

Key Stage 5 Curriculum Pages

Curriculum Intent

The recovery process faced by the performance industries as they rebuild following the impact of the pandemic requires Theatre Makers to explore how they can make sense of the world around them as they create new work and reimagine classic texts.

Now more than ever Theatre Makers need to be forward thinking in order to navigate the complexities of connecting with a modern audience in a competitive age of multi- media entertainment platforms. Ensuring that cultural diversity and representation is addressed within the arts requires actors, writers, designers and performers to think analytically and respond practically through the work that they produce. Through the study of Drama and Theatre at Ecclesbourne, we aim to encourage students to question the function of theatre and develop an awareness of the responsibility that they have as future practitioners within the arts.

Students of A-Level Drama and Theatre at Ecclesbourne are encouraged to connect with as much Live Theatre as possible. They are required to question the work that they observe and analyse and evaluate its relevance for a modern audience.

Through the study of performance texts such as “Hedda Gabbler” by Henrik Ibsen and “Equus” by Peter Shaffer, students are required to consider how societal frameworks and contexts shaped the work of the playwright and how the current social climate will impact upon the ideas that they wish to share with future audiences.

Through the exploration of practitioners, including Bertolt Brecht and Stanislavski, A-Level Drama students will consider how style and form can shape the way in which dramatic work is staged in order to convey meaning and how, in turn this is interpreted and impacts upon the spectator.

As actors, students will continue to hone their voice and movement skill base through the process of rehearsing and devising work that will be shared through performance.

Underpinning all of the work that is facilitated as part of the A-Level Drama and Theatre course is the understanding that Theatre is a collaborative art form. Students must acquire and develop communication and presentational skills that enable them to work effectively as part of a team. The fundamental skills required to work collaboratively are transferable and will equip students with highly desired personal attributes sought after by employers in many different industries within, or outside of the Creative Arts.

The Drama curriculum at Ecclesbourne is structured to support students in acquiring the knowledge and skills that are necessary in order to realise their full potential in their A-Level studies. The K.S.3 course structure follows a three strand format that addresses key skills related to devising (including practitioner study), interpretation and analysis and finally performance. Throughout the three-year period, K.S.3 students are introduced to key design terminology and they are required to explore design ideas as part of the devising and performance and analysis routes of their drama education. The G.C.S.E specification parallels the main elements of the A-Level course, following a three component structure that addresses devising, performance and a written paper encompassing text interpretation, design and live theatre evaluation. Although the G.C.S.E course provides a clear pathway into A-Level study, the K.S.3 curriculum content ensures that students who opt for A-Level study in Drama and Theatre without a GCSE drama qualification, have explored foundation components of the A-Level specification in the drama provision that is facilitated lower down the school.

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Curriculum Implementation:

Year	Term	Content
12	Autumn	1 <p>Theatre Makers in Practice</p> <p>Theatre is a collaborative art form and it is important that students have a clear understanding of how different creative ideas are put into practice. We begin the A-Level study by addressing the content of the component three written paper. This allows opportunity to establish a group identity through practical exploration of texts alongside the development of practical performance skills required for component one and two.</p> <p>The impact of structuring students' learning in this way is so that it enables them to explore text, performance, practitioner methodology and practical skill development within structured, teacher facilitated workshops. These skills will then need to be explored with a greater level of independence as students progress through the course and embark upon component one and two.</p> <p>Two texts are taught concurrently throughout term one and two. These are the set texts used for the component three written paper.</p> <p>Page to Stage-Practical exploration-"Equus" by Peter Shaffer Route one taught concurrently with route two</p> <p>Through practical exploration, students will study the play text "Equus" by Peter Shaffer. They will consider how theatrical ideas might be realised in performance and communicated to an audience. The focus of this programme of work is to address the role of the performer and enable students to develop an appreciation of the narrative and social context of Shaffer's work. This provides the foundation to build upon in term 2 when students focus more specifically on realising the text from the perspective of a designer.</p> <p>Within the written exam, students will respond to an unseen extract from the selected set texts. They will be asked to consider a possible staging of the unseen extract and the intended impact their creative ideas will have on an audience.</p> <p>Practical work will include the exploration of:</p> <ul style="list-style-type: none"> ● characterisation of key roles including the use of physicality and voice

