



Subject: DRAMA	Year Group: 12	Unit: COMPONENT ONE – Theatre Workshop
<p>Unit objectives: Students will be assessed on either acting or design. Students participate in the creation, development, and performance of a piece of devised theatre based on a reinterpretation of an extract from a text chosen from a list supplied by WJEC. The piece must be developed using the techniques and working methods of either an influential theatre practitioner or a recognised theatre company.</p> <p>This component assesses:</p> <p>1. Researching</p> <p>a. Learners must study their chosen extract within the context of the whole text in order to re-interpret the text for performance. When researching the text learners should consider how performance texts are constructed to be performed, conveying meaning through:</p> <ul style="list-style-type: none"> • structure • character construction <p>b. Learners must research the techniques and working methods of either an influential theatre practitioner or a recognised theatre company. In relation to the chosen practitioner or company, learners should explore:</p> <ul style="list-style-type: none"> • their historical, social and cultural context • their theatrical purpose and practices • their artistic intentions • the innovative nature of their approach • their working methods • their theatrical style and use of conventions • their collaboration with/influence on other practitioners. <p>2. Developing</p> <p>Learners participate in the creation and development of a piece of theatre based on a reinterpretation of the extract chosen for study in stage 1. This may involve reimagining the text in a different context, reinterpreting it for a different audience or any other kind of creative reworking. Learners must develop their piece using the working methods and techniques of the theatre practitioner or theatre company chosen for study in stage 1, and there must be recognisable features of their work evident in the piece. They are encouraged to 'deconstruct' the extract, as a way of exploring, even challenging established interpretations or artistic intentions and are encouraged to experiment. Editing, adding or taking out dialogue and/or characters is permitted as a way of creating learners' own, original artistic intentions. However, substantial and recognisable content from the original extract must be evident within the piece. Between 30% and 70% of the final piece created by the learners must consist of text from the 10–15-minute extract studied. The rest of the piece should grow out of the text studied. Learners should rehearse and refine their piece for performance.</p> <p>3. Reflecting</p> <p>Learners are required to 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. To this end, learners are required to produce a creative log which explains:</p> <p>a) how ideas are created and developed to communicate meaning as part of the theatre making process, including:</p> <ul style="list-style-type: none"> • how conventions, forms and techniques are used in the piece 		

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- how ideas are created, developed and refined
- b) 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.

4. Realising

Learners must realise their final performance or design. The timing of the piece is based on the number of actors in each group. Each actor must be fully engaged with other performers on the stage for a minimum of 5 minutes in each performance in order to interact meaningfully.

Context for study:

Students will have participated in a monologue and/or group performance assessment with links to a practitioner. Students will have also been introduced to a range of theatre practitioners through a series of workshops before undertaking this unit.

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 the terms **PRACTITIONER** and **THEATRE COMPANY** and understand the difference between them.
- To know how varying elements of the **PRACTITIONER** and/or **THEATRE COMPANY** can be incorporated into **PERFORMANCE** work.
- 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 recognise a **STYLE** of theatre.
- To know the term **REINTERPRETATION.**
- To know how and demonstrate how a text can be **DECONSTRUCTED** to further explore it's meaning.
- To know how to edit a script to create a **REINTERPRETATION** that demonstrates students' own **ARTISTIC INTENTIONS.**
- To know how to **DEVELOP** ideas based on **RESEARCH.**
- To know the term **PROXEMICS** and how this can help to communicate meaning in a performance.
- To know how to plan a **PERFORMANCE SPACE** effectively to communicate meaning.
- To know how to use **VOCAL AND PHYSICAL SKILLS** to create a sophisticated and fully developed character(s).
- To know ways in which to **COLLABORATE** with other students to create a successful piece of **THEATRICAL PERFORMANCE.**
- To know how to **CREATE** a **THEATRICAL PERFORMANCE** for the stage, using the **WORKING METHODS & CONVENTIONS** of their chosen **PRACTITIONER** or **THEATRE COMPANY**
- To know how to document the development process to write a **CREATIVE LOG.**
- To know how **DRAMATIC THEORY** can be linked to **PRACTICE.**

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

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

GCSE Drama Practitioners - Opportunity for each student in small groups to become **SPECIALISTS**. During shared lessons between Y12 & Y13 cohort, group

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<p>Assessment/Final outcomes: <i>How will students apply their deep learning in a meaningful way that respects the subject's discipline?</i></p> <p>Examined practical performance, in front of live audience, identifiable as being influenced by chosen practitioner or theatre company.</p> <p>A Creative Log documenting the process, devices and effectiveness in performance</p>	<p>will plan a full hour lesson for the class exploring the principles and elements of a chosen PRACTITIONER or THEATRE COMPANY.</p> <p>Students will remain that SPECIALIST over Component One rehearsals and be able to offer advice to students through the rehearsal period.</p>
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