



Curriculum Map: Year 12 Theatre Studies

A-Level made up of 3 Components - Component 3 will be taught alongside Components 1 & 2 throughout both years

The Component 3 Section C Live Theatre question will be completed when the production/performance are booked

Topic	Key Knowledge <i>What will all students KNOW by the end of the topic?</i>	Key Skills <i>What key skills will be learnt/developed by the end of the topic? What will all students be able to DO by the end of the topic?</i>	Assessment Opportunities <i>What are the key pieces of assessment? How will students be assessed?</i>
Induction programme for Theatre Studies	Introduction of elements of Drama & Theatre: <ul style="list-style-type: none"> • Elements of characterisation • Acting techniques • Improvisation as a creative tool 	They will then choose a published play extract (either from Eduqas' text suggestion list OR their own) to 'reinterpret' in a style of their choice.	Each student is to create a 30min workshop (2 per lesson) on a given practitioner/company, Artaud, Berkoff And/or , Complicite, DV8.
Practitioners	<ul style="list-style-type: none"> • Introduction of Practitioner Workshops: • Stanislavski as a starting point with approaches to text; system of rehearsal; naturalism • Brecht as a contrast to Stanislavski • i.e. Narrative Theatre versus Epic Theatre • Form/Structure 	<ul style="list-style-type: none"> • Apply rehearsal techniques using the theory of a chosen practitioner • Rehearse effectively in a group as a director/performer or designer • Develop drama performance experimenting with the form of drama • Develop a stimulus into written dialogue or a new character • Create effective characterisation linked to the style of the practitioner • Refine and amend practical work • Evaluate their own and others contribution to the drama 	Mini performance using the techniques of a selected practitioner

Continued practitioner exploration	<ul style="list-style-type: none"> • Key elements of each practitioner • Frantic Assembly: Physical Theatre • Katie Mitchell • Kneehigh 	<ul style="list-style-type: none"> • Character analysis • Essay structure techniques • Analysis of characterisation and performing in role. • Direction of key scenes • Practical work on reinterpretation • Choose text for deconstruction 	<p><i>Assessment: (Using Component 1 criteria)</i></p> <p><i>Background research of the play/character to be undertaken</i></p> <p>Creative Log throughout - log books of developments made</p>
Introduction of: Set Text ONE for Component 3.	<p>Hedda Gabler (Act 1 & 2) Henrik Ibsen</p> <p>Students will know the key techniques in the following:</p> <ul style="list-style-type: none"> • Interpretation of character • Vocal and physical performing skills including interaction • How performance texts are constructed conveying meaning through structure, language, stage directions, rehearsal techniques • Interpretation of design elements including sound, lighting, set and props, costume, hair and Makeup 	<p>Students will be able to:</p> <p>Interpret a text for performance</p> <ul style="list-style-type: none"> • Explore Hedda Gabler practically applied research from the time period/ playwright's intentions to aid their understanding. • Select a scene from Hedda Gaber and practically approach it as an actor, designer and director, and as an informed member of a theatre audience. • Present detailed presentations on the study of staging elements: • Set • Lighting • Sound • Costume & make-up 	<p>Essay structures and practice papers will be issued regularly to ensure students are fully prepared for this exam element.</p> <p>Lesson logs based on the approach of a director, designer or actor</p>
Continued work on Set Text ONE for Component 3	<p>Hedda Gabler (Act 3 & 4) Henrik Ibsen</p>	As above	<p>Essay structures and practice papers will be created and issued regularly to ensure students are fully prepared for this exam element.</p>

