

Croxley Danes School : Key Stage 5 Curriculum Map



Subject: DRAMA

Exam Board: Eduqas

Key Concepts

Practitioner study	Theatre workshop	Text in action (Devised)	Text in action (scripted)	Text in performance	Live theatre analysis
Throughout the course, students study and explore the ideas and theories of several key and influential theatre practitioners and directors. They includes; Constantin Stanislavski, Stephen Berkoff and Marianne Elliott.	Students participate in the creation, development and performance of one reinterpretation of an extract from a text, using the working methods and techniques of either an influential theatre practitioner or a recognised theatre company.	Students participate in the creation, development and performance of a devised piece, using the techniques and working methods of either an influential theatre practitioner or a recognised theatre company.	Learners participate in the rehearsal and performance of an extract from a text, in the style of an influential theatre practitioner or a recognised theatre company.	The study of set texts in preparation for the written exam. Learners explore two complete performance texts from different historical periods (one written pre1956 and one written post-1956) and one extract from a third contrasting text.	Students attend live theatre productions throughout the course and learn about the processes and practices involved in interpreting and performing theatre.

The A level in Drama at CDS is a practical and exciting course that provides learners with the opportunity to work as either performers and/or designers on three different performances. In Component 1 learners reinterpret a text to create a piece of theatre which is a combination of the selected text and original ideas. In Component 2 learners engage with a stimulus to create two pieces of theatre; one an interpretation of a text of their own choice and the other a devised piece. Both Components 1 and 2 are designed to encourage learners to make connections between dramatic theory and their own practice. While preparing their practical work, learners will explore the work of two theatre practitioners of their own choice and then apply their research to their performances or designs. Learners are also required to watch at least two live theatre productions and learn about the processes and practices involved in interpreting and performing theatre. For Component 3, learners explore two complete performance texts and one extract from a third text.

Throughout the course, students;

- develop and apply an informed, analytical framework for making, performing, interpreting and understanding drama and theatre
- understand the place of relevant theoretical research in informing the processes and practices involved in creating theatre and the place of practical exploration in informing theoretical knowledge of drama and theatre
- develop an understanding and appreciation of how the social, cultural and historical contexts of performance texts have influenced the development of drama and theatre
- understand the practices used in twenty-first century theatre making
- experience a range of opportunities to create theatre, both published textbased and devised work • participate as a theatre maker and as an audience member in live theatre
- understand and experience the collaborative relationship between various roles within theatre
- develop and demonstrate a range of theatre making skills

- develop the creativity and independence to become effective theatre makers
- analyse and evaluate their own work and the work of others.

Key Stage 3 / Year Group: 12

	Autumn Term 1	Autumn Term 2	Spring Term 1
key concept	Practitioner study Text in performance (Component 3 section C)		Text in performance (Component 3 section B pre-1956) Text in performance (Component 3 section C) cont.
Content: (Know what...)	<p>In this unit, students explore some of the key ideas, theories and methods of the influential and innovative theatre practitioner Stanislavski. Through a series of workshop style lessons, students learn about his 'system' and why he had such an impact on acting and modern theatre.</p> <p>In this unit students also start to look at the text for Component 3. This is a question on the specified extract from The Curious Incident of the Dog in the Night-Time exploring how the text can be performed in the theatre. Learners will be expected to approach the text as theatre performers, directors and designers.</p>		<p>Students study set text B (<i>HEDDA GABLER</i>) in preparation for an essay question, demonstrating how the text can be adapted for a contemporary audience as actors, designers and directors. Learners should consider:</p> <ul style="list-style-type: none"> • the social, historical and cultural context of the text (e.g. the original performance conditions) • the influence of contemporary theatre practice • how performance texts are constructed to be performed, conveying meaning through; <ul style="list-style-type: none"> o structure o language o style of text • how live theatre, seen as part of the course, influences their decision making and understanding of how drama and theatre is developed and performed • how the text approaches its theme.
Skills: (know how...)	<ul style="list-style-type: none"> • understand the place of relevant theoretical research in informing the processes and practices involved in creating theatre and the place of practical exploration in informing theoretical knowledge of drama and theatre • develop and demonstrate a range of theatre making skills • develop the creativity and independence to become effective theatre makers • understand the practices used in twenty-first century theatre making • understand and experience the collaborative relationship between various roles within theatre 		<ul style="list-style-type: none"> • develop and apply an informed, analytical framework for making, performing, interpreting and understanding drama and theatre • understand the place of relevant theoretical research in informing the processes and practices involved in creating theatre and the place of practical exploration in informing theoretical knowledge of drama and theatre • develop an understanding and appreciation of how the social, cultural and historical contexts of performance texts have influenced the development of drama and theatre • understand the practices used in twenty-first century theatre making <ul style="list-style-type: none"> • understand and experience the collaborative relationship between various roles within theatre • analyse and evaluate their own work and the work of others.