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		<ul style="list-style-type: none">● staging, levels and proxemics● stage space● entrances and exits● visual and non-verbal forms of communication● design elements● relationship between actor and audience● ways in which the playwright has structured the text and uses elements such as plot, language, form, genre, structure, characterisation and stage directions to communicate ideas● mood and atmosphere● performance style and use of theatrical devices● relevant subject-specific vocabulary <p>Students will:</p> <ul style="list-style-type: none">● make creative decisions and theatrical choices as theatre makers● explore in depth the ways in which theatre makers collaborate to create theatre by understanding how performers and designers use dramatic elements to communicate meaning and ideas to an audience● have a knowledge of production values and be able to make clear choices about how a performance text might be realised in performance● consider how language, genre, form and characterisation might be explored in performance● consider how elements such as theatrical space, set, staging, lighting, sound, multimedia, masks, costume, puppets and props might be used in performance to communicate meaning to an audience● know and understand appropriate subject-specific terminology <p>Students will acquire, develop and apply skills in:</p> <ul style="list-style-type: none">● forming critical judgements about the practice of theatre makers based on their understanding of drama and theatre● responding to texts imaginatively conveying ideas clearly and coherently● practically exploring the use of voice, movement, staging and characterisation● practically exploring ways in which the ideas of key theatre makers are realised in performance● the use of an appropriate subject-specific terminology● analysing the ways in which different performance and production elements are brought together to create theatre. <p>Interpreting one performance text, in the light of one practitioner for a contemporary audience- “Hedda Gabler” by Henrik Ibsen Route two taught concurrently with route one.</p> <p>In preparation for the component three written paper, students must</p>
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		<p>practically explore a complete performance text in the light of a chosen practitioner.</p> <p>The focus of the first programme of work in relation to the study of “Hedda Gabler” by Henrik Ibsen is to establish a clear understanding of the narrative, context and intentions of the playwright. These ideas are addressed in the first term.</p> <p>The impact of this is that students have a strong understanding of the text prior to the introduction of practitioner methodology.</p> <p>Practitioner methodology and conceptual development is taught in term two, once students have established a sound understanding of the text.</p> <p>Practical work will include the exploration of:</p> <ul style="list-style-type: none">● characterisation of key roles● staging and space● visual communication● design elements● relationship between actor and audience● ways in which the playwright has structured the text and uses elements such as plot, language, form, structure, characterisation and stage directions to communicate ideas to an audience● mood and atmosphere● performance style and theatrical devices <ul style="list-style-type: none">● historical, social and cultural context and its relevance to themselves and a contemporary audience● relevant subject-specific vocabulary. <p>Prior learning to reactivate: K.S.3: Programmes of work that support A-Level prior knowledge acquisition that focus on text interpretation include:</p> <p>Year 7 Text exploration: “Charlie and the Chocolate Factory”</p> <p>Year 8 Text exploration: “Harry Potter and the Cursed Child.”</p> <p>Year 9 Text exploration: “Blood Brothers.”</p> <p>K.S.4: Text exploration: “The Crucible.”</p>
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	Autumn	2	<p>Page to Stage-Practical, Design exploration-“Equus” by Peter Shaffer Route one taught concurrently with route two</p> <p>Students will continue their exploration of “Equus” by Peter Shaffer, however the emphasis throughout term 2 is placed on the realisation of the text through the exploration of design elements. Students will be guided through practical activities that encourage them to reflect on the ways in which design elements can be used to enhance the text in performance and create visual impact.</p> <p>Through practical exploration, students will:</p> <ul style="list-style-type: none"> ● make creative decisions and theatrical choices as theatre makers ● explore in depth the ways in which theatre makers collaborate to create theatre by understanding how performers and designers use dramatic elements to communicate meaning and ideas to an audience ● have a knowledge of production values and be able to make clear choices about how a performance text might be realised in performance ● consider how elements such as theatrical space, set, staging, lighting, sound, multimedia, masks, costume, puppets and props might be used in performance to communicate meaning to an audience ● know and understand appropriate subject-specific terminology. <p>Interpreting one performance text, in the light of one practitioner for a contemporary audience- “Hedda Gabler” by Henrik Ibsen Route two taught concurrently with route one.</p> <p>Having explored the narrative, context and intentions of the playwright during term one, students will explore the complexities of developing an individual concept for a production of “Hedda Gabler” by applying the methodologies of Stanislavski. They will reflect upon how realism is realised on stage and consider the relevance of the performance text for a modern audience.</p> <p>They will practically explore the application of Stanislavski methodology and its relevance in realising a work by Ibsen. Methodologies that will be explored in rehearsal include:</p> <ul style="list-style-type: none"> ● Given circumstances ● Magic If ● Super objective ● Units and mini-objectives ● Inner tempo rhythm ● Circles of attention ● Chain of physical actions <p>Students are required to:</p>
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			<ul style="list-style-type: none"> ● explore a complete and substantial set text from the viewpoint of a theatre director ● make creative decisions and theatrical choices as a theatre director ● demonstrate an understanding of production methods used to communicate a directorial concept and interpretation to an audience ● explore and develop ideas that will shape a complete production concept and interpretation ● understand how directors communicate ideas to an audience and how the meaning of a text might be interpreted and communicated to an audience ● participate in practical exploration that considers the ways in which the playwright has structured the text and uses plot, language, form, structure, characterisation and stagecraft to communicate ideas to an audience ● consider how the application of dramatic elements (for example, physicality, vocal expression, set, sound, light, costume, masks, puppets, props and space) contribute to the development and shaping of ideas in performance ● develop an understanding and appreciation of how practitioner theory and practice has influenced the development of drama and theatre ● consider how the work of a chosen theatre practitioner might inform or influence a production concept of their chosen text ● explore the potential for staging texts, taking into consideration any relevant stage directions ● develop an understanding of historical, social and cultural contexts including the original performance conditions ● know and understanding appropriate subject-specific terminology. <p>Students will acquire knowledge and understanding of how their chosen practitioner has used the following to convey meaning through:</p> <ul style="list-style-type: none"> ● the social and historical contexts that shaped the theatre practice ● the ideas, theatrical purpose, practice and working methodologies underpinning their work ● the realisation of their artistic intention ● the use of theatrical style and conventions ● collaboration with and influence on other practitioners ● how the relationship with audiences is defined in theory and then carried out in practice. <p>Students will acquire, develop and apply skills in:</p> <ul style="list-style-type: none"> ● forming critical judgements about the practice of theatre makers based on their understanding of drama and theatre <ul style="list-style-type: none"> ● responding to texts imaginatively conveying ideas clearly and coherently ● practically exploring the use of voice, movement, staging and characterisation
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			<ul style="list-style-type: none"> ● practically exploring ways in which the ideas of the director are interpreted in performance ● the use of an appropriate subject-specific terminology ● analysing the ways in which different performance and production elements are brought together to create theatre ● applying practitioner methodology to their own dramatic interpretations ● using research to develop ideas in a variety of contexts <p style="color: red;">Prior learning to reactivate:</p> <p style="color: red;">Programmes of work that support A-Level prior knowledge acquisition that focus on design and practitioner influence include:</p> <p style="color: red;">Year 7 Design exploration: Treasure Island Practitioner influence: Stanislavski and War Horse.</p> <p style="color: red;">Year 8 Design exploration: Peter Pan Practitioner influence: Berkoff and The Twits.</p> <p style="color: red;">Year 9 Design exploration: Wonder.land Practitioner influence: Brecht and Documentary Theatre.</p> <p style="color: red;">K.S.4: Design exploration: The Crucible Practitioner influence: Component one: Brecht, Stanislavski, Berkoff, Frantic Assembly.</p>
	Spring	3	<p>Devising</p> <p>Throughout term three, students will prepare for component one. This requires them to develop creative exploratory skills to devise an original performance. Students will explore a chosen text and then respond to a selected extract from the text by creating an original performance.</p> <p>Alongside the selected text, students must explore the methodologies of a practitioner and demonstrate their understanding of the practitioner in the devised performance that they create. The practitioner explored during term three will be different to the one studied in term one and two.</p> <p>Component one is taught after component three as it requires a greater level of independence. Staff will facilitate the exploration of the chosen text and the selected practitioner, but the devised work must be student led. By this stage in the course, students already</p>

