

KS5 Curriculum

	Year 12			Year 13		
	Knowledge and skills	Enrichment	Cross- Curricular	Knowledge and skills	Enrichment	Cross-curricular
Cycle 1 Sept - Dec	<p><b><u>Introduction to Practitioner's methodologies</u></b></p> <p>Practical workshops exploring key practitioners that develop their GCSE knowledge and understanding of:</p> <p>Frantic Assembly The Paper Birds Bertolt Brecht</p> <p>Introducing new key practitioners to influence their devising and scripted components:</p> <p>Antonin Artaud Steven Berkoff</p> <p><b><u>MIDCYCLE ASSESSMENT</u></b> <b>Showcase of key extracts in the style of one of the practitioners listed above.</b></p> <p><b><u>Component 3: Making Theatre</u></b> Practical exploration of 1-2 chosen scripted texts focussing on practitioner workshop techniques. These 2 extracts are for workshops ONLY and</p>	<p>Theatre trips</p> <p>Live Streams Club</p> <p>National Theatre Connexions</p> <p>Full school production</p> <p>Workshops with Practitioners</p>		<p><b><u>Component 2 – Creating original Drama</u></b></p> <p>Devising an original piece of Drama from a chosen stimulus in the style of a chosen practitioner.</p> <p>Completion of coursework: Section 1: Rationale &amp; Research Section 2: Development &amp; refinement</p> <p><b><u>MIDCYCLE ASSESSMENT</u></b> <b>Scratch performance of devised content. Feedback provided from peers and teacher using success criteria.</b></p> <p>Internally marked. Practical completion: End of September Coursework completion: October Half Term</p> <p><b><u>MIDCYCLE ASSESSMENT</u></b> <b>Completion of Component 2 – Creating original Drama. 30% of A Level</b></p>	<p>Theatre trips</p> <p>Live Streams Club</p> <p>National Theatre Connexions</p> <p>Full school production</p> <p>Workshops with Practitioners</p> <p>KS3 production support</p>	