Key vocabulary (5- 10 words)	<ul style="list-style-type: none"> • Tension and Relaxation • Actions • Focus and concentration • Imagination and the magic 'What if?' • Given circumstances • Before time • Subtext and Inner monologue • Emotion Memory • Units and objectives • Super objective • Tempo-Rhythm 		<ul style="list-style-type: none"> • structure • language • stage directions • rehearsal techniques • interpretation of design elements (sound, lighting, set and props, costume, hair, make-up) • social, historical and cultural context of the text • original performance conditions • contemporary theatre practice • style of text • proscenium arch, theatre in the round, traverse, and thrust) • character positioning and movement/proxemics
End of Half term assessment	Presentation of Stanislavski key theories and ideas. Folder check	Written assessment on Stanislavskil Practice exam question - Comp 3 section C	Exam question tasks Model box set design
Planned trips / Clubs / links	Theatre trip Upper school production auditions	Theatre trip Upper school production rehearsals	Theatre trip Upper school production rehearsals
Key Stage 3 / Year Group: 12			
	Spring 2	Summer 1	Summer 2
Key Concept	Text in performance (pre-1956)	Theatre Workshop	
Content: (Know what...)	As Spring 1	<p>Component 1: Theatre Workshop (20% of final qualification) Learners participate in the creation, development and performance of a reinterpretation of an extract from a text, using the working methods and techniques of either an influential theatre practitioner or a recognised theatre company.</p> <p>Learners must study their chosen extract within the context of the whole text in order to re-interpret the text for performance. Learners must research the techniques and working methods of either an influential theatre practitioner or a recognised theatre company</p> <p>Learners participate in the creation and development of a piece of theatre based on a reinterpretation of the extract chosen for study</p>	

Skills: (Know how...)	As Spring 1	<ul style="list-style-type: none"> • the theatrical processes and practices involved in interpreting and performing theatre • how conventions, forms and techniques are used in drama and live theatre to create meaning, including the: <ul style="list-style-type: none"> o use of performance space and spatial relationships on stage o relationships between performers and audience o design of set, costume, make-up, lighting, sound and props o performer's vocal and physical interpretation of character • how creative and artistic choices influence how meaning is communicated to an audience • the connections between theory and practice in a range of periods, theatrical styles, social, historical and cultural contexts • how relevant research, independent thought and analysis of live theatre informs decision making in their own practical work • use the working methodologies of two theatre practitioners or theatre companies • use theatrical techniques to create meaning in a live theatre context as theatre makers through: <ul style="list-style-type: none"> o research and development of ideas o interpretation of texts o devising o amending, rehearsing and refining work in progress o realising artistic intentions creatively and coherently through performance or design • apply research to inform practical work to inform their own decision making and achieve clear dramatic and theatrical intentions • analyse and evaluate the process of creating their own live theatre and the effectiveness of the final outcome 	
Key vocabulary (5- 10 words)	As Spring 1	<ul style="list-style-type: none"> • Practitioner • structure • character construction • historical, social and cultural context • theatrical purpose and practices • artistic intentions • innovative approach • working methods • theatrical style • use of conventions • collaboration with/influence on other practitioners. 	
End of Half term assessment	Year 12 exam	Formative assessment of portfolio work Exam question - Section B and C	
Planned trips / Clubs / links	Upper school performance	Practitioner Workshop	Theatre trip

Key Stage 3 / Year Group: 13		
	Autumn Term 1	Autumn Term 2
key concept	Theatre Workshop Text in performance (Component 3 section A post-1956)	Text in performance (Component 3 section A post-1956) Text in performance (Component 3 section C)
Content: (Know what...)	<p>Component 1: Theatre Workshop (20% of final qualification) Learners participate in the creation, development and performance of a reinterpretation of an extract from a text, using the working methods and techniques of either an influential theatre practitioner or a recognised theatre company.</p> <p>Learners must study their chosen extract within the context of the whole text in order to re-interpret the text for performance. Learners must research the techniques and working methods of either an influential theatre practitioner or a recognised theatre company</p> <p>Learners participate in the creation and development of a piece of theatre based on a reinterpretation of the extract chosen for study.</p>	<p>Students study set text A (<i>LOVE AND INFORMATION</i>) and C (<i>CIDITN</i>) in preparation for an essay question, demonstrating how the text can be adapted for a contemporary audience as actors, designers and directors. Learners should consider:</p> <ul style="list-style-type: none"> • the social, historical and cultural context of the text (e.g. the original performance conditions) • the influence of contemporary theatre practice • how performance texts are constructed to be performed, conveying meaning through; <ul style="list-style-type: none"> o structure o language o style of text • how live theatre, seen as part of the course, influences their decision making and understanding of how drama and theatre is developed and performed • how the text approaches its theme.
Skills: (know how...)	<ul style="list-style-type: none"> • the theatrical processes and practices involved in interpreting and performing theatre <ul style="list-style-type: none"> • how conventions, forms and techniques are used in drama and live theatre to create meaning, including the: <ul style="list-style-type: none"> o use of performance space and spatial relationships on stage o relationships between performers and audience o design of set, costume, make-up, lighting, sound and props o performer's vocal and physical interpretation of character • how creative and artistic choices influence how meaning is communicated to an audience • the connections between theory and practice in a range of periods, theatrical styles, social, historical and cultural contexts • how relevant research, independent thought and analysis of live theatre informs decision making in their own practical work • use the working methodologies of two theatre practitioners or theatre companies • use theatrical techniques to create meaning in a live theatre context 	<ul style="list-style-type: none"> • develop and apply an informed, analytical framework for making, performing, interpreting and understanding drama and theatre • understand the place of relevant theoretical research in informing the processes and practices involved in creating theatre and the place of practical exploration in informing theoretical knowledge of drama and theatre • develop an understanding and appreciation of how the social, cultural and historical contexts of performance texts have influenced the development of drama and theatre • understand the practices used in twenty-first century theatre making • understand and experience the collaborative relationship between various roles within theatre • analyse and evaluate their own work and the work of others.