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		<p>have experience of the practical exploration of text and the application of practitioner methodology due to the work that they completed in term one.</p> <p>The practitioner and selected text that is explored in term three changes each year, but the learning outcomes remain the same.</p> <p>Throughout term three, students will explore two routes of learning. These are taught concurrently. The first route focusses on the practical exploration of the set text and the second route focusses on equipping students with the knowledge and understanding of the selected practitioner.</p> <p>Devising: interpreting, creating and developing from a complete text and applying the methods of a practitioner</p> <p>Route one: Set text exploration (Taught concurrently with route two)</p> <p>Students will be guided through a series of teacher facilitated rehearsals to explore the selected text. Throughout the exploration process, students will address and explore ideas connected to interpretive work on text and practice, including:</p> <ul style="list-style-type: none">● deconstruction of text: analysis of themes, content, structure● key scenes or turning points in the narrative● relationship with audience; the nature of the communication● style of the text and how it fits into a wider genre● character and characterisation. <p>Students will consider:</p> <ul style="list-style-type: none">● form● structure● character(s)● dialogue● themes/issues and ideas <p>Students will develop knowledge and understanding in order to:</p> <ul style="list-style-type: none">● deconstruct the dramatic elements that make up a performance text● explore how meaning in performance texts can be informed by social, historical and cultural contexts● isolate specific themes and ideas, deciding what themes are to be emphasised<ul style="list-style-type: none">● connect their own experiences of live theatre to their own practice and decisions, applying relevant depth of research, independent thought and analysis● understand the impact they want to have on an audience by the form and style they are using
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		<p>Students will learn how performance texts are constructed to conveying meaning through:</p> <ul style="list-style-type: none">● style, structure, language and stage directions● character construction and interpretation● use of performance space and spatial relationships on stage● relationships between performers and audience● use of design elements. <p>Route one: Practitioner exploration (Taught concurrently with route two)</p> <p>Alongside the exploration of the chosen text, students will be taught and guided through practical workshops that address the working methodologies of the selected practitioner. This element is taught concurrently with the text exploration as it allows students to apply their understanding of the selected practitioner in rehearsal when realising ideas for performance. This prepares them for the devising process that is undertaken in term 4 when they are required to demonstrate practitioner understanding through the creation of original drama.</p> <p>During the process of practitioner exploration, students will acquire, develop and apply knowledge and understanding to be able to:</p> <ul style="list-style-type: none">● know how a practice developed in a different social, historical and cultural context can be understood and adapted to a contemporary age and audience● make detailed connections between theory and practice in a range of periods, theatrical styles, social, historical and cultural contexts● recognise and apply the practitioner methodology to their own work. <p>They will acquire knowledge and understanding of how the chosen practitioner has used the following to convey meaning through:</p> <ul style="list-style-type: none">● the social and historical contexts that shaped the theatre practice● the ideas, theatrical purpose, practice and working methodologies underpinning their work● the realisation of their artistic intention● the use of theatrical style and use of conventions● collaboration with and influence on other practitioners● how the relationship with audiences is defined in theory and then carried out in practice. <p>Prior learning to reactivate:</p> <p>Programmes of work that support A-Level prior knowledge acquisition that focus on devising from stimulus and practitioner influence include:</p>
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			<p>Year 7 Devising: Devising from stimulus. Practitioner influence: Stanislavski and War Horse.</p> <p>Year 8 Devising: Devising from stimulus: Time Travel Practitioner influence: Berkoff and The Twits.</p> <p>Year 9 Practitioner influence/Devising from stimulus: Brecht and Documentary Theatre.</p> <p>K.S.4: Component one, practitioner influence: "Devising: Brecht, Stanislavski, Berkoff, Frantic Assembly."</p>
Spring	4	<p>The Devising Process</p> <p>Term four is dedicated to the rehearsal and refining process of the component one devised performance. This is driven by the students. The work must be of their own making and can't be directed by staff. Students will work in small groups. Throughout this process students will compile notes through a working logbook that will help to support the completion of their 3000 word portfolio during term five. The practical work created will be stimulated by student response to the set text studied in term three. Throughout the devising process, students must evidence their understanding of the selected practitioner that was studied in term three by applying their methodologies to the creation of an original dramatic work.</p> <p>Throughout the devising process students will acquire develop and apply the following skills:</p> <ul style="list-style-type: none"> ● refining and amending work in progress with the aim to realising their artistic intentions ● rehearsing and learning lines ● characterisation through: vocal expression: use of clarity, pace, inflection, pitch and projection, physicality: use of space, gesture, stillness and stance ● contact, relationships and communication with other performers on stage (proxemics) ● communication and engagement with the audience. <p>As an ongoing process in preparation for the written portfolio that will be completed in term five, students will acquire the ability to analyse and evaluate:</p>	