	<p>reflective report and <b>not</b> final assessed performance (explored in Cycle 3)</p> <p>Students will be:</p> <p>Analysing a script</p> <p>Creating characters</p> <p>Understanding how to achieve dramatic aims and intentions in performance.</p> <p>Understanding how to implement practitioner techniques in a given extract.</p> <p>Exploring key extracts as monologues, duologues and group performances to develop understanding of how to present different texts.</p> <p>Texts could include a combination of the following:</p> <ul style="list-style-type: none"> <li>- Metamorphosis</li> <li>- The Trial</li> <li>- The Fall of the House of Usher</li> <li>- Things I know to be True</li> <li>- Much Ado about Nothing</li> <li>- A Midsummer Night's Dream</li> <li>- Small Island</li> </ul> <p><b><u>MIDCYCLE ASSESSMENT</u></b>  <b>Reflective report started in timed conditions on the first key extract</b></p>			<p><b><u>From October: Component 3:</u></b>  <b><u>Making Theatre</u></b></p> <p>Practical exploration of 1-2 chosen scripted texts focussing on practitioner workshop techniques – revisiting Metamorphosis from Year 12. These 2 extracts are for workshops ONLY and reflective report and <b>not</b> final assessed performance (explored in Cycle 3)</p> <p><b><u>MIDCYCLE ASSESSMENT</u></b>  <b>Reflective report contributions in timed conditions for 1 workshopped extract</b></p> <p>Students will be:</p> <p>Analysing a script</p> <p>Creating characters</p> <p>Understanding how to achieve dramatic aims and intentions in performance.</p> <p>Understanding how to implement practitioner techniques in a given extract.</p> <p>Exploring key extracts as monologues, duologues and group performances to develop understanding of how to present different texts.</p> <p>Texts could include a combination of the following:</p> <ul style="list-style-type: none"> <li>- Metamorphosis</li> <li>- The Trial</li> <li>- The Fall of the House of Usher</li> </ul>		
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	<p>2- 4 theory lessons a fortnight introducing Section A &amp; B of Component 1: Antigone Yerma Plot, characters, themes, context</p> <p><b><u>END OF CYCLE ASSESSMENT</u></b> <b><u>Component 1 Section A and B:</u></b> <b>Antigone question (halved)</b> <b>One Yerma question</b></p>			<ul style="list-style-type: none"> <li>- Things I know to be True</li> <li>- Much Ado about Nothing</li> <li>- A Midsummer Night's Dream</li> <li>- Small Island</li> </ul> <p>2- 4 theory lessons a fortnight refining exam technique for Section A and B. Introducing Component 1 Section C: Live Theatre Review. Watching a production. Understanding the structure of a response and the demands of the A Level specification compared to GCSE.</p> <p><b><u>END OF CYCLE ASSESSMENT</u></b> <b><u>Component 1 Section C</u></b> <b>Live theatre review timed response</b></p> <p><b>Reflective report completed for extracts 1 and 2</b></p> <p>Key performance extracts allocated to students to allow line learning over the holidays.</p> <p>Students must: Read the full play Research the context of the play Complete detailed character analysis</p>		
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<p>Cycle 2 Jan – April</p>	<p><b><u>Component 2 – Creating original Drama</u></b> Devising an original piece of Drama from a chosen stimulus in the style of a chosen practitioner.</p> <p>Completion of coursework: Section 1: Rationale &amp; Research (first draft completed in the first 4 weeks) Section 2: Development &amp; refinement (first draft completed week after performance deadline as final paragraph is a reflection of performance)</p> <p><b><u>MIDCYCLE ASSESSMENT</u></b> <b>Scratch performance of devised content. Feedback provided from peers and teacher using success criteria.</b></p> <p>Students to keep detailed notes after each lesson on what they work on, feedback they receive and how ideas change and develop throughout the process to inform their coursework.</p> <p><b><u>MIDCYCLE ASSESSMENT</u></b></p>	<p>Live Streams Club</p> <p>Full school production</p> <p>Drama club assistants</p>		<p><b><u>Component 3: Making Theatre</u></b> Rehearsals and feedback sessions on performance of key extract.</p> <p><b><u>MIDCYCLE ASSESSMENT</u></b> <b>Scratch performance of scripted extract . Feedback provided from peers and teacher using success criteria.</b></p> <p>Externally assessed.</p> <p><b><u>FEB HALF TERM – REHEARSALS</u></b></p> <p><b><u>MIDCYCLE ASSESSMENT</u></b> <b>Practical completion of Component 3 with external examiner : End of Feb/Beginning of March</b></p> <p>1 - 2 theory lessons a fortnight on all 3 sections.</p> <p><b>Mock Exam: Full Paper</b></p> <p><b><u>Component 1 – Drama and Theatre</u></b> All 3 sections:  <ul style="list-style-type: none"> <li>- Antigone</li> <li>- Yerma</li> <li>- Live Theatre</li> </ul> Re-cap and revision of exam technique and timings.</p> <p>Re-capping structure for Live Theatre Review and re-watching the production.</p>	<p>Live Streams Club</p> <p>Full school production</p> <p>Drama club assistants</p>	
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	<p><b>Coursework review on Section 1 and feedback provided using mark scheme</b></p> <p><b>EASTER – REHEARSAL AND COURSEWORK INTERVENTION</b></p> <p>Internally marked. Practical completion: End of Cycle 2/beginning of cycle 3 Coursework completion: End of Cycle 2</p> <p>2- 4 theory lessons a fortnight developing knowledge and understanding of Section A &amp; B of Component 1: Antigone Yerma Plot, characters, themes, context</p> <p><b>END OF CYCLE ASSESSMENT</b> <b>Completion of Component 2 – creating original Drama. 30% of overall A Level.</b> <b>Practical and coursework.</b> <b>(may cross into early May)</b></p>			<p><b>MIDCYCLE ASSESSMENT</b> <b>Component 1 Section A, B + C:</b> <b>Antigone – full response (25 marks)</b> <b>Yerma – 3 exam questions (30 marks)</b> <b>Live theatre full response (25 marks)</b> <b>Completed over 3 consecutive lessons</b></p> <p><b>EASTER – EXAM INTERVENTION</b></p> <p><b>A LEVEL WRITTEN EXAM:</b></p>		
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<p>Cycle 3 May – July</p>	<p><b><u>Component 1 – Drama and Theatre</u></b>  Section A and Section B of the written paper.  Exam practise with practise questions for each section to support their EOY mock exam.</p> <p><b><u>MIDCYCLE ASSESSMENT</u></b>  <b>Component 1 Section A and B: Antigone – full response (25 marks)</b>  <b>Yerma – 3 exam questions (30 marks)</b></p> <p><b><u>Component 3: Making Theatre</u></b>  Practical exploration of Extract 3 chosen script.  Analysing a script  Creating characters  Understanding how to achieve dramatic aims and intentions in performance.  Understanding how to implement practitioner techniques in a given extract.  Exploring key extracts as monologues, duologues and group performances in preparation for externally assessed exam.</p> <p>1 – 2 theory lessons a fortnight introducing Component 1  Section C: Live Theatre Review.  Watching a production.</p>	<p>Theatre trips</p> <p>Live Streams Club</p> <p>Drama club assistants</p>				
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	<p>Understanding the structure of a response and the demands of the A Level specification compared to GCSE.</p> <p><b><u>END OF CYCLE ASSESSMENT</u></b> <b>EOY MOCK: Section A &amp; B</b></p>					
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