



## **Curriculum Map 2019-20**

Subject: **Drama**

### **Year 7**

<b><u>Term:</u> <u>Curriculum Intent</u></b>	<b><u>Implementation</u></b>	<b><u>Impact</u></b>
1. Skills building - Characterisation - Telephone call - Bullying - The Lie	A variety of carousel activities teaching key skills in drama  T:\Drama and Dance\emma ks3 legacy curriculum maps and resources\ks3 booklet pages\year 7	<ul style="list-style-type: none"> <li>• To introduce and develop basic drama skills in mime, movement, voice and character building.</li> <li>• To foster group cooperation and cohesiveness.</li> <li>• To build confidence.</li> <li>• To make explicit some of the ways in which PLTS are covered within drama activities.</li> <li>• To explain drama levels and how to achieve your potential in the subject.</li> <li>• To use drama skills in creative rehearsal or performed work.</li> </ul>
2. Telling Tales - Shrek (narration) - Through the looking glass (fantasy genre) - The Boat	Dramatising the narrative. Applying skills learnt previously to a variety of performances.  Understanding genre and its impact in drama performance	<ul style="list-style-type: none"> <li>• To introduce and develop basic drama skills in narrative, structure, script writing, physical skills, vocal skills and performance.</li> <li>• To foster group cooperation and cohesiveness.</li> <li>• To build confidence.</li> <li>• To make explicit some of the ways in which PLTS are covered within drama activities.</li> <li>• To explain drama levels and how to achieve your potential in the subject. To use drama skills in creative rehearsal or performed work</li> </ul>
3. Twisted tales	Dramatising the narrative. Applying skills learnt previously to a variety of performances.	<ul style="list-style-type: none"> <li>• To introduce and develop basic drama skills in narrative, structure, script writing, physical skills, vocal skills and performance.</li> <li>• To foster group cooperation and cohesiveness.</li> <li>• To build confidence.</li> <li>• To make explicit some of the ways in which PLTS are covered within drama activities.</li> <li>• To explain drama levels and how to achieve your potential in the subject. To use drama skills in creative rehearsal or performed work</li> </ul>



## Year 8

<b>Term: Curriculum Intent</b>	<b>Implementation</b>	<b>Impact</b>
1. Create and shape	Using shop lifting as a stimulus to create drama	<p>To understand how to create and shape drama from stimuli.</p> <p>2.To discover how to create character background and plot information using improvisation</p> <p>L3: Use drama techniques to create a character and explore a scene</p> <p>L4: Work cooperatively with others to plan and shape the drama using a range of techniques</p> <p>L5: Rehearse a piece of drama to explore different ways of presenting character, ideas and issues</p> <p>L6: Evaluate the drama, describing how techniques, characterisation, and/or staging communicated the ideas, emotions and feelings of the piece.</p>
1. Presentation skills and techniques - Charities - Freeze frames - Come dine with me	<p>T:\Drama and Dance\emma ks3 legacy curriculum maps and resources</p> <p>T:\Drama and Dance\emma ks3 legacy curriculum maps and resources\ks3 booklet pages\year 8</p>	<p>Developing performance skills through a variety of different stimuli</p> <p>Extending the scope of a drama performance</p> <p>Developing characterisation</p>
2. Stylised Drama	Using stylised drama within performance.	<ol style="list-style-type: none"> <li>To understand how to perform using a variety of different 'styles'.</li> <li>To work cooperatively and give ideas in a group.</li> <li>Use drama techniques to create a character and explore a scene</li> <li>Work cooperatively with others to plan and shape the drama using a range of techniques</li> <li>Rehearse a piece of drama to explore different ways of presenting character, ideas and issues</li> <li>Evaluate the drama, describing how techniques, characterisation, and/or staging communicated the ideas, emotions and feelings of the piece.</li> </ol>
3. Devising from a stimulus	Students must learn how to create and develop ideas to communicate meaning in a devised theatrical performance. Students must draw on and demonstrate a practical	<p>Their initial response to the stimuli presented by the teacher and the stimulus they chose</p> <ul style="list-style-type: none"> <li>the ideas, themes and settings they have considered for the devised piece in response to the stimulus they chose</li> <li>their research findings</li> <li>their own dramatic aims and intentions</li> <li>the dramatic aims and intentions of the piece as a whole.</li> </ul>



understanding of the subject content listed in Knowledge and understanding.

Students must develop their ability to:

- carry out research
- develop their own ideas
- collaborate with others
- rehearse, refine and amend their work in progress
- analyse and evaluate their own process of creating devised drama.

For assessment, students must produce an individual Devising log documenting their devising process and an analysis and evaluation of their contribution.



