

DRAMA AT KS5	CURRICULUM INTENT		
By the end of KS5 students are able to...	Year 12	Year 13	
<ul style="list-style-type: none"> recognise and understand the interrelationship between performer, designer and director understand that texts and extracts studied may represent a range of social, historical and cultural contexts analyse and evaluate their work and the work of others. understand how performance texts can be interpreted and performed <p>Do all the above to an elevated level which can be described as 'assured' and even 'sophisticated' by A Level drama assessors.</p> <p><i>Additionally:</i> Exhibit the expertise to lead a Chesterton Youth Theatre workshop/production as a director or company leader, with a pre-professional sense of vision, dedication and aspiration in making theatre, and with the confidence and commitment demanded from any credible drama school applicant.</p>	A U T U M N	<p>Each student to:</p> <ul style="list-style-type: none"> - be introduced to the course structure and core skills and knowledge, including viewing, reading and analysing set text of 'Antigone' in relation to core principles of Stanislavski's system. - rehearse and perform a scripted duologue from a published play which contrasts with the set texts; - spectate and evaluate two-three theatre productions (live and online), gradually introducing statement-based exam questions into the production discussion; - create and perform a practice devised piece based on Frantic Assembly's methods and the play 'Monsters' by Niklas Radstrom lasting 15 mins (3 performers) plus write draft of accompanying portfolio (2000 – 3000 words) 	
	S P R I N G	<p>Each student to:</p> <ul style="list-style-type: none"> - respond to feedback on the portfolio to produce a final draft (for practice only). - read and consider second set text of 'Equus', practically and theoretically responding to exam questions on this; - rehearse and perform a scripted monologue from a published play which offers further contrast to other texts; - Apply knowledge of 'Antigone' in relation to Stanislavski to exam questions in timed conditions; 	<p>Each student to:</p> <ul style="list-style-type: none"> - intensively rehearse a scripted mono/duologue and group extract from two different published plays which contrast with the set texts, and build on the strengths (in terms of genre, playwright and character) that have been unearthed in each student from practice performances in year 12; - perform these extracts for A Level examination; - celebrate the practical journey of the course with a non-assessed aural presentation of 'the greatest moments of my theatre-making!'; - return to the written exam requirements and sharpen exam responses through a programme of alternating practice papers and exam technique-based/content-banking activities.
	S U M M	<p>Each student to:</p> <ul style="list-style-type: none"> - critically spectate a third piece of live theatre and - in timed conditions - 	<p>Each student to:</p> <ul style="list-style-type: none"> - complete the revision period for the written exam (Component 3)

	<p>M evaluate it in relation to a statement linked to the purpose or image of theatre-within-society.</p> <p>E</p> <p>R</p> <ul style="list-style-type: none"> -prepare a set of notes for exam purposes on chosen piece of live theatre; -complete a full practice written exam in formal and simulated exam conditions; -read/appreciate post-exam feedback from teacher. -rehearse and perform a group scene from a published play which complements texts already studied (lasting 20 - 25 mins). -Reflect upon the skills developed and knowledge gained across the course. – Self and peer review the material that has been most effective in performance, and how strengths might be played upon in actual assessment next year. 	<p>-sit the exam.</p> <p>-return as a ‘graduate’ pre-professional and ‘Veteran’ member of Chesterton Youth Theatre for at least one workshop/rehearsal session or production, possibly going on a tour to the Edinburgh Fringe as part of this Company, with a 1 hour adaptation of a script studied over the course/developed version of the devised material produced.</p>
<p>Rationale for this sequence</p>	<p>Year 12 is about discovery and rehearsal Year 13 is about delivery and performance.</p> <p>The gamut of stimuli, scenes studied and texts explored in year 12 allows for the student to grow in a trptych of directions – as a deviser, a performer and a critic of drama seen and made. The moving foci means that the student can transition into year 13 feeling empowered by their knowledge of the full course and with a sense that they have ‘got it all covered’. Meanwhile, physically, emotionally, intellectually and vocally the young performer/designer will have matured so that when actual A Level assessment takes place in year 13, they are at the strongest in terms of their skills set and technical accomplishment.</p> <p>Year 13 is sequenced with a sense of momentum and intensification for which the student has been increasingly prepared over 12 months since the start of Year 12. They are ready to deliver their best responses to the three components of A Level drama in a way that plays to their previously unearthed individual strengths as creatives/performers, which can now honed, so that they ‘perform’ (both practically and in writing) with total assurance that the choices made regarding plays, productions and practitioners are ones that are right for them.</p> <p>Alongside the curriculum, the student gradually develops their integral role within Chesterton Youth Theatre, so that they might leave the programme with a sense of having made an indelible mark on the Company: their expertise having been built from A Level study and applied through not only examination, but a free-from-formal assessment, genuine love of theatre and community.</p>	
<p>How does the KS5 build upon prior attainment?</p>	<p>Students arrive at KS5 drama with a comprehensive range of prior experiences. It is not essential for them to have studied GCSE drama, and their experience of this in any case may be vastly different in quality and approach. The course is designed to allow for individual progress in a boutique style environment, so that those with greater depth of experience and skill might lead or pursue performance material that stretches them alongside those who are only perhaps beginning to become confident on stage, or knowledgeable about practitioners like Stanislavski.</p> <p>Meanwhile, the teacher-chosen set texts, productions seen and stimuli for devising selected will bring the cohort together with an ethos of newness for everyone and open worldliness in attitude. By the end of year 12, that difference in experience will have become almost invisible, and in year 13 students can embark upon their actual assessment with a sense that they are equal in the influences they have been exposed to and the theatre they are able to pursue making together and alone. Their individual qualities will be recognised and ranked through the informed and nuanced choices they make in envisioning theatre of their own, and through their own better equipped interpretive faculties, which may concur or differ, according to unique personal strengths and interests.</p>	

