



Year 13 Drama Curriculum Overview (Pearson Exam Board)

Rationale: A-Level Drama students have 5 lessons each week. The A-Level Drama curriculum has strong practical orientation, combined with written coursework and more theoretical study. The course combines practical and theoretical studies about Drama & Theatre. As part of the course we complete activities that help them to build their confidence and resilience learning how to negotiate, share ideas and arrive at informed decisions. Students will be expected to develop their Independent learning skills and organisation, as they engage in research and attend rehearsals in their own time. Students are also encouraged to express personal opinions and engage in lively and challenging debates inspiring their creativity and developing their collaboration skills within the group to create an effective group ensemble.

They complete three components:

Component 1: Devising (40%)

Component 1 focuses on a devised original performance piece using one key extract from a performance text and a theatre practitioner as stimuli. Students will record the creative process that they go through to produce their piece of Drama. They will answer questions to analyse and evaluate their decisions as they go through the process and their final performance. Internally assessed and externally moderated

You will record the process in a portfolio which can be made up of:

- annotated photographs, drawings and sketches
- annotations and notes
- audio and or video evidence
- Written responses.

Component 2: Text in Performance (20%)

Component 2 students take part in both a group performance and a monologue or duologue as a performer or designer.

Group performance/design realisation from a performance text

Perform a monologue/duologue /design realisation from a different text. Externally assessed by a visiting examiner

Component 3: Theatre makers in Practice (40%) A Written Exam (2 hours 30 minutes)

Component 3 consists of a written examination based on the exploration of two set texts and the review of a live piece of theatre. The two set texts are explored in different ways.

Section A: Live Theatre Evaluation - Evaluation of a piece of live theatre they have seen.

Section B: Questions on a set text – The text will be practically explored from the perspective of a performer and a designer Colder than Here by Laura Wade

Section C: Interpretation of a text as a Director - Lysistrata by Aristophanes. Students to come up with director’s concept for a contemporary audience in light of a practitioner (Bertolt Brecht)

Term/Length of Time	Outline	Assessment/Teacher Feedback Opportunities	Homework and Literacy resources
Autumn 1/2	Component 3 Theatre Makers Section C Lysistrata by Aristophanes		Homework Tasks – Resources to support on Go4Schools/Teams <ul style="list-style-type: none"> • Play Act Summary

	<p>In this unit students will explore the text Lysistrata by Aristophanes in relation to the Drama practitioner, Bertolt Brecht in order to outline and justify their ideas for a production concept as a Director for a contemporary audience (a 21st-century audience). Students will assume the role of a director and will need to outline and justify how different theatre makers and theatrical elements work alongside the methodologies of Brecht. Students will also research the original performance conditions and gain knowledge and understanding of the social, historical and cultural factors that are central to the context of the original text and have an appreciation of the original aims and intentions of the playwright. Students will prepare a director's script that will help them consider how their chosen text might be interpreted as a complete performance. In the exam students will be given a key extract from the play in which to apply their Director's ideas. Students will have the opportunity to practice some exam style questions.</p>		<ul style="list-style-type: none"> • Themes Mood board • Context Mind Map <p>Resources Set Text Guide https://qualifications.pearson.com/content/dam/pdf/A%20Level/Drama-and-Theatre/2016/teaching-and-learning-materials/gcs-lysistrata.pdf</p> <p>Online resources https://www.youtube.com/watch?v=GszLw3KcRdg – though this is not useful in terms of context, it is worth noting the style of innuendo comedy used. https://www.youtube.com/watch?v=KyZgXlipLcg – again, though the context of this film is set 500 years later, there are similarities in the way women use their sexuality to control the men, in a comedic way.</p> <ul style="list-style-type: none"> • Read the play • Plot Summary & Analysis https://www.youtube.com/watch?v=tgTU3iNrvOA • Prologue - https://www.youtube.com/watch?v=9InlgyAdZc • Episode 1 Lysistrata https://www.youtube.com/watch?v=pw3OIk84MqY • Episode 2 Lysistrata https://www.youtube.com/watch?v=316N4mIS00A • Agon - https://www.youtube.com/watch?v=PBih1-XLp9M • Parados https://www.youtube.com/watch?v=Jcf3SiVPbiM
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Autumn 1 2 weeks	<p>Component 1 Devising Written Portfolio DIRT Portfolio – Students have the opportunity to improve their 6 questions to analyse and evaluate their Devising process and final piece based on the marked feedback</p> <ol style="list-style-type: none"> 1. Outline your initial response to the key extract and practitioner and track how it was developed throughout the devising process 2. Connect your research material/s to key stages in the development process and to performance outcomes 	<p>Portfolio</p> <p>A01 Create and develop ideas to communicate meaning for theatrical performance.</p> <p>A04 Analyse and evaluate their own work and the work of others</p>	<p>Homework Tasks – Resources to support on Go4Schools/Teams</p> <ul style="list-style-type: none"> • Attend an after school 1:1 Intervention if requested by your teacher <p>Optional – Y13 Enrichment opportunities</p> <ul style="list-style-type: none"> • Become a Drama Leader and support the running of VIBE Drama Club once a week • Become a Drama Mentor for Y10 or Y11 GCSE Drama

