

	Half Term 1	Half Term 2 (Sept – Oct)	Half Term 3 (Nov – Dec)	Half Term 4 (Jan – Feb)	Half Term 5 (March – April)	Half Term 6 (May – June)
Year 12	N/A	C1 - Practitioner exploration & Curious Incident (Stanislawski & Brecht)	C1 - Practitioner exploration & Curious Incident (Berkoff & One contemporary theatre company of choice)	<b>C1 – Reinterpretation project – research and rehearsals in preparation of internal exam.</b>	<b>C1 – Rehearsals and final performance (T1) INTERNAL EXAM</b> <b>C1 – Reinterpretation project - log work and final log (T1 and T2)</b> C3 – Classical text introduction (T2)	C3 – Classical text C3 – Modern text
In total, across the three components in this specification, learners study five different performance texts. The texts chosen across the qualification must represent a range of social, historical and cultural contexts. Learners are required to watch at least two live theatre productions and learn about the processes and practices involved in interpreting and performing theatre at any point throughout the course.						
Why now ?		<ul style="list-style-type: none"> <li>Preparation and exploration for learners to become confident with their understanding and application of practitioner techniques in order to allow learners to have an informed understanding of the process required for C1 assessment and also of practitioners studied for their choice. This research will also help inform learners’ choices of practitioner/ styles to use of C2, devised and scripted pieces.</li> <li>Exploring the practitioner techniques using Curious Incident also develops a strong foundation of knowledge of text for C3.</li> </ul>	<ul style="list-style-type: none"> <li>Learners use their experience of Practitioners in HT2&amp;3 to participate in the creation, development and performance of a piece of theatre based on a reinterpretation of an extract from a text chosen from a list.</li> <li>The piece is developed using the techniques and working methods of either an influential theatre practitioner or a recognised theatre company which also helps to prepare them for the performance skills and practitioner knowledge needed for Component 3.</li> <li>Learners also start to explore their Classical Text for Component 3 to give them a strong foundation.</li> </ul>	<ul style="list-style-type: none"> <li>Builds on learners’ understanding of theatre by focusing in on directing and design elements, as well as performance skills.</li> <li>Introduces learners to influential texts with mature themes, interesting contexts and influential playwrights to inspire their own work for devising work in Component 2.</li> </ul>		
		<p><b>PRACTICAL:</b> Performance Skills, Drama Techniques, Stagecraft Skills (non-design), Group skills</p> <p>Students reinterpret the scene in the style of Realism (Stanislawski) selecting and applying techniques e.g. Magic if, Given Circumstance, Visualisation exercises, emotional memory, use of Super Objectives, Objectives and Units of Action.</p> <p><b>THEORY:</b> Reflection and Analysis</p> <p>LOGS Explain how you used Stanislawski techniques to reinterpret the scene from Curious Incident and the effect it had on the audience – what did it communicate?</p> <p><b>PRACTICAL:</b> Performance Skills, Drama Techniques, Stagecraft Skills (non-design), Group skills</p> <p>Students reinterpret the scene in the style of Epic Theatre, selecting and applying Brecht’s techniques e.g. rewriting</p>	<p><b>PRACTICAL:</b> Performance Skills, Drama Techniques, Stagecraft Skills (non-design), Group skills</p> <p>Students reinterpret the scene in the style of Total Theatre, selecting and applying Berkoff’s techniques e.g. adding in character motifs, using tempo and rhythm, vocal painting.</p> <p><b>THEORY:</b> Reflection and Analysis</p> <p>Explain how you used Berkoff techniques to reinterpret the scene from Curious Incident and the effect it had on the audience – what did it communicate?</p> <p><b>PRACTICAL:</b> Performance Skills, Drama Techniques, Stagecraft Skills (non-design), Group skills</p> <p>Students reinterpret the scene in the style of Physical Theatre, selecting and applying Frantic’s techniques e.g. adding in a chair duet to show relationships between characters, using grid-walks, applying round-by-through as transition.</p> <p><b>THEORY:</b> Reflection and Analysis</p> <p>Supporting log explaining use of Frantic techniques to reinterpret the scene from</p>	<p><b>COMPONENT 1 INTERNAL EXAM</b></p> <p><b>Stage 1: Researching</b></p> <p>Learners research their chosen play</p> <ul style="list-style-type: none"> <li>structure</li> <li>character construction.