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		<ul style="list-style-type: none"> ● ideas explored and research undertaken ● decisions made and the rationale behind them ● their collaborative involvement ● content, genre, structure, character, form, style, and language ● the final performance and the effectiveness of their contribution to it ● the realisation of their intentions. <p style="color: red;">Prior learning to reactivate:</p> <p style="color: red;">Programmes of work that support A-Level prior knowledge acquisition that focus on devising from stimulus and practitioner influence include:</p> <p style="color: red;">Year 7 Devising: Devising from stimulus. Practitioner influence: Stanislavski and War Horse.</p> <p style="color: red;">Year 8 Devising: Devising from stimulus: Time Travel Practitioner influence: Berkoff and The Twits.</p> <p style="color: red;">Year 9 Practitioner influence/Devising from stimulus: Brecht and Documentary Theatre.</p> <p style="color: red;">K.S.4: Component one, practitioner influence: “Devising: Brecht, Stanislavski, Berkoff, Frantic Assembly.”</p>
Summer	5	<p>Devised Performance and completion of the written portfolio for component one.</p> <p>Term five is dedicated to the final stages of rehearsal for the devised performance and the completion of the written portfolio. During the final stages of rehearsal, students will be given the opportunity to refine their performance, reflecting on the assessment criteria for the acting assessment.</p> <p>Students will be assessed on:</p> <ul style="list-style-type: none"> ● use of vocal and physical skills ● Use of characterisation and communication <p>Through their written portfolio, students will evidence:</p> <ul style="list-style-type: none"> ● an exploration of the chosen text and practitioner ● an analysis and evaluation of the student’s contribution to the devising process through their ability to create and develop ideas as theatre makers

