# Churchmead Drama Learning Journey

## A Level

**Component 3- REAL GCSE- 65 marks**
AO3

Playwright Intentions.
Social/Cultural/Historical Context.
Performance/physical skills.
Live theatre analysis.

**Self-Discipline**
**COMPLETE ANY UNFINISHED COMPONENT 1 PORTFOLIO- 45**
AO1 AO2 AO4

Key vocabulary for performance/physical skills and design terms.

How can we interpret an Actors/Directors/Artists vision?

AO2

Things I know to be True.

**Component 2- REAL GCSE- 48 marks**

Monologues, Duologues, Short Scenes.

Practitioner Techniques

Playwright Intentions.
Social/Cultural/Historical Context.

Learning of Lines.

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**Component 1- REAL GCSE- 15 marks**
AO1 AO4

Devising from stimuli

Practitioner Techniques

How can we use stimulus to create engaging theatre?

AO4
Self-discipline, time management & research
**COMPONENT 1 PORTFOLIO- 45 marks**

Theatre Trip

**Component 3- Section A & B exam prep**
AO3

Reading and understanding from Play text. Understanding the language of the exam.

Revisit performance and Physical skills.
Playwright Intentions.
Social/Cultural/Historical Context.

Past Papers

**Component 2 – Select and prepare for exam.**

Learning of Lines.

Self-discipline, time management & research

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Theatre Trips

Creativity. Communication and Working collaboratively

**Component 2- Monologues & Duologues**
AO2

Playwright Intentions.
Social/Cultural/Historical Context.

Self-discipline, time management & research

4, 6, & 9-mark practice.

Reading scripts.

**Component 3- The Crucible Context**
Arthur Miller    McCarthyism/Politics
AO3

Understanding of culture within the Time Period

Stimulus Exploration

Historical/Social Events. News Headlines

How can we use stimulus to create engaging theatre?

AO1

**Component 1- Devising Drama**
AO4

Facial Expressions
Body Language
Vocal Colour

## 9 GCSE

Resilience

**Monologues**
Reading scripts. Learning Lines
AO2 AO1 AO3

Projection, stage presence and Staging.

Super objective and Units of objectives.

Social/Cultural/Historical Context of a play text.

Responding to stimuli

**Live Theatre**
AO3 AO4

Production values

How can we interpret an Actor's, Director's or Artist's vision?

Costume, staging and lighting rig design

**Blood Brothers** (Willy Russell's)

Independent research

**Practitioner Exploration**
AO1

Brecht

Social/Cultural/Historical Context of a play text.

Socio-Political issues

**Othello**
Shakespeare

Racism and jealousy.

AO2
**Home Alone**

Marking the moment and characterisation

Narrative structure, stock characters, genre, sociogram and proxemics.

Reading of Text. AO1
**Charlie and the Chocolate Factory**

Leadership. Taking Charge of groups.

Social status and poverty.

Performance Style. Stock characters and characterisation.

Rehearsal, Performance, Feedback- WWW/EBI
AO4

Roald Dahl

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Understanding of culture within the Time Period

Shakespeare

Multi-Role, status & Staging.

Writing scripts.

**Paper Bag Princess**
Robert Munsch
AO2 AO3

Self-discipline and time management

Types of staging

Family, Anti-Bullying, friendship.

**Devising**
AO4 AO2

Leadership. Taking Charge of groups.

Responding to current news- e.g.: Refugees, homelessness, COVID 19.

Responding to stimuli

Method acting

**Stanislavski**
Understanding theatre development

Hot-seating, warm ups, the fourth wall.

The System and melodrama.

Practitioner Techniques

Socio-political issues.

Naturalism

Rehearsal, Performance, Feedback- WWW/EBI

**Romeo & Juliet**
AO1

Dr Suez

Reading scripts.

Iambic Pentameter. Script characters. Language and context. Tragic hero.

Still Image/Freeze Frames. Mime/slow motion.

**The Grinch who Stole Christmas**
AO2

Genre

Facial Expressions
Body Language
Vocal Colour
AO1

Physicality

**Intro to Drama**
**The Holiday**

## 7

Genre, Stock characters, Exaggerated Performance

Creativity. Communication and Working collaboratively