

## Year 12 and 13 Drama Curriculum

In A Level Drama and Theatre, we follow the Eduqas specification. The course assessment is divided into three distinct areas; **Text in Workshop** (20%), **Text in Action** (40%) and **Text in Performance** (40%). We want to expose students to a variety of play texts from contrasting eras and cultures to not only prepare them for their practical performance and written exams, but also to broaden their experience of styles to extend beyond the requirements of the specification. We approach this as a two-year course, with each unit building on prior knowledge gained at GCSE and throughout the course, ensuring experience is gained and lessons learnt before final assessments take place

Unit:	Core knowledge/skill development:	Sequence:	Assessment	Literacy, numeracy, PSHE, FBV, other links	Focus ACP and VAA development:	Home learning, enrichment, and recommended reading
<p>Term 1</p> <p>Introduction</p> <p>Approx. 2 weeks</p> <p>Exploration of 'Hedda Gabler' and 'Curious'</p>	<p>To develop and build on a group dynamic, allowing students to build new relationships and trust. We will explore a variety of text extracts, taken from across theatre history in a variety of groups to encourage positive working relationships to develop.</p> <p>Introducing two of the set texts for C3 Text in Performance</p>	<p>Initial exploration of texts allows students to build upon skills and knowledge gained in the GCSE course. Workshops help develop positive working relationships which are crucial if subsequent units of work are to be successful.</p> <p>Students explore practically two of the three set texts for the written exam practically to give an</p>	<p><b>Low Stakes assessments</b> based on Component 2 'Text in Action' scripted performance criteria.</p> <p><b>Assessment task –</b> stage one of the texts for performance. Assessed against C2 scripted criteria</p> <p><b>Presentation –</b> How might you stage a production of Hedda for a</p>	<p>Reading for meaning and making inferences.</p> <p>Recognising the importance of the Original Production Context (OPC)/historical context and their links to contemporary audiences.</p> <p>Comparison of text structures and styles</p>	<p><b>ACPs</b> Strategy planning, connection finding, imagination, revolutionary thinking</p> <p><b>VAAs</b> Collaborative working, confidence, risk taking, practice</p>	<p>Read Hedda Gabler, Saved and Curious Incident in readiness for Term 2.</p>

	and practical workshops, developing an awareness of themes, issues, and narrative structure.	initial understanding of the text as a performance medium rather than a text to be analysed. This begins to develop an awareness of the requirements of the written exam about staging the text for a contemporary audience.	contemporary audience. Research on OPC and Social, Cultural, Historical and Political (SCHP) context.			
<p style="text-align: center;"><b>Term 2</b></p> <p style="text-align: center;"><b>Practice C1 Text in Workshop</b></p> <p style="text-align: center;"><b>Approx. 6 weeks</b></p>	Practice C1 piece. Using the requirements of the C1 assessment, students will create a re-imagination of 'Saved' (a C3 Text in Performance text) with between 30 and 70% devised material.	By using a text from the final written exam, students will engage with that text in a practical way whilst developing strategies to interrogate and re-imagine a text. Tackling this now means all three of the set texts have been explored prior to Feb half term in year 12 and students have had a chance	<p><b>Assessment task – Practice performance of C1 Text in Workshop</b> using assessment criteria and timings from the syllabus.</p> <p>Assessing students against the AOs from the board means they are familiar with them when they get assessed officially.</p>	<p>POC and SCHP comparison with contemporary meaning and relevance for an audience.</p> <p>Research skills and application of research to practical work.</p> <p>Knowledge and understanding</p>	<p><b>ACPs</b> Self-regulation, strategy planning, intellectual confidence, imagination, originality, flexible thinking, automaticity, precision.</p> <p><b>VAAAs</b> Collaborative working, confident, risk taking, perseverance, resilience.</p>	<p>Read Ibsen's 'A Doll's House' or 'An enemy of the people'</p> <p>Wider reading based on research into the SCHP of 'Saved' to use within the piece. Also further research into the practitioner of choice e.g. 'The Frantic Assembly Book of Devising' or 'Brecht on Theatre'</p>

