



YEAR 13 WINTER TERM

'An ambitious curriculum that meets the needs of all'

Medium Term Planning - Topic: Component 1 Devising

Curriculum Intent

In addition to working further on objectives from Year 13, pupils will be taught, following JCQ guidelines, the following this term:

Non-examination assessment 40% of the qualification 80 marks

Content overview

In this component students will develop their creative and exploratory skills to devise an original performance. The starting point for this devising process will be an extract from a performance text and an influential theatre practitioner. In their creative explorations, students will learn how text can be manipulated to communicate meaning to audiences and they will begin the process of interpretation. They will gain an understanding of how a new performance could be developed through the practical exploration of the theatrical style and use of conventions of the chosen practitioner.

- Devise an original performance piece.
- Use one key extract from a performance text and a theatre practitioner as stimuli.
- Centre choice of text and practitioner.
- Performer or designer routes available.
- There are two parts to the assessment: 1) a portfolio can be handwritten/typed evidence between 2500–3000 words 2) the devised performance/design realisation (20 marks, assessing AO2).

The aims and objectives of this qualification are to enable students to:

Skills/Assessment Objective Links

- 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 21st-century theatre making
- experience a range of opportunities to create theatre, both published text-based 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
- adopt safe working practices as a theatre maker
- analyse and evaluate their own work and the work of others.

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| <p style="text-align: center;">Cross Curricular Links</p> | <p>Skills Builder:</p> <p>Cognitive skills</p> <ul style="list-style-type: none"> ● Non-routine problem solving – expert thinking, metacognition, creativity. ● Systems thinking – decision making and reasoning. ● Critical thinking – definitions of critical thinking are broad and usually involve general cognitive skills such as analysing, synthesising and reasoning skills. ● ICT literacy – access, manage, integrate, evaluate, construct and communicate. <p>Interpersonal skills</p> <ul style="list-style-type: none"> ● Communication – active listening, oral communication, written communication, assertive communication and non-verbal communication. ● Relationship-building skills – teamwork, trust, intercultural sensitivity, service orientation, self-presentation, social influence, conflict resolution and negotiation. ● Collaborative problem solving – establishing and maintaining shared understanding, taking appropriate action, establishing and maintaining team organisation. Intrapersonal skills ● Adaptability – ability and willingness to cope with the uncertain, handling work stress, adapting to different personalities, communication styles and cultures, and physical adaptability to various indoor and outdoor work environments. ● Self-management and self-development – ability to work remotely in virtual teams, work autonomously, be self-motivating and self-monitoring, willing and able to acquire new information and skills related to work. <p>SMSC: Students are always influenced by current affairs and the world around them for this unit</p> <p>PSHE/British Values:</p> <p>Numeracy</p> <p>Literacy Students write a 2500-3000word portfolio. They usually create a script for their devised piece. They will read the whole script the extract comes from. They will research and analyse a range of resources.</p> |
| <p style="text-align: center;">Becoming future ready</p> | <p>Careers/Employability: A-level theatre can lead to any career or University course. We have had Midwives, Nurses, Lawyers, teachers, sound engineers, writers, marketing execs, performers all study the Course. In a group of A-level students it usually only 1 or 2 that want to be actors but all of them Understand the value of studying a course that offers such a breadth of skills.</p> |
| <p style="text-align: center;">Adaptation</p> <p style="text-align: center;">QFT/SEND Provision</p> | <p>Throughout this topic, quality first teaching will provide differentiation:</p> <p>By product: The end piece will differ per group despite having the same starting point</p> <p>By resource:</p> <p>By Intervention: by providing different levels of supervision and support</p> <p>By Progressive Questioning: exploring pupils’ understanding through interactive dialogue.</p> <p>By Offering Optional Activities: In class or as homework, to extend learning.</p> <p>This QFT/SEND provision will be explicit within the lesson-by-lesson schemes of work.</p> |
| <p style="text-align: center;">Implementation Curriculum Delivery</p> <p style="text-align: center;">Learning Outcomes (Knowledge)</p> | <p>To be able to:</p> <p>The core skills being developed in this Unit are:</p> <ol style="list-style-type: none"> 1) Interpreting, creating and developing a devised piece from one key extract from a performance text and applying the methods of one practitioner. 2) A group performance/design realisation of the devised piece. 3) Analysing and evaluating the creative process and devised performance. <p>Students must acquire, develop and apply knowledge and understanding to be able to:</p> <ul style="list-style-type: none"> ● apply research to inform practical work by organising and researching topics, presenting findings, finding narratives and stories, photographs and films that illustrate the themes and ideas ● select key aspects of their research to be put into their original piece ● 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 |