	<p>3. Evaluate how your chosen role/s emerged and developed from initial ideas through to the final performance</p> <p>4. Analyse how your contribution was influenced by the selected theatre practitioner and/or theatre makers, and the impact live theatre has had on your own practical work</p> <p>5. Discuss how social, historical and cultural context has impacted on your work</p> <p>Word Count: 2500-3000</p>		<ul style="list-style-type: none"> • Access National Theatre on Demand and watch live plays. https://www.dramaonlinelibrary.com <p>Username/Password: Ask your Drama teacher for the log in details</p> <ul style="list-style-type: none"> • Listen to Drama on Podcasts https://www.bbc.co.uk/sounds/category/drama <p>Join a Drama club outside of school</p>
Autumn 1	<p>Component 3 Theatre Makers Section A Live Theatre Evaluation REVISION</p> <p>This unit of work focuses on Section A of the written exam and is an opportunity to revise and improve your live theatre notes based on feedback from the Y12 progress exam to help with revision and in preparation for the exam. They will also have the opportunity to practice some exam style questions.</p>	<p>The assessment framework is based on the following:</p> <p>A03 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.</p> <p>A04 Analyse and evaluate their own work and the work of others</p>	<p>Homework Tasks – Resources to support on Go4Schools/Teams</p> <ul style="list-style-type: none"> • Review Live Theatre Notes <p>Optional – Y13 Enrichment opportunities</p> <ul style="list-style-type: none"> • Become a Drama Leader and support the running of VIBE Drama Club once a week • Become a Drama Mentor for Y10 or Y11 GCSE Drama • Attend a break time Rehearsal club with your group • Access National Theatre on Demand and watch live plays. https://www.dramaonlinelibrary.com <p>Username/Password: Ask your Drama teacher for the log in details</p> <ul style="list-style-type: none"> • Listen to Drama on Podcasts https://www.bbc.co.uk/sounds/category/drama <p>Join a Drama club outside of school</p>
Autumn 2	<p>Component 3 Theatre Makers Section B REVISION Colder than Here Laura Wade</p> <p>This unit of work focuses on Section B of the written exam and is an opportunity to revise based on feedback from the Y12 progress exam to help identify revision</p>	<p>The assessment framework is based on the following:</p> <p>A03 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.</p>	<p>Homework Tasks – Resources to support on Go4Schools/Teams</p> <ul style="list-style-type: none"> • Review Scene-by-scene Design Concept • Review practitioner research