		to develop the skills needed to reimagine a text in readiness for Terms 5 and 6.				
<p>Term 3 and 4</p> <p>Frantic assembly and practice devised unit</p> <p>Approx. 10 weeks.</p>	<p>Frantic Assembly techniques will be used in exploration lessons, building on skills learnt in the workshop.</p> <p>Students will attend a whole day workshop given by a Frantic Assembly practitioner, giving them practical insight and experience of the 'Frantic method'.</p> <p>Deepening knowledge of Brecht as a playwright and theatre practitioner. Gaining an understanding of why he believed</p>	<p>Students were given a very basic introduction to Brechtian techniques as part of their GCSE course. He is one of the recognised practitioners in the A Level spec and so we deepen their knowledge of him as a playwright, a practitioner and activist. He will be used as the recognised theatre practitioners in both the practice and real C1 or C2. Gaining the deeper knowledge now means they can apply this knowledge to all</p>	<p><b>Low stakes assessment</b> about Brecht, his theories, and techniques (quiz style). Performance of a text or devised piece using the techniques of Brecht.</p> <p><b>Assessment task – Practice</b> performance of C2 <b>Text in Action</b> using the assessment criteria and timings from the syllabus.</p> <p>Assessing students against the AOs from the board means they are familiar with them</p>	<p>Comparison between Brechtian theatre and Frantic methods and ideologies.</p> <p>Research skills and application of research to practical work.</p> <p>Ability to select relevant material.</p>	<p><b>ACPs</b> Intellectual confidence, connection finding, seeing alternative perspectives, intellectual playfulness, evolutionary thinking.</p> <p><b>VAAs</b> Collaborative working, enquiring, creative and enterprising, open minded, risk taking, resilience.</p>	<p>Watch NT online videos of prior productions of Brecht pieces.</p> <p>Read Brecht play e.g., Mother Courage.</p> <p>Read Frantic plays e.g. The Unreturning.</p>

	<p>theatre should be done in the way that he did it.</p> <p>Students interrogate 4 stimuli taken from last year's published stimuli and develop it from page to stage using the techniques and approaches of a recognised theatre practitioner (Brecht or Frantic Assembly)</p>	<p>practical exploration where applicable.</p> <p>Whole day Frantic workshop gives students an insight into the Frantic Method and approaches to creating theatre, which will be used in either <b>C1 Text in workshop</b> or C2</p> <p>Using the previous years exam board stimuli gives the students an opportunity to explore the range of A Level stimuli given by the board. In the previous unit they have created devised material to add to the script. This time they will be extending that to an entire new piece of theatre, further</p>	<p>when they get assessed officially.</p>		<p><b>ACPs</b>  Self-regulation, strategy planning, intellectual confidence, imagination, intellectual playfulness, flexible thinking, evolutionary thinking, precision, originality</p> <p><b>VAs</b>  Collaborative working, confidence, enquiring, open minded, risk taking, practice, perseverance, resilience</p>	
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		developing those devising skills and strategies. This will then prepare them for the devised part of C2 <b>Text in Action</b> unit that will be assessed in year 13 by an external				
<p>Terms 5 and 6</p> <p>C1 <b>Text in Workshop</b></p> <p>Approx. 12 weeks</p>	<p>Students will adapt the play 'Two' by Jim Cartwright, creating a new interpretation based on characters/scenarios taken from the play using the methods of either Brecht or Frantic Assembly.</p> <p>Exploration lessons on 'Two' linked to both Frantic Method and Brechtian ideologies and techniques.</p>	<p>Having practiced this with an alternative text in term 3, students will now undertake 20% of their A Level. The text is read over Easter and then workshopped for approx. 2 weeks in lessons. Students then spend approx. 10 weeks creating their <b>Text in Workshop</b> piece. Assessing this here means that before finishing year 12 they already have part of their overall</p>	<p><b>Assessment task 1 –</b> Performance of Text in Workshop using the timings and assessment criteria from the syllabus. <b>10% of the A Level</b></p> <p><b>Assessment task 2 –</b> Students produce their creative log (coursework document to accompany the performance). They have three drafting opportunities to do this. <b>10% of the A Level</b></p>	<p>Ability to structure written work and summarise work undertaken within a specified word count.</p> <p>Ability to transfer the SCHP (1980s) to make it relevant to a contemporary audience.</p>	<p><b>ACPs</b> Self-regulation, strategy planning, intellectual confidence, imagination, intellectual playfulness, flexible thinking, evolutionary thinking, precision, originality</p> <p><b>VAs</b> Collaborative working, confidence, enquiring, open minded, risk taking, practice, perseverance, resilience</p>	<p>Wider reading based on research into the SCHP of 'Saved' to use within the piece. Also further research into the practitioner of choice e.g. 'The Frantic Assembly Book of Devising' or 'Brecht on Theatre'</p>

