



Curriculum Map

Subject: AQA Drama and Theatre

Year group: 12

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Content <i>Declarative Knowledge – ‘Know What’</i>	<p><u>Introduction to A Level Practitioner Exploration</u></p> <p>Students will develop collaborative skills whilst learning about key practitioners and theatre companies that they will be using throughout the course. We will cover; Stanislavski; Brecht; Artaud; Berkoff; Frantic Assembly; Kneehigh; DV8; Punchdrunk; Alecky Blythe</p>	<p><u>The Servant of Two Masters (Section A) & Our Country’s Good (Section B)</u></p> <p>Introduction to both set texts predominately through practical exploration and workshop-based tasks to develop a thorough and rigorous understanding of the plays. Exam style questions will be introduced slowly to get used to the style of questioning.</p>	<p><u>Creating Original Drama/The Working Notebook</u></p> <p>Students will apply their understanding of the key practitioners and theatre companies to their own piece of theatre. The devised performance must be influenced/inspired by one theatre practitioner or company. The inspiration of the performance must come from a stimulus of the students’ choosing. It can be formed from anything that piques or sparks interest. The decision-making, creation and rehearsal phase must be documented in The Working Notebook which will evidence the link between theory and practice. Students can work in partners or in groups of between 3-6 to create their performance. The performance and Working Notebook is internally examined and externally moderated.</p>		<p><u>The Servant of Two Masters (Section A) & Our Country’s Good (Section B)</u></p> <p>Re-visit both set texts in preparation for end of year examinations. Lessons will be mainly theoretical based, but there will be some opportunities to practically explore the texts in order to re-cap the play as a whole successfully.</p>	
Skills <i>Procedural Knowledge – ‘Know How’</i>	<p>Know how to use key practitioners and theatre companies’ techniques within their work. Know how to connect theory to practice. Know how to work successfully with the rest of the class in a highly collaborative way.</p>	<p>Students will know how to successfully answer an exam-style question based on past-papers and exemplar responses. Students will know how to apply their ideas as directors, designers and performers to exam questions. Students will know how to apply subject-specific terminology correctly and appropriately.</p>	<p>Students will know how to work successfully as a theatre company. Students will know how to take an idea from concept to creation. They will be able to apply understanding of key practitioners and theatre companies to their work – thereby demonstrating their skills at creating theatre that has been inspired by a specific skill set. Students will know how to document the devising process in their log books. They will know how to fully explain and justify their ideas for the purpose of completing The Working Notebook.</p>		<p>Students will know how to successfully answer an exam-style question based on past-papers and exemplar responses. Students will know how to apply their ideas as directors, designers and performers to exam questions. Students will know how to apply subject-specific terminology correctly and appropriately.</p>	
Key Questions	<p>How did [practitioner] create theatre? How did this style of theatre change the way we see theatre now? How did [theatre company] create this production? What is [theatre company] way of working?</p>	<p>How is A Servant to Two Masters linked and based on the style of Commedia Dell’arte? How are stock characters perceived? How is Our Country’s Good an example of Metatheatre? How can I work effectively as a director, designer or performer?</p>	<p>How did [practitioner/theatre company] inspire you to create your devised performance? How were you able to demonstrate these skills? How were you able to work to a time constraint? What have you learnt about your practice? What have you learnt about working in a theatre company? Have you learnt any new skills that have developed your acting ability? How could you improve your performance for future productions? What is our artistic intention? How will I communicate this to my audience? How do I want them to feel/think?</p>		<p>How is A Servant to Two Masters linked and based on the style of Commedia Dell’arte? How are stock characters perceived? How is Our Country’s Good an example of Metatheatre? How can I work effectively as a director, designer or performer?</p>	
Assessment	<p>Assessment through regular feedback of practical work. Practitioner log kept by each student. This will be regularly reviewed and handed in at the end of the exploration.</p>	<p>Students should keep notes in their drama books. Assessment is formed of regular essay feedback. Students are expected to complete one essay a week once they have finished the exploration workshops.</p>	<p>Assessment is given by verbal feedback throughout the whole process. Students are required to attend after school rehearsals to receive one-to-one feedback on their work and advice on how to develop their acting skills. This component is internally examined and externally moderated. The performance is worth 20 marks and the Working Notebook is worth 40 marks.</p>		<p>Assessment is formed of regular essay feedback. Students are expected to complete one essay a week. Students should use their drama books to revise from the practical workshop notes.</p>	