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| | <ul style="list-style-type: none"> ● isolate specific themes and ideas, deciding what themes are to be emphasised ● connect their own experiences of live theatre to their own practice and decisions, applying relevant depth of research, independent thought and analysis ● select an appropriate style and genre, possibly connected to the chosen practitioner ● understand the impact they want to have on an audience by the form and style they are using ● shape the drama giving considerations to pace, tempo, order of scenes, finished scripts, desired impact on audience, alternative theatre spaces. Also students must know how performance texts are constructed to conveying meaning through: <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>In addition to this for the practitioner, students must 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>Red denotes interleaving; aspects of knowledge covered previously.</p> |
| Current learning to be developed in the future within: | The students will use this exploration and level of analysis and evaluation in Component 3 for the written examination |
| Assessment | This unit is formally assessed, recorded and mark for the A-level and is worth 40% |
| Impact | Attainment and Progress – Refer to assessment results / data review documentation. |



SPRING TERM

'An ambitious curriculum that meets the needs of all'

Medium Term Planning - Topic: Component 2 Text In Performance

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| <p>Curriculum Intent</p> | <p>In addition to working further on objectives from Year 12, pupils will be taught, following JCQ guidelines, the following this term:</p> <p>Non-examination assessment 20% of the qualification 60 marks</p> <p>Content overview</p> <p>Students will develop and demonstrate theatre-making skills, appropriate to their role as a performer or designer. They will explore how they realise artistic intentions in performance. The knowledge and understanding acquired through the study of one key extract from a performance text in Component 1 can be applied to assist in the interpretation, development and realisation of key extracts from performance texts. Teaching and wider reading should address the significance and influence of social, historical and cultural contexts on the chosen texts and extracts.</p> <p>There are two areas of focus.</p> <ul style="list-style-type: none"> ● A group performance/design realisation of one key extract from a performance text. ● A monologue or duologue performance/design realisation from one key extract from a different performance text. ● Centre choice of performance texts. <p>Assessment overview</p> <ul style="list-style-type: none"> ● AO2 is assessed. ● Externally assessed by a visiting examiner. ● Group performance/design realisation: worth 36 marks. ● Monologue or duologue/design realisation: worth 24 marks. |
| <p>Skills/Assessment Objective Links</p> | <p>Skills Builder:</p> <p>Cognitive skills</p> <ul style="list-style-type: none"> ● Non-routine problem solving – expert thinking, metacognition, creativity. ● Systems thinking – decision making and reasoning. ● Critical thinking – definitions of critical thinking are broad and usually involve general cognitive skills such as analysing, synthesising and reasoning skills. ● ICT literacy – access, manage, integrate, evaluate, construct and communicate. <p>Interpersonal skills</p> <ul style="list-style-type: none"> ● Communication – active listening, oral communication, written communication, assertive communication and non-verbal communication. ● Relationship-building skills – teamwork, trust, intercultural sensitivity, service orientation, self-presentation, social influence, conflict resolution and negotiation. ● Collaborative problem solving – establishing and maintaining shared understanding, taking appropriate action, establishing and maintaining team organisation. <p>Intrapersonal skills</p> <ul style="list-style-type: none"> ● Adaptability – ability and willingness to cope with the uncertain, handling work stress, adapting to different personalities, communication styles and cultures, and physical adaptability to various indoor and outdoor work environments. ● Self-management and self-development – ability to work remotely in virtual teams, work autonomously, be self-motivating and self-monitoring, willing and able to acquire new information and skills related to work. <p>SMSC: Students are always influenced by current affairs and the world around them for this unit</p> <p>PSHE/British Values:</p> <p>Numeracy</p> |
| <p>Cross Curricular Links</p> | |