		assessment completed.				
Unit: Year 13	Core knowledge/skill development:	Sequence:	Assessment	Literacy, numeracy, PSHE, FBV, other links	Focus ACP and VAA development:	Home learning, enrichment, <i>and recommended reading</i>
Term 1  C1 Text in Workshop          C3 Text in Performance	Completion of Creative logs (10% of A Level)  Students will present their performance concepts of Hedda Gabler to the class, as a continuation of preparation for section B of the written exam <b>C3 Text in Performance</b> .	Students will build on the feedback given and develop their creative log for the final assessment. Having performed sections of Hedda in year 12 term 2 (Unit 3), students now need to engage with the text as a whole and consider how to make it relevant to a contemporary audience.  Linked to <i>year 12 term 4 Unit 5</i> , students have already used	Final draft of the Creative Log (10% of A Level).  <b>Low stakes assessment</b> based on 'Hedda' presentations and the validity to a contemporary audience (Dragon's Den style) <b>Assessment PPE based on sections A&amp;B of C3 written exam</b>	Ability to structure written work and summarise work undertaken within a word count.  Ability to transfer the SCHP (1980s) to make it relevant to a contemporary audience.  Research skills and application of research to practical work.  Ability to select relevant material.	<b>ACPs</b> Self-regulation, strategy planning, intellectual confidence, imagination, intellectual playfulness, flexible thinking, evolutionary thinking, precision, originality  <b>VAs</b> Collaborative working, confidence, enquiring, open minded, risk taking, practice, perseverance, resilience	Research into chosen stimulus  Watch NT online videos

		previous years stimuli to create a 'mock' devised performance and been assessed using the criteria laid out by the exam board, students are fully aware of the demands and expectations of the Component.				
<b>Term 2. C2 Text in Action</b>	<b>C2 Text in Action</b> is launched. Each of the four stimuli are workshopped in class and then devised groups are formulated based on the stimuli chosen. Students create a unique and original piece of theatre based on their chosen stimulus and using the techniques or styles of a chosen recognised theatre practitioner or style	As the devising aspect of the component is the most challenging, more time is spent on this in lessons.  Once groups for the scripted aspect are chosen, students are given recommended texts to read and explore outside of lessons and a deadline to choose the text is given.	Interim monitoring of the development of the devised piece in lessons. Work regularly shared and teacher and/or peer feedback is given to help focus the further development of the piece.  Play and section chosen by the allocated deadline.	Research skills and application of research to practical work.  Ability to select relevant material.  Ability to select relevant material.	<b>ACPs</b> Self-regulation, strategy planning, intellectual confidence, imagination, intellectual playfulness, flexible thinking, evolutionary thinking, precision, originality  <b>VAAs</b> Collaborative working, confidence, enquiring, open minded, risk taking,	Wider research into chosen practitioner.  Reading alternative playwrights.  Research into a contrasting text for C2.  Watch NT online videos

	<p>(Brecht, Frantic or Verbatim).</p> <p>Students continue to create a unique and original piece of theatre based on their chosen stimulus using the techniques or styles of a chosen recognised theatre practitioner or style (Brecht, Frantic or Verbatim).</p> <p>Students begin to work independently on the scripted aspect of the C2 assessment either in self-chosen groups or those chosen by the teachers.</p> <p>Content and style of this piece has to contrast with that of the devised piece and any of the set texts.</p>	<p>Having practically explored 'Hedda' and 'Saved' and begun to consider the focus of the written exam, students now begin to examine the text using prior exam questions as a focus.</p>	<p><b>Low stakes assessment</b> – exam questions based on both texts.</p>		<p>practice, perseverance, resilience</p>	
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	Students continue to have one lesson per fortnight on both 'Hedda Gabler' and 'Saved' (C3 Text in Performance preparation)					
Term 3 C2 Text in Action	<p><b>C2 Text in Action</b> practical work is continued.</p> <p>Process and Evaluation (P&amp;E) report preparation work is undertaken.</p>	<p>Students will divide their time in lessons between the two performances that will take place in the week before half term.</p> <p>Mock performances will take place approx. 3 weeks before the final exam.</p> <p>Workshops on the content and process of writing the P&amp;E report are completed across the term. This cannot be marked by the teachers.</p>	<p><b>Mock assessment</b> of both performances (using assessment criteria) approx. 3 weeks before the final exam, allowing the students time to work on feedback given.</p> <p><b>Real exam</b> (visiting examiner) aimed for the last week of half term. <b>(27% of A Level)</b></p>	<p>Ability to structure written work and summarise work undertaken within a time limit.</p> <p>Ability to transfer the SCHP (e.g. 1980s) to make it relevant to a contemporary audience.</p>	<p><b>ACPs</b> Self-regulation, strategy planning, intellectual confidence, imagination, intellectual playfulness, flexible thinking, evolutionary thinking, precision, originality</p> <p><b>VAAs</b> Collaborative working, confidence, enquiring, open minded, risk taking, practice, perseverance, resilience</p>	<p>Other plays by the C2 Text in Action playwright.</p> <p>Theoretical works on chosen practitioner and style.</p> <p>Other works that deal with similar themes and issues contained within both the devised and scripted pieces.</p>



	'Curious Incident...' (pre-release section released last week of March)	paper, exam timings etc...		relevant to a contemporary audience.	playfulness, flexible thinking, evolutionary thinking, precision, originality, speed and accuracy <b>VAA</b> Collaborative working, confidence, enquiring, open minded, risk taking, practice, perseverance, resilience	
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