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			<ul style="list-style-type: none"> ● an analysis and evaluation of the student’s ability to make connections between the chosen text/practitioner and their intended aims and objectives ● an understanding of social, historical and cultural contexts. <p style="color: red;">Prior learning to reactivate:</p> <p style="color: red;">Year 7 Devising: Devising from stimulus. Practitioner influence: Stanislavski and War Horse.</p> <p style="color: red;">Year 8 Devising: Devising from stimulus: Time Travel Practitioner influence: Berkoff and The Twits.</p> <p style="color: red;">Year 9 Practitioner influence/Devising from stimulus: Brecht and Documentary Theatre.</p> <p style="color: red;">K.S.4: Component one written portfolio Devising project, practitioner influence: “Devising: Brecht, Stanislavski, Berkoff, Frantic Assembly.”</p>
	Summer	6	<p>Live Theatre Evaluation</p> <p>In preparation for the component three written paper, students will observe a piece of live performance. In the written exam students will need to evaluate a performance that they have seen in response to a statement relating to the relevance of theatre in society. Throughout the term, students will dissect, analyse and evaluate the different components of the live performance. They will engage in debate with regard to the relevance of theatre in current society and consider the challenges that theatre makers face in a world of technologically evolving forms of entertainment. The live performance used in term six will be used as the stimulus for the mock examination in year 13.</p> <p>The live theatre evaluation is taught at the end of Year 12 because by this stage of the course, students will have had experience of performance, they will have analysed text in terms of thematic content, they will have explored the way that meaning is conveyed through performance, they will have considered the relationship between designer, performer and director. All of these elements explored throughout the set text exploration of term one and two and the devising process throughout terms three, four and five will equip students with the knowledge and skill set to analyse performance and to formulate a personal response in relation to a given statement.</p>

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			<p>Throughout this programme of work, students will:</p> <ul style="list-style-type: none"> ● understand the processes and practices used in 21st-century theatre making ● participate as an informed member of the audience while watching live theatre ● understand and experience the collaborative relationship between various roles in theatre ● understand how choices made by directors, performers and designers influence how meaning and ideas are communicated to an audience ● make critical and evaluative judgements that show understanding of how the meaning of a text might be interpreted and communicated to an audience ● consider how meaning is conveyed through: the use of performance space and spatial relationships on stage, the relationships between performers and audience, the performer’s vocal and physical interpretation of character ● understand and use relevant subject-specific terminology. <p>Students will continue to refine their skill base in relation to:</p> <ul style="list-style-type: none"> ● interpreting, analysing and evaluating the work of various theatre makers ● forming critical judgements about live theatre, based on their understanding of drama and theatre ● analysing the ways in which different performance and production elements are brought together to create theatre ● using subject-specific terminology in a range of contexts. <p style="color: red;">Prior learning to reactivate:</p> <p style="color: red;">Programmes of work that support A-Level prior knowledge acquisition that focus on live theatre evaluation include:</p> <p style="color: red;">Year 7 Live Theatre Evaluation: Treasure Island</p> <p style="color: red;">Year 8 Live Theatre Evaluation: Peter Pan</p> <p style="color: red;">Year 9 Live Theatre Evaluation: Wonder.land</p> <p style="color: red;">K.S.4: Component three: Live Theatre Evaluation</p>
13	Autumn	1	Practical performance and Component Three Consolidation