## Year 9

<b>Term 1: Curriculum Intent</b>	<b><u>Implementation</u></b>	<b><u>Impact</u></b>
<p>Introduction to melodrama</p> <p>Stanislawski</p>	<p>PPT available- Melodrama (1) with objectives</p> <p>Stanislawski and melodrama SOW 2019</p> <p>Given circumstances worksheet</p> <p>Plot lines worksheet</p>	<ul style="list-style-type: none"> <li>To gain knowledge and understanding of Stanislavski method of acting.</li> <li>To develop an understanding of rehearsal techniques to develop a <i>realistic</i> portrayal of character.</li> </ul> <p>Apply practitioner (Stanislavski) style to scenes</p>
<p>Brecht and Epic Theatre</p>	<p>Brecht SOW 2019</p> <p>Comparative essay Stan Vs Brecht</p>	<p>Be able to develop characterisation as an actor that is appropriate to Brecht's style.</p> <p>Be able develop, rehearse and perform workshop material using Brechtian techniques.</p> <p>To interpret basic features of Epic Theatre into original performances.</p> <p>To apply insightful approaches to working on a text.</p> <p>To present a final performance that includes some of the techniques learnt throughout the module.</p> <p>To evaluation both own and peer's ideas and performances.</p>
<p>Community project</p>	<p>Devising PERFORMANCE: Community links- Primary schools</p> <p>Pupils can work as sound technicians, costume designer or actors to create a theatre in education style performance from a stimulus.</p> <p>Resources:</p>	<p>Be able to perform in the style of Theatre in Education,</p> <p>Apply previous knowledge learnt to a performance to primary school children</p> <p>Success:</p>



	<p>Booklets available for costume designers LX booklet can be modified for use by an SFX designer</p> <p>Evaluation essay summarising successes using subject specific language and linking to audience impact: characterisation, facial expressions, stance, gesture, vocal skills, tone, pitch, timing, pause, intensity, material, tone, texture (see AQA specification for full list of vocab)</p>	<p>Actors: create a clear and believable character maintained on stage in the appropriate style. Consider, use of characterisation skills Costume designer: Apply research to design and create a costume for one character. The design must support the characterisation and style of the piece Sound technicians: Story board the idea and create sound effects to support the transition between scenes, the atmosphere of each scene and any relevant SFX cues (doors opening/school bells rings)</p>
<b>Term 2-3: Curriculum Intent</b>	<b><u>Implementation</u></b>	<b><u>Impact</u></b>
<p>Section A, component 1: Types of staging Role in the theatre Stage directions</p>	<p>PPT section A Practical sessions rearranging chairs to create staging, stage directions.</p> <p>Homework: research roles in the theatre</p>	<p>Advantages and disadvantages of different types of staging (thrust, proscenium, traverse, in the round, immersive)</p>
<p>Introduction to scripted work</p>	<p>Applying research into a play and playwright's intent, creation of role on the walls, improvisation, hot seating.</p> <p>Decision on play: DNA by Dennis Kelly <a href="https://www.youtube.com/watch?v=hHilOJDigCQ&amp;safe=active">https://www.youtube.com/watch?v=hHilOJDigCQ&amp;safe=active</a></p> <p><b>Evaluation essay</b> based on the following success criteria:</p> <p>Actors –</p> <ul style="list-style-type: none"> <li>- Successfully committing text to memory</li> <li>- interpret and/or create and perform a character</li> <li>- develop and using 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 and the impact these have on the audience.</li> </ul>	<p>All students must develop their ability to: • interpret texts • create and communicate meaning • realise artistic intention in text-based drama.</p> <p>The play should divide between the acting pupils. Lx designers should create lighting designs for at least three scenes each Costume designers should create a costume and make-up design for the character of 'Adam' who has undergone physical bullying by his peers, including cigarette burning and stones thrown and has been left in the woods for several days.</p> <p>Actors –</p> <ul style="list-style-type: none"> <li>- 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</li> </ul>



- 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 and the impact these have on the audience.

#### LX designers:

- How the lighting contributed positively to the overall effect of the performance and communicates intended meaning for an audience
- develop the lighting to create accurate location, time and/or to enhance mood or atmosphere
- a range of lighting effects eg through the use of colour, gobos, gels, filters, gauzes, projections and lighting states through intensity, fading and cross-fading, blackout, shadow, directional lighting

#### Costume designers:

- How successfully the costume contributed positively to the overall effect of the performance and communicate intended meaning for an audience
- How successfully thr costume established the character, period, location and/or contributing to the mood or atmosphere as appropriate
- develop the ability to select appropriate materials to realise costumes showing an understanding of fabrics, textures, trimmings, accessories etc
- develop the ability to create costumes showing an understanding of colour, shape, appropriate fit, period detail, ethnic authenticity, movement constraints
- develop the ability to create costumes showing an understanding of the intentions of the performance, individual performer requirements, theatrical devices
- adopt the latest safe working practices.

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.

