

Curriculum Plans: Year 12 (Drama)

	Topic	Knowledge: By the end of the unit students will know:	Skills: What skills will students have developed by the end of this unit?	Key terms: What new key terms and vocabulary will be learnt in this unit?	Summative Assessment: How will pupils be assessed in this unit?
Michaelmas	<p>Skill development: actor/director/designer</p> <p>Introduction to live theatre</p> <p>Introduction to making theatre</p>	<p>How to analyse and evaluate the work of live theatre makers</p> <p>How performance texts are constructed to be performed, conveying meaning</p> <p>How performance texts are informed by their social, cultural and historical contexts and are interpreted and performed for an audience</p> <p>How to interpret characters or develop roles that contribute positively to the overall effect of the performance and are fully aligned with the dramatic aims of the group</p>	<p>Analysis, specifically how to:</p> <p>articulate their understanding of how the performers/designers/director (as appropriate) communicated meaning to the audience</p> <p>consider in detail how aspects of the performance piece contributed to the impact of the production</p> <p>assess how aspects of the production contributed to its effectiveness as a piece.</p> <p>Vocal and physical performance skills to communicate intended meaning</p> <p>Characterisation</p>	<p>Cyclorama</p> <p>Fresnel lantern</p> <p>Gobo</p> <p>Dynamics</p> <p>Presence</p> <p>Diegetic sound</p> <p>Archetype</p> <p>Collaborators</p> <p>Reflect</p> <p>Iambic pentameter</p> <p>Protagonist</p> <p>Antagonist</p> <p>Catalyst</p> <p>Realism</p> <p>Motivation</p>	<p>Scripted performance</p> <p>L'pro essay</p> <p>Reflective report extract one</p>
Lent	<p>Making theatre</p> <p>Live theatre production</p> <p>Set text 1</p>	<p>The theatrical processes and practices involved in interpreting and performing theatre</p> <p>How conventions, forms and techniques are used in drama and live theatre to create meaning</p> <p>How creative and artistic choices influence how meaning is communicated to an audience</p> <p>How performance texts are informed by their social, cultural and historical</p>	<p>Vocal skills and techniques including the appropriate use of vocal expression, regional or national accent, clarity of diction, pace, pitch, pause, projection, intonation, inflection and rhythm; verse-speaking</p> <p>Physical skills and techniques including the appropriate use of movement, body language, posture, gesture, gait, agility, synchronisation, fluidity</p> <p>Facial expression and techniques including for example eye contact, listening and response, expression of mood</p>	<p>Nuance</p> <p>Exposition,</p> <p>Rising action,</p> <p>Climax,</p> <p>Falling action,</p> <p>Denouement</p> <p>Catharsis</p> <p>Dramaturgy</p> <p>Duplicious</p> <p>Acerbic</p> <p>Patriarchy</p> <p>Hedonism</p>	<p>Teacher Written Feedback</p> <p>Teacher Verbal Feedback</p> <p>Scripted performance extract 2</p> <p>Live Production notes and essay</p> <p>Reflective report extract 2</p>

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		contexts and are interpreted and performed for an audience			
Trinity	<p>Practitioner for scripted</p> <p>Component 3: Texts in practice (set text 1 and live productions)</p>	<p>The social, cultural and historical context in which the practitioner is/was working theatrical purpose and practice artistic intentions</p> <p>The innovative nature of their approach working methods</p> <p>Theatrical style and use of conventions collaboration with/influence on other practitioners.</p> <p>Exam technique including: How to identify key words/ command words How to structure written responses How to select the most appropriate examples How to work effectively under time conditions</p>	<p>Evidence the influence of the work and methodology of the practitioner in the performance</p> <p>Interpretative processes relating to: practical demands of texts the choice and use of performance space patterns of stage movement stage positioning and configuration spatial relationships on stage performer and audience configuration character motivation and interaction performers' vocal and physical interpretation of character delivery of lines listening and response playing of sub-text development of pace, pitch and dramatic climax relationships between performers and audience</p>	<p>Propitiate Nihilism Subversion Dissonance Hedonism Dichotomy Verisimilitude</p>	<p>Teacher Written Feedback Teacher Verbal Feedback</p> <p>Reflective report (extract 3)</p> <p>Scripted performance: extract 3</p> <p>2hr Mock exam: set text 1, L Pro'</p>