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| | <p>Literacy Students write a 2500-3000word portfolio. They usually create a script for their devised piece. They will read the whole script the extract comes from. They will research and analyse a range of resources.</p>  |
| Becoming future ready | <p>Careers/Employability: A-level theatre can lead to any career or University course. We have had Midwives, Nurses, Lawyers, teachers, sound engineers, writers, marketing execs, performers all study the Course. In a group of A-level students it usually only 1 or 2 that want to be actors but all of them Understand the value of studying a course that offers such a breadth of skills.</p> |
| Adaptation | <p>Throughout this topic, quality first teaching will provide differentiation:</p> |
| QFT/SEND Provision | <p>By product: The end piece will differ per group despite having the same starting point By resource: By Intervention: by providing different levels of supervision and support By Progressive Questioning: exploring pupils' understanding through interactive dialogue. By Offering Optional Activities: In class or as homework, to extend learning. This QFT/SEND provision will be explicit within the lesson-by-lesson schemes of work.</p> |
| Implementation Curriculum Delivery | <p>To be able to:</p> <p>The core skills being developed in this Unit are:</p> |
| Learning Outcomes (Knowledge) | <p>Students (as performers or designers) are required to:</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. Also students must know how performance texts are constructed to convey meaning through: <ul style="list-style-type: none"> ● style, structure, language and stage directions ● character construction and interpretation <ul style="list-style-type: none"> ● use of performance space and spatial relationships on stage ● relationships between performers and audience ● use of design elements. <p>Skills Students (as performers or designers) must 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. Performers must also acquire, develop and apply the following skills: <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 <ul style="list-style-type: none"> ● contact, relationships and communication with other performers on stage (proxemics) ● communication and engagement with the audience. <p>Red denotes interleaving; aspects of knowledge covered previously.</p> |
| Current learning to be developed in the future within: | <p>The students will use this exploration and level of analysis and evaluation in Component 3 for the written examination</p> |
| Assessment | <p>This unit is formally assessed, recorded and mark for the A-level and is worth 20%</p> |
| Impact | <p>Attainment and Progress – Refer to assessment results / data review documentation.</p> |



SUMMER TERM

'An ambitious curriculum that meets the needs of all'