</li> </ul> <p>Learners research their chosen practitioner/theatre company</p> <ul style="list-style-type: none"> <li>their historical, social and cultural context</li> <li>their theatrical purpose and practices</li> <li>their artistic intentions</li> <li>the innovative nature of their approach</li> <li>their working methods</li> <li>their theatrical style and use of conventions</li> <li>their collaboration with/influence on other practitioners.</li> </ul> <p><b>Stage 2: Developing</b></p> <p>Learners participate in the creation and development of a piece, reinterpreting a 10-15 minute extract. This could include:</p> <ul style="list-style-type: none"> <li>reimagining the text in a different context</li> <li>reinterpreting it for a different audience</li> </ul> <p>Learners should:</p> <ul style="list-style-type: none"> <li>use the working methods and techniques of the theatre practitioner or theatre company chosen for study in</li> <li>use recognisable features of their work in the piece</li> <li>'deconstruct' the extract, as a way of exploring, even challenging established interpretations or artistic intentions</li> </ul>	<p>Learners explore two complete performance texts (one pre-1956, one post 1956).</p> <p>To be able to apply/perform and describe/analyse/evaluate – Interpretation of character (e.g. through motivation and interaction)</p> <ul style="list-style-type: none"> <li>vocal and physical performing skills including interaction</li> <li>how performance texts are constructed to be performed, conveying meaning through: structure, language, stage directions, rehearsal techniques</li> <li>interpretation of design elements including: sound, lighting, set and props, costume, hair, make-up.</li> </ul> <p>Learners will also learn how the text can be adapted for a contemporary audience as actors, designers and directors. Learners should consider:</p> <ul style="list-style-type: none"> <li>the social, historical and cultural context of the text (e.g. the original performance conditions)</li> <li>the influence of contemporary theatre practice</li> <li>how performance texts are constructed to be performed, conveying meaning</li> <li>how the text approaches its theme.</li> </ul>	

	<p>moments of direct address as conversation, taking out narration and turning into natural dialogue, applying actions.</p> <p><b>THEORY: Reflection and Analysis</b></p> <p>LOGS Explain how you used Brechtian techniques to reinterpret the scene from Curious Incident and the effect it had on the audience – what did it communicate?</p>	<p>Curious Incident and the effect it had on the audience – what did it communicate?</p>	<ul style="list-style-type: none"> <li>• edit, add or take out dialogue and/or characters if necessary</li> <li>• use between 30% and 70% of the original text</li> <li>• rehearse and refine their piece for performance.</li> </ul> <p><b>Stage 3: Reflecting</b></p> <p>Learners explain the process of creating their piece of theatre, outlining how they apply research from stage 1 to the development of the piece in stage 2. They produce a creative log which explains:</p> <ol style="list-style-type: none"> <li>1. How ideas are created and developed to communicate meaning as part of the theatre making process, including: <ul style="list-style-type: none"> <li>• how conventions, forms and techniques are used in the piece</li> <li>• how ideas are created, developed and refined</li> </ul> </li> <li>2. The connections between dramatic theory and practice, including research on the extract in context and research on the practitioner or company (see 1a and 1b) and how relevant research is applied to the piece.</li> </ol> <p><b>Stage 4: Realising</b></p> <p>Learners must realise their final performance. Performing skills include:</p> <ul style="list-style-type: none"> <li>• identification with character</li> <li>• use of voice, speech and sound - pitch, pace, pause, accent, volume, clarity</li> <li>• Movement, use of body in space and physical relationships, body gesture, stillness, fluency, expression</li> <li>• Interaction with other performers and the ability to sustain this interaction throughout the performance.</li> </ul>	