<p>Introduction of Component 1</p>	<p>Introduction of Component 1: Students will know:</p> <ul style="list-style-type: none"> • Form - Overall style of Drama. • Genre - Tragedy, comedy, absurdist, physical theatre • Structure – How the scenes are ordered in time. Linear, non-linear, beginning – middle – end • Conventions – ways of presenting parts of drama. • Flashback, voice-over, multi-roling – specific to practitioner/company chosen 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • Script writing • Set defined creative aims for their drama • Time Management • Structure a Drama performance • Fully engage with other performers on the stage for a minimum of 5 minutes in each performance in order to interact meaningfully. • Create and develop ideas to communicate meaning as part of the theatre making process, making connections between dramatic theory and practice. • Apply theatrical skills to realise artistic intentions in live performance. • Plot development Character development Thematic development • Lighting Sound Set Design Props Make-up Costume 	<p>Assessment: Comp 1 criteria</p> <p>Component 1: Theatre Workshop</p> <p>Non-Exam assessment: internally assessed, externally moderated</p> <ul style="list-style-type: none"> • Choose text for deconstruction • Choose 15-minute extract • Choose practitioner • Start work on the practical work • Focus on Creative Log
<p>Continuation of Component 1</p>	<p>What will I know? Rehearsal and devising techniques used by practitioners</p> <ul style="list-style-type: none"> • Key focus when creating a performance: • Ensure that your performance is sustained throughout the piece. • Characterisation should reflect the practitioner or theatre company’s artistic intentions. • Performance skills: Vocal and physical skills should be consistently focused alongside the characters motivation and backstory. • Concentrate on your interactions with the other actors and/or the audience, if relevant. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • Reinterpret a text for performance • Research detailed investigation into the chosen text. • Apply the practitioner’s and theatre company’s concepts to both acting and the technical/design elements. • Communicate how ideas are created, developed and refined to communicate meaning as part of the theatre-making process, including how conventions, forms and techniques are used in the piece. • Explain how they have applied research into both the extract in context and their chosen practitioner or theatre company 	<ul style="list-style-type: none"> • A realisation of the performance or design • A creative log <p>AO1 - This assesses how you have developed your pieces in rehearsal, using the ideas of a practitioner or theatre company.</p> <p>AO2 - This assesses how you use your performance or production skills in a live performance.</p> <p>AO1.1a - Create and develop ideas to communicate meaning as part of the theatre making process</p>

	<p>Designer</p> <ul style="list-style-type: none"> • Understanding theatre company's artistic intentions. • Aspects of your design, such as colour, intensity, use of material, and placement. • Changes or variations within the design as appropriate to the text. 		<p>AO1.1b - Make connections between dramatic theory and practice</p> <p>AO2 - Apply theatrical skills to realise artistic intentions in live performance</p>
Assessment of Component 1	Assess A level Component 1		
Introduction of SET TEXT 2 Saved by Edward Bond	<p>Saved, Edward Bond (Comp 3) Students will know the key techniques in the following:</p> <ul style="list-style-type: none"> • Interpretation of character • Vocal and physical performing skills including interaction • How performance texts are constructed conveying meaning through structure, language, stage directions, rehearsal techniques • Interpretation of design elements including sound, lighting, set and props, costume, hair and Makeup 	<p>Students will be able to: Interpret a text for performance</p> <ul style="list-style-type: none"> • Explore Saved practically applied research from the time period/ playwright's intentions to aid their understanding. • Select a scene from Saved and practically approach it as an actor, designer and director, and as an informed member of a theatre audience. • Present detailed presentations on the study of staging elements: <ul style="list-style-type: none"> • Set • Lighting • Sound • Costume & make-up 	<p>Essay structures and practice papers will be issued regularly to ensure students are fully prepared for this exam element.</p> <p>Lesson logs based on the approach of a director, designer or actor</p>
Continued study of SET TEXT 2 Saved by Edward Bond	As above	As above	As above
Component 2	<p>Chosen practitioner:</p> <ul style="list-style-type: none"> • Historical, social and cultural context • their theatrical purpose and practices • their artistic intentions • the innovative nature of their approach 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • Sustain a role throughout the entire performance • Use creative ideas to develop a refined, accomplished and coherent piece of theatre 	<p>An original piece of theatre created by the learners inspired by the stimulus selected.</p> <p>A scripted performance from a text</p>

<p>Scripted and Devised Drama</p>	<ul style="list-style-type: none"> • their working methods • their theatrical style and use of conventions their collaboration with/influence on other practitioners. • Know and understand how to interpret and develop a stimulus into a devised performance • Skills to create a fully coherent interpretation of character where a high level of emotional engagement. • Mature and consistently focused vocal and physical skills 	<ul style="list-style-type: none"> • Develop a characterisation that strongly reflects the practitioner/style • Develop drama demonstrating that the meaning is conveyed through structure, character construction, the style of the text. • Use elements of live theatre production(s) to influence their own creative decisions including interpretation of text, use of design elements, performing styles. • Produce a process and Evaluation report showing a creative and sophisticated response to the stimulus to produce two pieces which display clearly defined structures with fully developed characters • A perceptive and thorough analysis of the creative process • A perceptive and thorough evaluation of both final performances including how well they used performance skills 	<p>AO1.1a: Create and develop ideas to communicate meaning as part of the theatre making process AO1.1b. Make connections between dramatic theory and practice AO4.1a, 1b and 1d. Analyse and evaluate their own work and the work of others AO1.1b: Make connections between dramatic theory and practice</p>
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