

The Warriner School Subject Curriculum Map



Subject: DRAMA	Year Group: 13	Unit: COMPONENT THREE – Text in Performance
<p>Unit objectives: Written Examination; 2hour 30 minutes, 40% of overall GCE, 120 marks</p> <p>Students are required to study two complete texts and one extract from a third contrasting text. Students are given the opportunity to demonstrate their knowledge, understanding and skills in interpreting texts for performance in a written examination. They are encouraged to approach this component practically as an actor, designer and director, and as an informed member of a theatre audience. There is a requirement that students view a minimum of two live theatre productions to inform their understanding.</p> <p>This component assesses: Section A: 40 marks A series of structured questions on a specified extract from the chosen set text from the post-1956 list. Learners should consider:</p> <ul style="list-style-type: none">• 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:<ul style="list-style-type: none">o structureo languageo stage directionso rehearsal techniques• interpretation of design elements including:<ul style="list-style-type: none">o soundo lightingo set and propso costumeo hairo make-up <p>Section B: 40 marks 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:</p> <ul style="list-style-type: none">• 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<ul style="list-style-type: none">o structureo languageo style of text		

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- 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

Section C: 40 marks

A 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:
 - o sound
 - o lighting
 - o set and props
 - o costume,
 - o hair
 - o 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.

Context for study:

Over the course of the GCE students will study five texts that as a whole must represent a range of social, historical and cultural contexts and centres should consider carefully their choice of texts in all components to ensure they cover a range of contexts. Students have the opportunity to study as a performer, director and designer.

Sequence of learning: *Knowledge content - list of statements of what students should know by progressing through this unit (identify key tier 2/3 vocabulary in bold)*

- To know how to complete relevant **RESEARCH** that encapsulates **HISTORICAL, SOCIAL AND CULTURAL CONTEXT; THEATRICAL PURPOSE AND PRACTICES; WORKING METHODS; THEATRICAL STYLE AND USE OF CONVENTIONS.**
- To know how to **DEVELOP** ideas based on **RESEARCH.**
- To know how to plan a **PERFORMANCE SPACE** effectively to communicate meaning.
- To know how to create a **PRODUCTION CONCEPT** for each text that includes details of: **STAGING, LIGHTING, SOUND, SET, PROPS, COSTUME, HAIR & MAKE UP**
- To know and understand the text **ACCIDENTAL DEATH OF AN ANARCHIST**
- To know and understand the text **MACHINAL**
- To know and understand the text **THE CURIOUS INCIDENT OF THE DOG IN THE NIGHT-TIME**
- To know how **DRAMATIC THEORY** can be linked to **PRACTICE.**
- To know how to **WRITE** concisely to ensure maximum opportunity to achieve marks

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- To know how to use and apply an exam board **MARK SCHEME** to ensure maximum opportunity to achieve marks
- To know how to **STRUCTURE** essay style answers
- To know the requirements and demands of each question on the exam paper, to

Possible Misconceptions and adaptive responses to these: *identified through formative assessment/retrieval practice/diagnostic questioning.*

- SCHK of each text – identified through discussion/assessment and discussed as whole class.

Assessment/Final outcomes: *How will students apply their deep learning in a meaningful way that respects the subject's discipline?*

- Identified through mock exams and practice questions – do students structure their answers in a way that is clear, organised and shows their knowledge of each text in answer to the question?

Literacy and Oracy development opportunities:
Details of high-quality texts, explicit vocabulary teaching, modelled writing, structured talk.

- Identifying difficult words during reading of texts and looking up 'live'
- Assessment & Feedback sheets – whole class and personalised
- Walking Talking Mocks to model answers
- Q&A sessions regarding each section of the examination