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		<p>Throughout term one of year 13, students will begin to explore and select monologue/duologues for their practical performance assessment that forms part of Component Two.</p> <p>Staff will assign students to groups for the staff directed productions for the Component Two practical exam.</p> <p>Alongside the initial rehearsal process for the Component Two practical assessments, students will consolidate their learning by revisiting the component three elements that they studied in Year 12. Students will complete regular exam style questions, focussing on “Equus”, “Hedda Gabler” and the Live Theatre Evaluation.</p> <p>A practical focus is given to the work in terms one and two of Year 13 as visiting examiners will usually attend school to complete practical assessments during term three or the early part of term four, depending on the availability of the assessment window. By completing the practical assessments early, sufficient time is made available for students to complete preparation work for the Live Performance Evaluation during Term three and four.</p> <p>Through independent and teacher directed rehearsals, students will continue to develop and refine their practical skill base in relation to the rehearsal and refinement of performance. They will:</p> <ul style="list-style-type: none"> ● read and research their chosen extracts ● understand social, historical and cultural contexts, style and genres, thematic content, contemporary practice and theatre makers ● develop textual understanding to communicate well-considered and coherent interpretations of text in performance. <p>Students will develop knowledge on how performance texts are constructed to convey meaning through:</p> <ul style="list-style-type: none"> ● style, structure, language and stage directions ● character construction and interpretation ● use of performance space and spatial relationships on stage ● relationships between performers and audience ● use of design elements. <p>Students (as performers or designers) will acquire, develop and apply skills in:</p> <ul style="list-style-type: none"> ● working independently or collaboratively as performers or designers to interpret text, in rehearsal and in performance ● making appropriate judgements about the interpretation of texts in performance ● researching and developing ideas ● demonstrating the ability to apply acting/design skills effectively in the context of a performance to an audience.
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		<p>Performers will also acquire, develop and apply the following skills:</p> <ul style="list-style-type: none"> ● refining and amending work in progress with the aim to realising their artistic intentions ● rehearsing and learning lines ● characterisation through: vocal expression: use of clarity, pace, inflection, pitch and projection, physicality: use of space, gesture, stillness and stance ● contact, relationships and communication with other performers on stage (proxemics) ● communication and engagement with the audience. <p style="color: red;">Prior learning to reactivate:</p> <p style="color: red;">Programmes of work that support A-Level prior knowledge acquisition that focus on practical performance include:</p> <p style="color: red;">Year 7 Practical performance: Commedia dellarte, Devising from stimulus, War Horse.</p> <p style="color: red;">Year 8 Practical performance: Time Travel, The Twits, Harry Potter and The Cursed Child, Devising from Stimulus</p> <p style="color: red;">Year 9 Practical performance: Documentary Theatre, Godber, Blood Brothers</p> <p style="color: red;">K.S.4: Component Two: Practical performance assessment</p>
Autumn	2	<p>Component Two Practical performance</p> <p>The second term of Year 13 is dedicated entirely to the rehearsal of practical performance pieces for component two. These are usually examined towards the end of term three.</p> <p>Through independent and teacher directed rehearsals, students will continue to develop and refine their practical skill base in relation to the rehearsal and refinement of performance. They will:</p> <ul style="list-style-type: none"> ● read and research their chosen extracts ● understand social, historical and cultural contexts, style and genres, thematic content, contemporary practice and theatre makers ● develop textual understanding to communicate well-considered and coherent interpretations of text in performance.

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		<p>Students will develop knowledge on how performance texts are constructed to convey meaning through:</p> <ul style="list-style-type: none">● style, structure, language and stage directions● character construction and interpretation● use of performance space and spatial relationships on stage● relationships between performers and audience● use of design elements. <p>Students (as performers or designers) will acquire, develop and apply skills in:</p> <ul style="list-style-type: none">● working independently or collaboratively as performers or designers to interpret text, in rehearsal and in performance● making appropriate judgements about the interpretation of texts in performance● researching and developing ideas● demonstrating the ability to apply acting/design skills effectively in the context of a performance to an audience. <p>Performers will also acquire, develop and apply the following skills:</p> <ul style="list-style-type: none">● refining and amending work in progress with the aim to realising their artistic intentions● rehearsing and learning lines● characterisation through: vocal expression: use of clarity, pace, inflection, pitch and projection, physicality: use of space, gesture, stillness and stance● contact, relationships and communication with other performers on stage (proxemics)● communication and engagement with the audience. <p>Prior learning to reactivate:</p> <p>Programmes of work that support A-Level prior knowledge acquisition that focus on practical performance include:</p> <p>Year 7 Practical performance: Commedia dellarte, Devising from stimulus, War Horse.</p> <p>Year 8 Practical performance: Time Travel, The Twits, Harry Potter and The Cursed Child, Devising from Stimulus</p> <p>Year 9 Practical performance: Documentary Theatre, Godber, Blood Brothers</p> <p>K.S.4: Component Two: Practical performance assessment</p>
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	Spring	3	<p>Practical Performance and Live Theatre Evaluation</p> <p>Dependent upon examiner availability, component two performance pieces will be examined during term 3. Students will be assessed on:</p> <ul style="list-style-type: none"> ● voice and physical skills ● Characterisation and communication ● interpretation and realisation of artistic intention ● contact, relationships and communication with other performers on stage (proxemics) ● communication and engagement with the audience. <p>Following the completion of the component two practical exams, students will visit the theatre to observe a performance for their live theatre evaluation as part of the component three written paper. This is programmed to take place at the end of term three as it allows sufficient time to prepare for the exam but will be recent enough that students can recall what they have seen when they complete the exam in the summer.</p> <p>The programme of work delivered in term 6 in Year 12 is revisited but applied to the performance that will be used for the summer exam.</p> <p style="color: red;">Prior learning to reactivate:</p> <p style="color: red;">Year 12 Term 6: Live Theatre Evaluation</p>
	Spring	4	Revision Programme
	Summer	5	Revision Programme
	Summer	6	Study Leave

