|  |  |  |  |
| --- | --- | --- | --- |
| **Term** **WJEC Exam Board** | **INTENT** | **IMPLEMENTATION** | **IMPACT**  |
| **Substantive Knowledge**This is the specific, factual content for the topic, which should be connected into a careful sequence of learning. | **Disciplinary Knowledge (Skills)**This is the action taken within a particular topic in order to gain substantive knowledge. | **Assessment opportunities**What assessments will be used to measure student progress?Evidence of how well students have learned the intended content. |
| **Autumn Term****1A****Year 12** | **Intent** Why is this taught now?  | Induction Programme: Introduction of elements of Drama & Theatre: * Elements of characterisation
* Acting techniques
* Improvisation as a creative tool
* Acting techniques

Monologue exercise Focus on:  * Constructing meaning
* Writing and performing own monologues

This time should be sent getting to know the students and understanding what they do and don’t know. Get them used to working together through games and practical work. 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
* Look at Paper Birds
 | * Research projects on practitioners and theatre companies.
* Mini performances after each company or practitioner to ensure that techniques have been fully understood and incorporated into the work.
 |
| * Introduction to the A Level course content.
* Looking at practitioners and theatre companies.
* Introduction to set texts
 |
| **Autumn Term****1B****Year 12** | **Intent** Why is this taught now? |  Practitioner Workshops continued.  * Berkoff
* Artaud
* Katie Mitchell
* Kneehigh
* Frantic Assembly
* Emma Rice

Applied to text and scene work.Introduction of: Set Text ONE for Component 3 – Accidental Death of an Anarchist, Dario Fo.  Approach text through practical methods. Read the text together as a group and ask questions after each section/act. Look at Playwright and history of the play Understand Commedia and Brecht influence.  Watch the old 80s TV version that can be found on YouTube:  Focus on the requirements for Section A, Questions (a) and (b).   *A series of structured questions on a specified extract from the chosen set text from the post-1956 list.* *Learners should consider:* * *interpretation of character (e.g. through motivation and interaction)*
* *vocal and physical performing skills including interaction*
* *how performance texts are constructed to be performed, conveying meaning through*
* *structure*
* *language*
* *stage directions*
* *rehearsal techniques*
* *interpretation of design elements including:*
* *sound*
* *lighting*
* *set and props*
* *costume*
* *hair*
* *make-up*

  Introduction of: Set Text TWO for Component 3 – Hedda Gabler by Henrik Ibsen Approach text through practical methods. Read the text together as a group and ask questions after each section/act. Look at Playwright and history of the play Understand themes, style and message of the play Watch Drama Online modern version of the play  Focus on the requirements for Section B, and Live Theatre elements   An essay question on the chosen set text from the pre-1956 list, demonstrating how the text can be adapted for a contemporary audience as actors, designers and directors. Learners should consider:  * the social, historical and cultural context of the text (e.g. the original performance conditions)
* the influence of contemporary theatre practice
* how performance texts are constructed to be performed, conveying meaning through
* structure
* language
* style of text
* how live theatre, seen as part of the course, influences their decision making and understanding of how drama and theatre is developed and performed
* how the text approaches its theme.

  | * Research projects on practitioners and theatre companies work.
* Mini performances after each company or practitioner to ensure that techniques have been fully understood and incorporated into the work.
* Set text questions
 |
| * Looking at practitioners and theatre companies
* Set text work.
* Live Theatre Trip
 |
| **Spring Term****2A****Year 12** | **Intent** Why is this taught now? |  Continued study of Set Text ONE and TWO. Alongside study of staging elements: * Set
* Lighting
* Sound
* Costume & makeup

Introduction of Component 1:  * Choose text for deconstruction
* Choose 15 minute extract
* Choose practitioner or theatre company
* Start the practical work
* Focus on Creative Log
 | * Set text questions
* Comp 1 written log extracts
 |
|  * Set text work
* Start Component 1 – Reinterpretation.
 |
| **Spring Term****2B****Year 12** | **Intent** Why is this taught now? |  Continued study of Set Text ONE and TWO. Alongside study of staging elements: * Set
* Lighting
* Sound
* Costume & makeup