	<p>as theatre makers through:</p> <ul style="list-style-type: none"> o research and development of ideas o interpretation of texts o devising o amending, rehearsing and refining work in progress o realising artistic intentions creatively and coherently through performance or design • apply research to inform practical work to inform their own decision making and achieve clear dramatic and theatrical intentions • analyse and evaluate the process of creating their own live theatre and the effectiveness of the final outcome 	
Key vocabulary (5- 10 words)	<ul style="list-style-type: none"> • Practitioner • structure • character construction • historical, social and cultural context • theatrical purpose and practices • artistic intentions • innovative approach • working methods • theatrical style • use of conventions • collaboration with/influence on other practitioners. 	<ul style="list-style-type: none"> • structure • language • stage directions • rehearsal techniques • interpretation of design elements (sound, lighting, set and props, costume, hair, make-up) • social, historical and cultural context of the text • original performance conditions • contemporary theatre practice • style of text • proscenium arch, theatre in the round, traverse, and thrust) • character positioning and movement/proxemics
End of Half term assessment	<p>Component 1 assessment</p> <p>Internally marked and externally moderated by the board.</p> <p>Students are assessed on performance and creative log)</p>	Year 13 Mock exam
Planned trips / Clubs / links	<p>Theatre trip</p> <p>Upper school production auditions</p>	Upper school production rehearsals
Key Stage 3 / Year Group: 13		
	Spring term	Summer 1
Key Concept	Text in Action	Revision sessions in preparation for the written exam (Component 3)

<p>Content:</p> <p>(Know what...)</p>	<p>Component 2: Text in Action</p> <p>This is a non-exam assessment, that is externally assessed by a visiting examiner and is weighted as 40% of qualification.</p> <p>Learners can be assessed on either acting or design.</p> <p>Learners participate in the creation, development and performance of two pieces of theatre based on a stimulus supplied by WJEC:</p> <ol style="list-style-type: none"> 1. a devised piece using the techniques and working methods of either an influential theatre practitioner or a recognised theatre company (a different practitioner or company to that chosen for Component 1) 2. an extract from a text in a different style chosen by the learner. <p>The work is assessed by a visiting examiner from Eduqas. Students also produce a process and evaluation report within one week of completion of the practical work.</p>	
<p>Skills:</p> <p>(Know how...)</p>	<ul style="list-style-type: none"> • develop and apply an informed, analytical framework for making, performing, interpreting and understanding drama and theatre • understand the place of relevant theoretical research in informing the processes and practices involved in creating theatre and the place of practical exploration in informing theoretical knowledge of drama and theatre • develop an understanding and appreciation of how the social, cultural and historical contexts of performance texts have influenced the development of drama and theatre • understand the practices used in twenty-first century theatre making • experience a range of opportunities to create theatre, both published textbased and devised work • participate as a theatre maker and as an audience member in live theatre • develop and demonstrate a range of theatre making skills • develop the creativity and independence to become effective theatre makers • adopt safe working practices as a theatre maker • analyse and evaluate their own work and the work of others. 	<p>-</p>

Key vocabulary (5- 10 words)	<ul style="list-style-type: none"> • structure • character construction • Style of the text. <p>o interpretation of text</p> <p>o use of design elements (staging types, Fresnel, Strobe, Profile spotlight, SFX)</p> <p>o performance styles (Non-naturalistic, Physical Theatre, mime)</p> <ul style="list-style-type: none"> • historical, social and cultural context •theatrical purpose and practices • Artistic intention • Innovative • Method / the 'system' • Theatrical style / use of conventions • Collaboration with/influence on other practitioners 	
End of Half term assessment	<p>Final performance of devised and scripted work.</p> <p>Process and evaluation report.</p> <p>Both assessed by external examiners from Eduqas.</p>	-
Planned trips / Clubs / links	<p>Practitioner workshop</p> <p>Theatre visit</p> <p>Upper school production</p>	-