How you are assessed

Assessment Objectives:

- AO1 Create and develop ideas to communicate meaning as part of the theatre-making process, making connections between dramatic theory and practice
- AO2 Apply theatrical skills to realise artistic intentions in live performance
- AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed
- AO4 Analyse and evaluate their own work and the work of others

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Structure of Assessment

The course is structured into three components.

Component One

Component one focusses on devising. Students will study a play text. They will then be required to devise an original piece of drama in response to a selected extract from the text. Students must demonstrate their understanding of a selected practitioner when creating their devised performance. To accompany the devised performance, students must produce a 3000 word written portfolio that analyses and evaluates the process that they have undertaken.

Component one forms 40% of the final A-Level grade. The performance is worth 20 marks and the portfolio is worth 60 marks.

AO1, AO2 and AO4 are assessed throughout this component. This component is internally assessed and externally moderated.

Component Two

Component two focusses on practical performance. Students perform a monologue or duologue to a visiting examiner. They will also be required to participate in a group performance of one key extract from a performance text.

Component two forms 20% of the final A-Level grade. The group performance is worth 36 marks and the monologue/duologue is worth 24 marks. AO2 is assessed throughout this component. This component is externally assessed by a visiting examiner.

Component Three

Component three consists of a written paper divided into three sections. The written paper is 2 hours and 30 minutes.

Component three forms 40% of the final A-Level grade.

Section A: Live Theatre Evaluation

The first part of the written paper consists of a Live Theatre Evaluation. Students answer one extended response question from a choice of two. This is based on a performance that they have seen.

Section A is worth 20 marks and assesses AO4.

Section B: Page to stage: Realising a Performance Text

In section B, students answer two extended response questions based on an unseen extract from the performance text they have studied. Students will demonstrate how they, as theatre makers, intend to realise the extract in performance. They will answer from the perspective of a performer and a designer.

Section B is worth 36 marks and assesses AO3

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Section C: Interpreting a Performance Text

In section C, Students will answer one extended response question from a choice of two based on an unseen named section from their chosen performance text. They will demonstrate how their re-imagined production concept will communicate ideas to a contemporary audience. Students will also need to outline how the work of their chosen theatre practitioner has influenced their overall production concept and demonstrate an awareness of the performance text in its original performance conditions.

Section C is worth 24 marks and assesses AO3.

Enrichment – How can you deepen your understanding of Drama and Theatre?

Drama and Theatre students are encouraged to see as much live theatre as possible in order to extend their appreciation for a wide range of theatrical genres. An awareness of the work of contemporary Theatre Makers will strengthen and support drama student's ability to devise and construct work of their own.

As theatre continues to rebuild and move forward following the restrictions of the pandemic, students are advised to engage with performance platforms that offer a wide range of productions that can be streamed. Ecclesbourne is a member of the Digital Theatre Platform and all students are provided with a password in order to access the performance library.