Component 1 rehearsals and refinement of performance work ensuring 30 to 70% of original text has been included. Ensure practitioner or theatre company is clearly recognisable during performance work.Designer elements to follow same path as actors but need to ensure they have mood boards, cue sheets and designs for their chosen skill.Ensure written work on process and development is up to date.  | * Set text questions
* Comp 1 written log extracts
 |
| * Continue set text work
* Continue Component 1 rehearsals and written log
 |
| **Summer Term****3A****Year 12** | **Intent** Why is this taught now? | Component 1: Rehearsals to ensure students have enough guidance and feedback to work on final performance.  Assess A level Component 1. Internally assessed and externally moderated.  Record performances for submission for moderation. Continue study of Set Text: Accidental Death of an Anarchist Continue study of Set Text: Hedda Gabler. Mock exam on both Section A and Section B of exam paper – can use section A and B of 2024 paper  |  |
| *
 |
| **Summer Term****3B****Year 12** | **Intent** Why is this taught now? | Start to prep for Component 2 once stimuli released by the exam board – quote, image, song or statement.Two performances – one devised inspired by a theatre company or practitioner, one scripted performed in a particular style (can be original or new). Written work to go along side this on research; development and refinement; and evaluation. Continue to look at the set texts for Section A and B to ensure all misconceptions are covered and areas of development are improved after mock exam feedback.  | * Research of chosen stimulus, performance text, practitioner/theatre company and style of theatre chosen for performance work.
* Set text questions.
 |
| * Strat Component 2 preparations
* Recap Section a and B of written exam in response to mock exam feedback
 |

|  |  |  |  |
| --- | --- | --- | --- |
| **Term**  | **INTENT** | **IMPLEMENTATION** | **IMPACT**  |
| **Substantive Knowledge**This is the specific, factual content for the topic, which should be connected into a careful sequence of learning. | **Disciplinary Knowledge (Skills)**This is the action taken within a particular topic in order to gain substantive knowledge. | **Assessment opportunities**What assessments will be used to measure student progress?Evidence of how well students have learned the intended content. |
| **Autumn Term****1A****Year 13** | **Intent** Why is this taught now?  | Continue work started at the end of year 12 on Devised element for Component 2 (performance influenced by the work of a practitioner or theatre company)Continue work started at the end of year 12 on Text Element for Component 2 (script extract to be performed in original style or new chosen style but no parts of the text can be changed – just the way it is performed).Designers to ensure their chosen skill matches the groups performance. Written work to be continuously developed. Start work on Set text – Curious Incident of the Dog in the Night TimeA question on the specified extract from The Curious Incident of the Dog in the Night-Time exploring how the text can be performed in the theatre. Learners will be expected to approach the text as theatre performers, directors and designers. Learners should consider: * the impact of different stages (proscenium arch, theatre in the round, traverse, and thrust)
* character positioning and movement/proxemics
* design elements including:
	+ sound
	+ lighting
	+ set and props
	+ costume,
	+ hair
	+ make-up
* how live theatre, seen as part of the course, influences their decision making and understanding of how drama and theatre is developed and performed.

  | * Set exam questions.
* Regular performances of work so far.
* Written log checks to ensure sections 1 and 2 are completed and of a high standard before final performance.
 |
| * Component 2 performance work
* Set text work (all three for the written exam)
 |
| **Autumn Term****1B****Year 13** | **Intent** Why is this taught now? | Continue work started at the end of year 12 on Devised element for Component 2 (performance influenced by the work of a practitioner or theatre company)Continue work started at the end of year 12 on Text Element for Component 2 (script extract to be performed in original style or new chosen style but no parts of the text can be changed – just the way it is performed).Designers to ensure their chosen skill matches the groups performance. Written work to be continuously developed. Work on Curious to be continued. Extract from previous exam year will be used in preparation for the mock exam.  | * Set exam questions.
* Regular performances of work so far.
* Written log checks to ensure sections 1 and 2 are completed and of a high standard before final performance.
 |
| * Component 2 Exam
* All three set texts studied by students to ensure no knowledge or learning is lots.
 |
| **Spring Term****2A****Year 13** | **Intent** Why is this taught now? | Component 2 final stages of rehearsal and refinement of both devised and scripted performances. Complete sections 1 and 2 for both devised and scripted performance work written logs – drafts can be handed in to ensure students are hitting marking criteria. Preparation for practical exam (date set by visiting examiner).  Mock exam of full paper (2 hours 30) | * Dress rehearsals of each section
* Written log drafts
* Mock Exam
 |
| * Component 2 text work
* Continue revision of written exam
 |
| **Spring Term****2B****Year 13** | **Intent** Why is this taught now? | Final rehearsals of performance work before the examiner visits.Written work all up to date. Evaluation section to be completed and sent off a week after the performance. Teacher does not grade this piece of work. This is marked externally by the exam board. Written exam prep Section C exam extract will be released so students can focus on this particular are of The Curious Incident of the Dog in the Night-Time.  | * Final performance
* Written exam questions.
 |
| * Component 2 final performance exam.
* Written exam prep.
 |
| **Summer Term****3A****Year 13** | **Intent** Why is this taught now? | * Final exam prep for the written exam – past papers, set questions, timed questions, revision.
 | * Looking at set and timed questions to offer the final bit of feedback before the exam.
 |
| * Final written exam prep
 |
| **Summer Term****3B****Year 13** | **Intent** Why is this taught now?*
 | * Exam Leave
 |  |