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Content <i>Declarative Knowledge – ‘Know What’</i>	<u>Live Theatre Production/ Making Theatre</u> Students will go on regular theatre trips to develop a repertoire of live productions they have seen as an audience member. Students will explore past-paper questions in order to develop an understanding of the requirements of Section C of the written examination. The Making Theatre aspect is introduced late into this half term in readiness for the next aspect of the course.	<u>Making Theatre/The Reflective Report</u> Students will explore three plays in a workshop based practical investigation. Two of these plays will be chosen for students and will likely be dated pre 21 st century in order to allow for more flexibility for the students’ choice of play. From these plays an ‘extract’ is fully explored practically in order to understand the demands of the play and how it might be realised in performance. The final extract (extract 3) is performed to a visiting examiner in a showcase. Extract 3 must be inspired/influenced by a practitioner/theatre companies’ work. Students may choose to work individually on a monologue, with a partner on a duologue or in a small group. Extract 3 is chosen by the student and will be decided on with the support and guidance of subject teachers. The performance is supported by The Reflective Report which is a document that refers to all three extracts explored.		<u>The Written Exam (all sections)</u> In the final preparations for the written examination, students will re-visit all three parts of the paper, both practically and theoretically. Most lessons will be theory based, but there may be opportunities for students to work practically to support their understanding of the key texts. Students will be given regular home based learning in order to practice exam style questions.	
Skills <i>Procedural Knowledge – ‘Know How’</i>	Students will know how to successfully analyse theatre from the perspective of a director, performer and designer. Students will develop an appreciation for live theatre. Students will know how to react in a mature and suitable way to live productions seen. Students will know what to expect for the next aspect of the course.	Students will know how to apply rehearsal techniques to their chosen play for the showcase of extract 3. Students will know how to work independently, or in small groups to achieve a mutual artistic intention for the performance. Students will know how to apply the works of theatre practitioner or theatre company to inspire/influence their work. Students will know how to work on feedback from their peers and teachers in order to improve their work. Students will know how to use rehearsal time effectively to ensure they are well-prepared for the final showcase.		Students will know how to successfully answer an exam-style question based on past-papers and exemplar responses. Students will know how to apply their ideas as directors, designers and performers to exam questions. Students will know how to apply subject-specific terminology correctly and appropriately. Students will know how to effectively revise and prepare for the final examination.	
Key Questions	How did theatre makers contribute to the success of this production? How did the director create their own interpretation of the production and how was this communicated?	How can the works of [practitioner] theatre company inspire my work? What style/genre of theatre would I like to perform? How has theatre changed over time? How can I demonstrate my acting skills within a performance? How can I create mood/atmosphere within my performance?		How is A Servant to Two Masters linked and based on the style of Commedia Dell’arte? How are stock characters perceived? How is Our Country’s Good an example of Metatheatre? How can I work effectively as a director, designer or performer?	
Assessment	Assessment is formed of regular essay feedback. Students are expected to complete one essay a week.	Assessment for this component is externally assessed by a visiting examiner. The showcase of Extract 3 is worth 40 marks and The Reflective Report is worth 20 marks.		The final assessment is through a written examination lasting 3 hours. Section A is 25 marks (A Servant to Two Masters), Section B is formed of three 10 mark questions, 30 marks in total (Our Country’s Good) and Section C is 25 marks based on a live production seen.	