Productions available as part of the Digital Theatre Library:

The Railway Children-Filmed at the Railway Museum

Present Laughter-Starring Kevin Kline

The Car Man- choreographed by Matthew Bourne

The Nutcracker-Royal Ballet

Into The Woods-Open Air Theatre, Regent's Park

Much Ado About Nothing- starring David Tennant and Catherine Tate

Hamlet-filmed at The Royal Exchange , Manchester, starring Maxine Peake

King Lear filmed at the RSC starring Antony Sher

As You Like It-Filmed at the RSC

The Tempest-Filmed at the RSC

The Crucible-starring Richard Armitage

All My Sons-Starring David Suchet

Lovesong- a co- production with Frantic Assembly

Ghosts-starring Lesley Manville

A Doll's House-Filmed at The Young Vic.

Practical skill development

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Students of Theatre and Drama are encouraged to participate in extra-curricular activities that will enable them to continue to hone their practical skill base. Many students participate in the annual whole school productions at Ecclesbourne and sixth form students frequently volunteer to support younger students by facilitating activities as part of the Lower School Drama Clubs.

Students are supported in engaging with youth groups at local theatres and are encouraged to participate in national organisations such as The National Youth Theatre.

Literature:

Extended reading lists are available for students in order to extend their appreciation of text and practitioner methodology. A sample of some of the recommended literature is listed below.

Sophocles (adapted by Don Taylor) **Antigone**

Christopher Marlowe **Doctor Faustus**

Henrik Ibsen (adapted by Richard Eyre) **Hedda Gabler**

Aristophanes (translated by Alan H. Sommerstein) **Lysistrata**

Jean Genet (translated by Bernard Frechtman) **The Maids**

Richard Brinsley Sheridan **The School for Scandal**

William Shakespeare **The Tempest**

Samuel Beckett **Waiting for Godot**

Georg Büchner (translated by John Mackendrick) **Woyzeck**

Laura Wade **Colder Than Here**

Peter Shaffer **Equus**

August Wilson **Fences**

Sophie Treadwell **Machinal**

Polly Stenham **That Face**

Bertolt Brecht **The Caucasian Chalk Circle**

Federico García Lorca **Yerma**

Tennessee Williams **The Glass Menagerie**

Steven Berkoff **Metamorphosis**

Caryl Churchill **Cloud Nine**

Timberlake Wertenbaker **Our Country's Good**

Polly Teale **Brontë**

Dario Fo **Accidental Death of an Anarchist**

Jez Butterworth **Jerusalem**

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Impact

What skills will the study of Drama and Theatre teach you?

The study of Theatre and Drama will help students to develop and hone their ability to analyse and evaluate. As evolving practitioners, they will be required to consider how they can effectively communicate with an audience through the way in which they present and shape ideas practically. Students will develop an appreciation of playwrights both past and present and consider how the world around them shaped what they had to say to an audience. Students will work imaginatively to refine and develop ideas through the process of collaboration. As actors they will continue to strengthen their performance skill base through devised work and staff directed exploration of chosen texts. Alongside the skill and knowledge acquisition linked directly to theatre as an art form, students will develop transferable skills including:

- confidence
- self-presentation
- teamwork and collaboration
- time management and organisational skills
- self-awareness
- self-discipline
- an open mind and the ability to move beyond boundaries and experiment with different ideas
- communication skills
- analytical, critical and research skills
- the ability to cope with criticism and learn from it
- stamina.

What will you know and understand from your study of Drama and Theatre?

Students of Drama will:

- Develop an awareness of how to communicate effectively within collaborative situations and when refining work for performance.
- Acquire knowledge of a range of theatre practitioners and be able to identify the impact that their work had on the way in which drama has evolved.
- Hone their ability to interpret the work of Playwrights and respond personally to the work by developing production concepts.
- Understand and appreciate the role different theatre makers play in the rehearsal and production elements of performance.
- Continue to develop practical skills to enable them to become accomplished performers.

Where next – how can Drama and Theatre support your future?

We hope that the study of Drama and Theatre will encourage students to pursue further educational pathways related to the Creative Arts industries. For students that pursue alternative post 18 routes, we hope that the A-Level course will enrich their ability to appreciate live performance and develop the capacity to critically respond to the work that they observe as an audience member.

Drama is offered at many prestigious universities as a single or joint honours subject. Some students, wishing to embark upon careers as actors choose to develop their craft by applying to Drama Schools place greater emphasis on the development of practical skills.

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The creative economy accounts for 1 in 11 jobs across the UK and employs 7000.000 more people than the financial services industry (Creative Industries Federation.)

According to the University of Manchester, Drama graduates of Drama have gone on to work in a variety of industries, including positions in:

- Applied Theatre
- Directing
- Television and Radio
- Theatre
- Film and Broadcast
- Journalism
- Teaching at schools, colleges and universities
- Community Arts and Arts Administration
- Law and Business Management