know how to (<i>key skills</i>)				
<ul style="list-style-type: none"> ➤ Structure time and independent research in order to achieve in A-Level Theatre Studies. ➤ Begin to think about exam preparation, from the point of view of a director, actor and set designer building on the knowledge from KS4/5 so far. 	<ul style="list-style-type: none"> ➤ Structure their performance work ➤ Refine their performance skills to suit the demands of the text ➤ Utilise independent research to inform practical choices in terms of blocking, characterisation and other performative decisions. ➤ Incorporate stylistic elements into performance and be able to justify the usage of such 	<ul style="list-style-type: none"> ➤ Successfully create character through the use of physical, vocal and spatial skills. ➤ Use independent research to inform dramatic choices, including adaptation and blocking of two extracts of text. ➤ Refine and implement performance skills in a final performance. 	<ul style="list-style-type: none"> ➤ Answer exam style questions that refer to the director, actor and set designer. ➤ Use independent learning skills to revise for the exam and inform context behind the two set texts and the live theatre review. ➤ Review the professional works of industry theatre makers and respond to this with critical inquiry and opinion. 	<ul style="list-style-type: none"> ➤ Answer exam style questions that refer to the director, actor and set designer. ➤ Use independent learning skills to revise for the exam and inform context behind the two set texts and the live theatre review. ➤ Review the professional works of industry theatre makers and respond to this with critical inquiry and opinion.

	devices on both meaning and in relation to practitioner.		➤ Incorporate context and professional influences into their justifications when answering examination style questions.	➤ Incorporate context and professional influences into their justifications when answering examination style questions.
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