	<p>areas in preparation for the exam. In the exam students will be given an extract from the play and they will need to answer TWO questions from the perspective of:</p> <ul style="list-style-type: none"> • Performer (18 Mark) • Designer (18 Mark) <p>Students will have an opportunity to practice some exam style questions and focus on key parts of their PLC to develop the details of their responses.</p>	<p>A04 Analyse and evaluate their own work and the work of others</p>	<ul style="list-style-type: none"> • Review the context of the play • Practice responses • DIRT tasks based on feedback on performer question • DIRT tasks based on feedback on the designer question <p>Revision</p> <ul style="list-style-type: none"> • Colder than Here by Laura Wade Oberon Modern Plays ISBN 9781840024715 • Practice Questions <p>Optional – Y13 Enrichment opportunities</p> <ul style="list-style-type: none"> • Become a Drama Leader and support the running of VIBE Drama Club once a week
<p>Spring 1/2</p>	<p>Component 2 Text in Performance</p> <p>This unit of work focuses on the practical performance exam which will be assessed in Year 13 by a visiting examiner from the exam board. There are two areas of focus.</p> <p>1) A monologue or a duologue performance/design realisation from one key extract from one performance text.</p> <p>2) A group performance/design realisation of one key extract from a different performance text.</p> <p>Students may complete this component either as a performer or as a designer or combine these roles. The design roles are: Costume, Set, Lighting or Sound Design.</p> <p>A key extract is defined as a scene or a moment that is significant to the text as a whole and at least 10 minutes in length when performed.</p> <p>Designers will be allocated a suitable group depending on their Design Choice</p>	<p>The assessment framework is based on the following:</p> <p>A02 Apply theatrical skills to realise artistic intentions in live performance (Performance)</p> <p>Performers - Students are assessed on how they apply Physical, Vocal and Spatial skills in a live performance.</p> <p>Designers - Students are assessed on how they apply DESIGN skills in a live performance and with a Design Portfolio.</p> <p>PERFORMER Written Intentions</p> <ol style="list-style-type: none"> 1. What role are you playing? 2. What is happening to your character(s) in the key extract? 3. How does the key extract relate to the context of the whole play? 	<p>Homework Tasks – Resources to support on Go4Schools/Teams</p> <ul style="list-style-type: none"> • Written Intentions • HL Performers – Learn your lines for your performance <ol style="list-style-type: none"> 1. Write your lines out 5x for each line. Cover them up and see if you can re-write it without looking. REPEAT. REPEAT. REPEAT. 2. Divide the script into sections. For each section read your lines out loud exactly how you are going to deliver them. Do this x3 times and then cover them up and see if you can say the lines without looking. REPEAT. REPEAT. REPEAT. 3. Listening to a script - Some performers prefer to record their own voices speaking the lines and then listen back to it. Others will record other characters' lines and leave spaces or pauses where their own lines would be, so they can practice remembering their own part. REPEAT. REPEAT. REPEAT. Now try and do it without.

	<p>Timing Requirements – Monologue 2-3 minutes Duologue 5-6 minutes Group 3-4 20-30 minutes Group 5-6 35-45 minutes</p> <p>Lessons will focus on the GROUP extract. Students can book 1:1 support for MONO/DUO feedback.</p>	<ol style="list-style-type: none"> 4. What are your character’s objectives/motivations/feelings? 5. How are you interpreting this character(s) in performance? (i.e. vocal, physical, communication of intent) <p>DESIGNER Written Intentions</p> <ol style="list-style-type: none"> 1. What design role are you fulfilling? 2. What is your central design concept in the key extract? 3. How does the key extract relate to the context of the whole play? 4. How have you interpreted this key extract through your design? 5. What are you hoping to communicate to the audience? 	<ol style="list-style-type: none"> 4. Actioning - This requires a performer to add movement to the speech that helps them remember the order of events, and therefore their lines. This often happens naturally as a performer goes through rehearsals and movement, or is added to the piece during blocking. <ul style="list-style-type: none"> • HL Designers – Complete your Designer Portfolio for your performance
Summer 1	<p>Component 3 Theatre Makers REVISION Section A Live Theatre Notes Section B Colder than Here by Laura Wade Section C Lysistrata by Aristophanes</p>		<p>Revision – Available to purchase -</p> <ul style="list-style-type: none"> • Colder than Here by Laura Wade Oberon Modern Plays ISBN 9781840024715
Summer 2	<p>Study Leave</p>		