

TUXFORD ACADEMY

DRAMA DEPARTMENT LEARNING JOURNEY



YEAR 13

PRACTITIONERS IN PRACTICE WRITTEN COURSEWORK

DECONSTRUCTING TEXTS

How can you make this play appealing to a modern audience?
Developing a unique directorial concept for the set text. Considering performance space, semiotics, style and dramatic devices.

DECONSTRUCTING TEXTS

Can a play transform human apathy?
A practical study of the text 'Earthquakes in London'. Exploring the episodic structure, wider themes, social/political context and playwrights intentions

EXPLORING & PERFORMING TEXTS

Research around the context and style of the texts.
Taking on a significant role in a performance of the text.
Developing characterisation, staging and semiotics.

EXPLORING & PERFORMING TEXTS

Exploring the style/genre and playwrights intentions of the performance texts.

PAPER 2 - DECONSTRUCTING TEXTS

PAPER 1 - ANALYSING PERFORMANCE: Sec B

EXPLORING & PERFORMING
External performance examination of practical text. Completion of a written concept pro forma detailing objectives.

RESEARCH REPORT & PORTFOLIO

Research around the two practitioners and stimulus text. An analytical account of the devising process and final evaluation.

PRACTITIONERS IN PRACTICE DEVISED PERFORMANCE

ANALYSING PERFORMANCE

How can we draw comparisons between the 2006 play 'Black watch' and 'Hamlet'?
Exploring playwright's intentions. Applying production elements, directorial choices and physical theatre to stage extracts of the text.

PRACTITIONERS IN PRACTICE

How did Brecht transform the theatre?
A practical study of 'Epic Theatre' and Brecht's 'Alienation effect'.
Understanding how theatre can challenge perceptions and educate audiences around social injustice.

ANALYSING PERFORMANCE

How did Shakespeare communicate themes of War & Conflict in 'Hamlet'?
Exploring original performance conditions. Applying production elements and directorial choices to stage extracts of the text, in order to communicate themes.

PAPER 1 - ANALYSING PERFORMANCE: Sec A

START OF A LEVEL

YEAR 12

PRACTITIONERS IN PRACTICE: PERFORMANCE

Applying Brecht and Artaud's theories to the Kneehigh text 'The Red Shoes'. Analysing the themes/images from the text and creating an original piece of theatre.

PRACTITIONERS IN PRACTICE

How did surrealism inspire Artaud's 'Theatre of Cruelty'?
A practical study of Antonin Artaud's 'Theatre of Cruelty'. How did he 'attack the senses'? What is immersive theatre? How did he use lighting, sound, movement and ritual to create strong imagery, in place of language?

PERFORMANCE & RESPONSE: BLOOD BROTHERS

How would you direct a production of 'Blood Brothers'?
Exploring varying production elements and directorial choices for a production of the text; staging forms performance techniques and semiotics.

PRESENTING & PERFORMING

Research around the context, history, writer's intentions and style of the performance texts; 'Girls Like That', D.N.A. & 'The Curious Incident of the Dog in the Night Time'

PRESENTING & PERFORMING EXAM

DEVISING DRAMA: PERFORMANCE

Devise an original piece of theatre for an externally assessed performance exam. Include innovative proxemics/semiotics to communicate meaning.

YEAR 11

DEVISING DRAMA: PORTFOLIO

Documenting progress. Analysis and evaluation of the devising process. Research around chosen themes and ideas. Evaluation of final performance.

GCSE INTRODUCTION: LIVE THEATRE

Take on the role of a production designer and develop a design vision for a theatre production.

PERFORMANCE & RESPONSE: BLOOD BROTHERS

What is the social, cultural, political, historical context of 'Blood Brothers'?
Analysing characters, themes, plot, structure and style/genre of the text.

GCSE INTRODUCTION: DEVISING

What are the building blocks for devising?
Developing devising skills; Freytag's dramatic structure, style/genre, monologues, physical theatre,

PRESENTING & PERFORMING TEXTS

How can you communicate layers of meaning?
Take on a large role in a group performance of a contemporary play text and perform in either a duologue or monologue.

