

Year 13	Autumn 1 & 2	Spring 1 & 2	Summer 1	Summer 1 & 2	
	<p>Component 2: Text in Practice</p> <p>Scripted performance</p> <p>What will be learnt?</p> <p>Pupils will complete their final Component 2: Text in Practice.</p> <p>A group performance: This part is a teacher directed performance where pupils will be cast and directed in a performance. Play choices will be chosen unique to the class.</p> <p>A monologue or duologue: This part is a student lead performance where they will be assisted in finding a monologue or duologue and supported in the staging of it.</p> <p>Why will it be learnt?</p> <ul style="list-style-type: none"> In preparation for the completion of component two To use dramatic methods to explore social, cultural and historical issues To work collaboratively as an ensemble 	<p>Play Study <i>Equus and/or Lysistrata*</i> For Equus please see year 12</p> <p>What will be learnt?</p> <p>Practical exploration and interpretation of another complete performance text, in light of a chosen theatre practitioner – focusing on how this text could be reimagined for a contemporary audience.</p> <p>Year 12/13 will be working on Lysistrata and studying Brecht.</p> <p>Why will it be learnt?</p> <ul style="list-style-type: none"> Studying this text allows student to creatively justify their directorial ideas and apply their own interpretation to the Greek play. The exposure to the practitioner widens the students dramatic experience and the opportunity to study the original performance conditions increases their subject knowledge. Section C of the written exam 	<p>Live Performance Review Section A: Live Theatre Evaluation</p> <p>What will be learnt?</p> <p>Students answer one extended response question from a choice of two requiring them to analyse and evaluate a live theatre performance they have seen in light of a given statement. Students are allowed to bring in theatre evaluation notes of up to a maximum of 500 words.</p> <p>Why will it be learnt?</p> <p>Students will reflect on their experience as an informed member of an audience at a live theatre performance, enabling them to demonstrate knowledge and understanding of performance through analysis and evaluation. When choosing a performance, the following criteria should be taken into consideration.</p> <ul style="list-style-type: none"> While both amateur and professional productions are acceptable, it is not acceptable to evaluate the work of other 	<p>Revision off all aspects of Component three.</p>	

<ul style="list-style-type: none"> To work towards a given aim and intention To work as an ensemble To experience what it would be like to work as part of professional performance To take instruction <p>Skills developed?</p> <p>To be an actor, a director a choreographer and a designer.</p> <ul style="list-style-type: none"> learn how to commit dialogue to memory for devised performances and/or learn text they are performing for text-based performances develop the ability to interpret and/or create and perform a character as appropriate to the demands of the performance develop a range of vocal skills and techniques eg clarity of diction, inflection, accent, intonation and phrasing; pace, pause and timing; projection, pitch; emotional range; song and/or choral speaking develop a range of physical skills and techniques eg movement, body language, posture, gesture, gait, co-ordination, stillness, timing, control; facial expression; eye contact, listening, expression of mood; spatial awareness; interaction with other performers; dance and choral movement develop an appropriate performer/audience relationship and ensure sustained engagement throughout the performance adopt the latest safe working practices. 	<p>Skills developed?</p> <p>Research skills Independent critical thinking Historical contexts Practical exploration Extended writing Creativity</p> <ul style="list-style-type: none"> the ability to recognise and understand the interrelationship between performer, designer and director the understanding that texts and extracts studied may represent a range of social, historical and cultural contexts the ability to analyse and evaluate their work and the work of others the ability to understand how performance texts can be interpreted and performed. <p>How will learning be assessed?</p> <p>Written examination: 2 hours 30 minutes 40% of the qualification 80 marks</p> <p>Section C: Interpreting a Performance Text</p> <ul style="list-style-type: none"> 24 marks, assessing AO3. 	<p>students for this assessment.</p> <ul style="list-style-type: none"> The live theatre performance cannot be a performance text that is on the prescribed list of this specification. It should ideally demonstrate a range of production elements e.g. costume, set, sound, and lighting. The production should present opportunities for students to discuss the work of key theatre makers, for example directors, performers and designers. The production must provide opportunities for students to use a subject-specific vocabulary <p>Skill Developed?</p> <ul style="list-style-type: none"> interpreting, analysing and evaluating the work of various theatre makers forming critical judgements about live theatre, based on their understanding of drama and theatre analysing the ways in which different performance and production elements are brought together to create theatre using of subject-specific terminology in a range of contexts. 		
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	<p>apply knowledge and understanding when making, performing and responding to drama</p> <ul style="list-style-type: none"> • explore performance texts, understanding their social, cultural and historical context including the theatrical conventions of the period in which they were created • develop a range of theatrical skills and apply them to create performance • work collaboratively to generate, develop and communicate ideas • develop as creative, effective, independent and reflective students who are able to make informed choices in process and performance • contribute as an individual to a theatrical performance • reflect on and evaluate their own work and that of others • develop an awareness and understanding of the roles and processes undertaken in contemporary professional theatre practice • adopt safe working practices. <p>How will learning be assessed?</p> <p>AO2 is assessed. Externally assessed by a visiting examiner.</p> <p>Group performance/design realisation: worth 36 marks.</p> <p>Monologue or duologue/design realisation: worth 24 marks. Pearson Edexcel Level 3 Advanced GCE in Drama and Theatre – Specification</p> <p>How does it link to A Level drama?</p>		<p>How will learning be assessed?</p> <p>20 marks, assessing AO4.</p> <p>How does it link to A Level drama?</p> <p>Component 3: Theatre Makers in Practice, Section A: Live Performance Review</p>		
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	Component 2: Texts in Practice				
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