Medium Term Planning - Topic: Component 3 Theatre Makers in Practice

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| <p>Curriculum Intent</p> | <p>In addition to working further on objectives from Year 12, pupils will be taught, following JCQ guidelines, the following this term:</p> <p>Written examination: 2 hours 30 minutes 40% of the qualification 80 marks</p> <p>Content overview</p> <p>Live theatre evaluation – choice of performance.</p> <p>Practical exploration and study of a complete performance text – focusing on how this can be realised for performance.</p> <p>Practical exploration and interpretation of another complete performance text, in light of a chosen theatre practitioner – focusing on how this text could be reimagined for a contemporary audience.</p> <p>Centre choice of 15 performance texts – We study Woyzeck & Machinal currently</p> <p>Choice of eight practitioners – We do Brecht currently</p> |
| <p>Skills/Assessment Objective Links</p> | <p>Skills Builder:</p> <p>Cognitive skills</p> <ul style="list-style-type: none"> ● Non-routine problem solving – expert thinking, metacognition, creativity. ● Systems thinking – decision making and reasoning. ● Critical thinking – definitions of critical thinking are broad and usually involve general cognitive skills such as analysing, synthesising and reasoning skills. ● ICT literacy – access, manage, integrate, evaluate, construct and communicate. <p>Interpersonal skills</p> <ul style="list-style-type: none"> ● Communication – active listening, oral communication, written communication, assertive communication and non-verbal communication. ● Relationship-building skills – teamwork, trust, intercultural sensitivity, service orientation, self-presentation, social influence, conflict resolution and negotiation. ● Collaborative problem solving – establishing and maintaining shared understanding, taking appropriate action, establishing and maintaining team organisation. <p>Intrapersonal skills</p> <ul style="list-style-type: none"> ● Adaptability – ability and willingness to cope with the uncertain, handling work stress, adapting to different personalities, communication styles and cultures, and physical adaptability to various indoor and outdoor work environments. ● Self-management and self-development – ability to work remotely in virtual teams, work autonomously, be self-motivating and self-monitoring, willing and able to acquire new information and skills related to work. <p>SMSC: Students are always influenced by current affairs and the world around them for this unit</p> <p>PSHE/British Values:</p> <p>Numeracy</p> <p>Literacy Students write a four full essays in two and a half hours. This is a very challenging exam asking them to be a Theatre critic, actor, designer and director.</p> |
| <p>Cross Curricular Links</p> | <p>Careers/Employability: A-level theatre can lead to any career or University course. We have had Midwives, Nurses, Lawyers, teachers, sound engineers, writers, marketing execs, performers all study the Course. In a group of A-level students it usually only 1 or 2 that want to be actors but all of them Understand the value of studying a course that offers such a breadth of skills.</p> |
| <p>Becoming future ready</p> | <p>Adaptation Throughout this topic, quality first teaching will provide differentiation:</p> |

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| <p>QFT/SEND Provision</p> | <p>By product: The end ideas for the texts will differ per student despite having the same starting point And exploration of the text in lesson.</p> <p>By resource:</p> <p>By Intervention: by providing different levels of supervision and support</p> <p>By Progressive Questioning: exploring pupils’ understanding through interactive dialogue.</p> <p>By Offering Optional Activities: In class or as homework, to extend learning.</p> <p>This QFT/SEND provision will be explicit within the lesson-by-lesson schemes of work.</p> |
| <p>Implementation Curriculum Delivery</p> | <p>To be able to:</p> <p>The core skills being developed in this Unit are:</p> |
| <p>Learning Outcomes (Knowledge)</p> | <p>Section A: Live Theatre Evaluation – We will go to the Theatre together</p> <p>20 marks, assessing AO4.</p> <p>Students answer one extended response question from a choice of two requiring them to analyse and evaluate a live theatre performance they have seen in light of a given statement.</p> <p>Students are allowed to bring in theatre evaluation notes of up to a maximum of 500 words.</p> <p>Section B: Page to Stage: Realising a Performance Text - MACHINAL</p> <p>36 marks, assessing AO3.</p> <p>Students answer two extended response questions based on an unseen extract from the performance text they have studied.</p> <p>Students will demonstrate how they, as theatre makers, intend to realise the extract in performance.</p> <p>Students answer from the perspective of a performer and a designer.</p> <p>Performance texts for this section are not allowed in the examination as the extracts will be provided.</p> <p>Section C: Interpreting a Performance Text</p> <p>24 marks, assessing AO3.</p> <p>Students will answer one extended response question from a choice of two based on an unseen named section from their chosen performance text.</p> <p>Students will demonstrate how their re-imagined production concept will communicate ideas to a contemporary audience.</p> <p>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.</p> <p>Students must take in clean copies of their performance texts for this section, but no other printed materials.</p> |
| <p>Current learning to be developed in the future within:</p> | <p>Steps to University and careers</p> |
| <p>Assessment</p> | <p>This unit is a written exam and is therefore formally assessed by an examiner A-level and is worth 40%</p> |
| <p>Impact</p> | <p>Attainment and Progress – Refer to assessment results / data review documentation.</p> |