GCSE INTRODUCTION: DEREK BENTLEY

Moving from KS3 - KS4 standard work
Exploration of the necessary skills required to create GCSE standard work; proxemics, staging forms, non-naturalism and characterisation.

YEAR 10

YEAR 9

DEVISING DRAMA: RESEARCH

Exploring contrasting stimuli
Practical exploration of two contrasting stimulus items, set by the exam board. Research conducted around the themes and the social, cultural, historical and political context.

GCSE MOCK: EXPLORING STIMULI

How to analyse and respond to a stimulus
Applying devising and performance skills to a series of GCSE stimulus pieces to create a piece of theatre.

UNIT 8: BLOOD BROTHERS

What is the role of a theatre director?
Staging extracts of the text, with a focus on intentions, atmosphere, voice and physicality.

GCSE INTRODUCTION: LIVE THEATRE

What are semiotics?
Analysing live theatre and exploring how semiotics can enhance a performance; lighting, sound, costume, set design, performance space.

UNIT 9: DEVISING - 9/11

What is Physical Theatre & Symbolism?
Using abstract methods such as imagery, chair duets and physical theatre to explore the themes, stories and impact of 9/11.

UNIT 9: DEVISING - 9/11

What is Documentary Drama?
Exploring the events of 9/11 and using documentary drama to tell real-life stories connected to the day.

UNIT 8: BLOOD BROTHERS

How do we analyse a play text?
Exploring social context, characterisation, themes, structure and plot of the play 'Blood Brothers'.

UNIT 7: MURDER MYSTERY

Whodunnit?
Using dramatic devices such as hot-seating and role-play to solve a fictional murder mystery.

YEAR 8

YEAR 7

UNIT 6: SCRIPT WORK

What is the process of staging a scene?
Exploring the functions of staging scripts: blocking, transitions, spatial awareness.

UNIT 5: HISTORY OF COMEDY

Where do fairy tales come from?
Exploring the origins of Fairy Tale and using comedic devices to reimagine these classic tales for a coteremporary audience.

UNIT 4: WAR & CONFLICT

How does war affect people's lives?
Using drama conventions such as split-stage, cross-cutting, sound collage and choral speech to explore the impact of WW1/2.

UNIT 2: DARKWOOD MANOR

What is abstract imagery?
Using abstract imagery and movement to explore how to create non-naturalistic drama.

UNIT 1: INTRODUCTION TO DRAMA

How do you structure Drama?
The introduction to script work. Analysis of structure and basic staging.

UNIT 2: DARKWOOD MANOR

How do you create a believable character?
Creating a fictional character and working as a class to investigate a haunted manor. Exploring tension and how to create atmosphere and mood on stage.

UNIT 3: ROALD DAHL - MATILDA

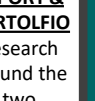
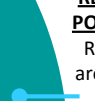
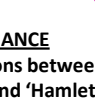
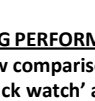
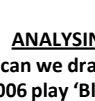
What is Characterisation?
Exploration of character traits and heightened characterisation. Recreating scenes from the story of 'Matilda'.

UNIT 1: INTRODUCTION TO DRAMA

What is Drama?
Introduction to performance skills. Exploration of drama conventions; mime, still image, thought-track, narration, super-objective.

ANALYSING PERFORMANCE: LIVE THEATRE

A detailed analysis and evaluation of a piece of live theatre; intentions, vision, imagery, style/genre, performance space, characterisation, social/historical context.



PERFORMANCE & RESPONSE: LIVE THEATRE

A detailed analysis around a professional piece of theatre; Vision, semiotics, style/genre, actors performances.

Written exam - Sec B LIVE THEATRE REVIEW

START OF GCSE



UNIT 9: NATURALISM

Stage combat workshops. Devising task: creating an original soap opera that covers a range of social issues in society.

UNIT 9: NATURALISM

Studying realism in both theatre & television.

