

Yardleys Curriculum Aims

- To achieve academic excellence
- To educate the 'whole child' so they are ready for life
- To work collaboratively and ethically to provide education of the highest standard

DRAMA – KEY STAGE 4

Curriculum Overview

INTENT: To provide an enriched, engaging and culture-rich curriculum which gives pupils the knowledge, skills, passion and independence to participate and appreciate a wide range of dramatic material. A curriculum that inspires and aims to create ambitious, confident actors, directors and technicians who continue to enjoy theatre, acting for camera and productions beyond Yardleys.

Years 10 and 11

The Year 10/11 curriculum is designed to follow the OCR Examination Boards requirements. It encourages pupils to explore the creative freedom of the subject whilst working with both scripted and devised practical projects creating effective group performances. Students will explore a variety of dramatic elements both in performance and from a technical perspective in their creating process to successfully communicate a message, emotion or stance to the audience. Students will also develop a wider appreciation for a play text and live theatrical performance and formulate effective written responses.

	C.3: Performance and Response – <i>Missing Dan Nolan</i> and Live Performance (Y10 Autumn and then throughout course)	C.1: Devising Drama (Y10 Spring 1 to Y11 Autumn 2)	C.2: Performance and Response – Scripted Performance (Y11 Spring)
ASSESSMENT	Written exam (80 marks) - 40%: <ul style="list-style-type: none"> • <i>Missing Dan Nolan</i> (50) • Live Theatre Performance (30) 	NEA: practical and written (80 Marks) - 40%: <ul style="list-style-type: none"> • Portfolio (60) • Performance (20) 	NEA: practical and written (40 Marks) - 20%: <ul style="list-style-type: none"> • Performance Extract 1 & 2 (20/20) • Statement of Intent

<p>SUBSTANTIVE KNOWLEDGE</p>	<p>Four key areas to know and understand that underpin all three components of the course.</p> <ol style="list-style-type: none"> 1. The foundations (or basics) of the play-texts or performances such as context (social, cultural and historical), plot, themes and character – essentially the narrative. 2. Playwright or practitioner decisions such as: <ul style="list-style-type: none"> • Structure, form, genre, and style, including theatrical conventions of the period in which the play is set. • Use of stage directions. • Creation of mood and atmosphere. • The development of pace and rhythm <p>A further and specific point relating to <i>Missing Dan Nolan</i>: understanding and knowledge of the context and chosen style of the text (i.e. a real event and verbatim theatre respectively) is crucial, and from which, most further decisions, for playwright, practitioner, production, etc. follows; it also, once understood, provides a real framework and structure for pupils to work within and from.</p> <ol style="list-style-type: none"> 3. Performance: <ul style="list-style-type: none"> • Vocal interpretation of character such as accent, volume, pitch, timing, pace, intonation, phrasing, emotional range, delivery of lines. • Physical interpretation of character such as build, age, height, facial features, movement, posture, gesture, facial expression. • Dramatic climax • The practical demands of the text 4. Key production roles (e.g., director, designer, performer) and how theatrical elements, such as costume, lighting, sound, staging, props/furniture, contribute to performance. <p>Underpinning all, accurate and frequent use of drama/theatre-specific terminology.</p>		
<p>DISCIPLINARY KNOWLEDGE</p>	<p>With the above substantive knowledge, five key things the pupils need to be able to do (essentially in the exam):</p> <ol style="list-style-type: none"> 1. Identify/describe 2. Recall/provide examples 3. Explain 4. Evaluate (including advantages and disadvantages) 5. Justify <p>Again, verbatim theatre is key: it informs most decisions.</p> <p>Furthermore, to support the above, both the understanding of the substantive and ability to do the disciplinary, will require not just a reading or watching of the set/chosen play-</p>	<p>Within the context of the portfolio, the coursework (worth 75% of the marks for the component):</p> <ol style="list-style-type: none"> 1. Section 1: analysis of stimuli, research into and around stimuli, initial ideas and artistic intentions 2. Section 2: devising process, influence on your work in regard to style and other pieces, creative decision and changes made, structure of the creating and developing process. 	<p>Performance:</p> <ol style="list-style-type: none"> 1. Contribution to the devised performance through performance or design skills. 2. Realisation of the artistic intentions of the piece. 3. Reflection of the stimulus in the practical work. 4. Communication of meaning throughout the performance

	<p>texts/performances, but also a practical exploration of them.</p>	<p>3. Section 3: critical evaluation of process and performance, changes that could have been made in regard to the piece and process.</p> <p>And then regarding the performance (worth 25% of the marks for the component):</p> <ol style="list-style-type: none">1. Contribution to the devised performance through performance or design skills.2. Realisation of the artistic intentions of the piece.3. Reflection of the stimulus in the practical work.4. Communication of meaning throughout the performance	<p>Crossover with C.2, however, as we do not have the access to mark scheme assumption is criteria is the same.</p> <p>Statement of Dramatic Intent:</p> <ul style="list-style-type: none">• What are the major demands of the text?• Understand and interpret the artistic vision for the piece.• Development of the role including but not limited to semiotics, language, gesture and expression.• Audience response to the extracts presented whilst being able to highlight specific examples of performance.
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