<p><b>End Points</b></p>	<p>-To be able to perform a reinterpretation of an extract in the style of Realism.</p> <p>-To be able to analyse the creative process and when reinterpreting a text using Stanislavski's techniques.</p> <p>-To be able to perform a reinterpretation of an extract in the style of Epic Theatre.</p> <p>-To be able to analyse the creative process when reinterpreting a text using Brecht's techniques.</p>	<p>-To be able to perform a reinterpretation of an extract in the style of Total Theatre.</p> <p>-To be able to analyse the creative process when reinterpreting a text using Berkoff's techniques.</p> <p>-To be able to perform a reinterpretation of an extract in the style of Physical Theatre.</p> <p>-To be able to analyse the creative process when reinterpreting a text using Frantic Assembly's techniques.</p>	<p><b>Component 1</b></p> <p>-To be able to perform a reinterpretation of an extract in the style of a practitioner / theatre company</p> <p>-To be able to analyse the creative process when reinterpreting a text for performance.</p>	<p><b>Component 3</b></p> <p>-To be able to describe and explain interpretation of character and interpretation of design elements of a classical and modern play.</p> <p>- To be able to analyse and evaluate how a classical and modern play text can be interpreted for a contemporary audience.</p>

	Half Term 1 (June –July)	Half Term 2 (Sept – Oct)	Half Term 3 (Nov – Dec)	Half Term 4 (Jan – Feb)	Half Term 5 (March – April)	Half Term 6 (May – June)
<b>Year 13</b>	Component 3: Classical Text – Machinal (T1)  Component 3: Modern Text – Accidental Death (T2)	C3 Machinal recap/continuation (T1) C3 Accidental Death recap/continuation (T2)  C2 Scripted piece exploration (T2)  C2 Devised piece exploration (T1)	C2 - Devised piece (T1)  C2 - Scripted piece (T2)	<b>C2 - Devised piece rehearsals and performance (T1)</b> <b>C2 – Scripted piece rehearsals and performance (T2)</b> <b>C2 – Process and Evaluation report prep (T1 and T2)</b>	C3 Curious Incident exam prep (T1 and T2)  C3 Machinal (t1)  C3 – Accidental Death exam prep (T2)	<b>C3 Exam revision in preparation for final exam</b>
<b>Why now?</b>	C2 – Exam board release the stimulus for C2 in half term 6 of year 12, however, it is important for learners to be set research tasks for C3 texts over the summer and therefore we do not begin C2 until half term 2 in Year 13.  C3 – Learners need a strong understanding of the three plays studied prior to the mocks in January. Learners focus for HT3 and HT4 is C2, due to the requirements of when the live exam can take place (March – May of year 13)	C2 live performance exam takes place between March and May of year 13 therefore sequenced here within the course.  Learners have developed strong knowledge and understanding of practitioner or theatre companies, styles and influences, particularly during HT2 and HT3 of YR12 and by now will have experienced live theatre influences.			C3 Curious Incident Exam extract comes out in March, therefore, alongside the classical and modern text preparation, learners will revisit Curious Incident with a focus on the specific extract.  Learners will approach the text as theatre performers, directors and designers.	<b>Component 3 FINAL EXAM</b>
	Learners continue to explore two complete performance texts (one pre-1956, one post 1956). Over these half-terms they are introduced to exam essay writing technique and structure.  <b>Learners should be able to describe /discuss /analyse /explain /evaluate the extracts from the text and directorial, acting and design decisions.</b>  They should be able to structure essays between 10-30 marks using the following framework: <ul style="list-style-type: none"> <li>• Introduction – INTERPRETATION, AIM, CONCEPT</li> <li>• Paragraphs – WHAT, HOW, WHERE, WHY</li> <li>• Conclusion – SUMMARY WITH LINK TO CONTEMPORARY AUDIENCE</li> </ul>	<b>RESEARCHING (Drama techniques, Reflection and Analysis)</b> Learners will learn how performance texts are constructed to be performed, conveying meaning through: <ul style="list-style-type: none"> <li>• structure</li> <li>• character construction</li> <li>• the style of the text..</li> </ul> Learners are also required to research the techniques and working methods of either an influential theatre practitioner or a recognised theatre company. Learners will research and understand: <ul style="list-style-type: none"> <li>• their historical, social and cultural context</li> <li>• their theatrical purpose and practices</li> <li>• their artistic intentions</li> <li>• the innovative nature of their approach</li> <li>• their working methods</li> <li>• their theatrical style and use of conventions</li> <li>• their collaboration with/influence on other practitioners.</li> </ul> Learners are required to participate as an audience member in viewing at least one live theatre, considering <ul style="list-style-type: none"> <li>• how elements of the live theatre production influence their own creative decisions including: interpretation of text, use of design elements, performing styles.</li> </ul>	<b>COMPONENT 2 FINAL EXAM</b>  <b>DEVELOPING (Drama techniques, stagecraft skills, group skills)</b> Learners participate in the creation and development of two pieces of theatre in response to a stimulus  <b>REALISING (Stagecraft skills, performance skills)</b> Live Performance to an invited examiner at an agreed time between school and examiner.  <b>REFLECTING AND EVALUATING (Reflection and Analysis)</b> 1. Connections between theory and practice: <ul style="list-style-type: none"> <li>• relevant research on the theatre practitioner or theatre company and chosen contrasting style informed their own practical work</li> <li>• the stimulus was used to interpret the text and provide ideas for devised work..</li> </ul> 2. Analysis and evaluation of process, including how: <ul style="list-style-type: none"> <li>• dramatic conventions or design techniques were used to create meaning</li> <li>• the piece was refined and amended for performance</li> <li>• live theatre influenced their own work.</li> </ul> 3. Analysis and evaluation of the final performance or design to realise artistic intentions, including: <ul style="list-style-type: none"> <li>• the effectiveness of their performing or design skills</li> <li>• the effectiveness of the practitioner or company and stylistic techniques in performance</li> </ul>	Curious Incident –  Learners should consider: <ul style="list-style-type: none"> <li>• the impact of different stages (proscenium arch, theatre in the round, traverse, and thrust)</li> <li>• character positioning and movement/proxemics</li> <li>• design elements</li> </ul> including: <ul style="list-style-type: none"> <li>○ sound</li> <li>○ lighting</li> <li>○ set and props</li> <li>○ costume,</li> <li>○ hair</li> <li>○ make-up</li> </ul> <b>• how live theatre, seen as part of the course, influences their decision making and understanding of how drama and theatre is developed and performed.</b>	Essay structures Quick-fire essay planning Timed essays Content revision quizzes	

End Points	<p><b>Component 2:</b> -To have selected the influential practitioner and performance text for final pieces.</p> <p>-To be able to describe the purpose, intentions, approach, working methods, style and conventions of the selected practitioner.</p> <p><b>Component 3:</b> -To be able to structure and write exam essay answer between 10-30 marks</p>	<p><b>Component 2:</b> -To be able to describe the character construction, style and structure of the selected text.</p> <p>-To be able to outline a concept for a devised piece based on a stimulus.</p> <p>-To be able to select and apply ideas and techniques from live theatre performances</p> <p>-To be able to develop a convincing character in a scripted piece</p> <p>-To be able to create a devised performance based on a stimulus using the methods of an influential practitioner</p>	<p>• own contribution to the success of the piece.</p> <p><b>Component 2:</b> -To be able to perform convincing character and communicate a specific style in a scripted performance</p> <p>-To be able to perform a devised piece, communicating the methods of a practitioner</p> <p>-To be able to analyse and evaluate the performance process and final performance</p> <p>-To be able to analyse and evaluate the effectiveness of practitioner techniques and stylistic techniques in the performance</p> <p>-To be able to analyse and evaluate how live theatre has influenced the performance</p>	<p><b>Component 3</b> -To be able to describe and explain interpretation of character and interpretation of design elements of a classical and modern play.</p> <p>- To be able to analyse and evaluate how a classical and modern play text can be interpreted for a contemporary audience.</p> <p>-To be able to analyse and evaluate how live theatre has influenced decisions as a director, actor and designer.</p> <p>-To be able to describe and explain stage types, character positioning and design elements in Curious Incident.</p>
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