#### LX designers:

- learn how to design and realise lighting that contributes positively to the overall effect of the performance and communicates intended meaning for an audience
- develop the ability to design and realise lighting capable of establishing the location, time and/or to enhance mood or atmosphere
- develop the ability to design and realise a range of lighting effects eg through the use of colour, gobos, gels, filters, gauzes, projections and lighting states through intensity, fading and cross-fading, blackout, shadow, directional lighting
- develop the ability to select the appropriate equipment and determine its position in order to realise the intended design eg choice of lanterns and lamps – profile, Fresnel, flood, moving light, birdies, strobes; rigged, floor and side lights; angle and focus of lanterns
- develop an understanding of how to apply rigging, positioning, angling and focusing



	<ul style="list-style-type: none"> <li>- Where students include make-up and hair in their designs they are expected to: develop the ability to select appropriate materials to realise their make-up design showing an understanding of different types of make-up eg grease-paint, liquids, powders, facial hair, eyelashes, gum, putty, prosthetics, stage blood</li> <li>- develop the ability to create character through make-up: aging, fantasy characters</li> </ul>	<ul style="list-style-type: none"> <li>- adopt the latest safe working practices.</li> </ul> <p>Costume designers:</p> <ul style="list-style-type: none"> <li>- learn how to design and realise costumes that contribute positively to the overall effect of the performance and communicate intended meaning for an audience</li> <li>- develop the ability to design and realise costumes capable of establishing the character, period, location and/or contributing to the mood or atmosphere as appropriate</li> <li>- develop the ability to select appropriate materials to realise costumes showing an understanding of fabrics, textures, trimmings, accessories etc</li> <li>- develop the ability to create costumes showing an understanding of colour, shape, appropriate fit, period detail, ethnic authenticity, movement constraints</li> <li>- develop the ability to create costumes showing an understanding of the intentions of the performance, individual performer requirements, theatrical devices</li> <li>- adopt the latest safe working practices.</li> <li>- Where students include make-up and hair in their designs they are expected to: develop the ability to select appropriate materials to realise their make-up design showing an understanding of different types of make-up eg grease-paint, liquids, powders, facial hair, eyelashes, gum, putty, prosthetics, stage blood</li> <li>- develop the ability to create character through make-up: aging, fantasy characters</li> <li>- develop the ability to create hairstyles appropriate to character, period, age, ethnicity.</li> </ul>
<p><b><u>Term 3:</u></b> <b><u>Curriculum intent</u></b></p>	<p><b><u>Implementation</u></b></p>	<p><b><u>Impact</u></b></p>
<p>Introduce alternative styles</p>	<p>Introduce alternative styles: Theatre of Cruelty Physical Theatre</p>	<p>Understand the different attributes of different styles Understand how to achieve marks for 'range' in the devising unit</p>



	Godber and Multi role (year group dependant)	
Devising	<p>How to devise workshops..</p> <p>How to respond effectively to a stimulus How to work effectively in a group</p> <p>Different rehearsal techniques for devising</p> <p>Over the summer into year 10: Section A of the rehearsal Diary to be completed in draft.</p> <p><u>Success</u></p> <ul style="list-style-type: none"><li>• Their initial response to the stimuli presented by the teacher and the stimulus they chose • the ideas, themes and settings they have considered for the devised piece in response to the stimulus they chose • their research findings • their own dramatic aims and intentions • the dramatic aims and intentions of the piece as a whole.</li></ul> <p>Practical Exam November year 10.</p>	<ul style="list-style-type: none"><li>• Their initial response to the stimuli presented by the teacher and the stimulus they chose • the ideas, themes and settings they have considered for the devised piece in response to the stimulus they chose • their research findings • their own dramatic aims and intentions • the dramatic aims and intentions of the piece as a whole.</li></ul>



## Year 10

<b>Term 1: Curriculum Intent</b>	<b>Implementation</b>	<b>Impact</b>
<p>Component 2: Devising practical and Log book</p>	<p>Pupils hand in section 1 draft completed over the summer            Teacher feedback on DRAFT            Pupils continue to develop their devising pieces ready for performances in November.            Pupils should work through section 2 of their logs.            Section 2 Draft handed in for feedback after October half term            Section 2: Development and collaboration            In this section students are expected to explain the process they undertook to refine their initial ideas and intentions into a final devised piece. The student must explain: • how they developed and refined their own ideas and those of the pair/group • how they developed and refined the piece in rehearsal • how they developed and refined their own theatrical skills during the devising process • how they responded to feedback • how they as individuals used their refined theatrical skills and ideas in the final piece.</p> <p>Students should prepare a Statement of Dramatic Intent prior to the practical exam.</p> <p>Performance in November            Students must be advised by the teacher that for the Devised performance they will be assessed on the following:</p> <ul style="list-style-type: none"> <li>• the level of theatrical skills demonstrated in their performance or design</li> <li>• the range of theatrical skills demonstrated in their performance or design</li> <li>• their contribution to the effectiveness of the piece, made through their performance or design</li> <li>• the inventiveness of their work, as evidenced through their performance or design</li> </ul>	<p>Students must learn how to create and develop ideas to communicate meaning in a devised theatrical performance. Students must draw on and demonstrate a practical understanding of the subject content listed in Knowledge and understanding.            Students must develop their ability to: • carry out research • develop their own ideas • collaborate with others • rehearse, refine and amend their work in progress • analyse and evaluate their own process of creating devised drama. For assessment, students must produce an individual Devising log documenting their devising process and an analysis and evaluation of their contribution.</p> <p>3.2.2 Performing devised drama Students must learn how to contribute to devised drama in a live theatre context for an audience. They must contribute as either a performer or designer. Students must draw on and demonstrate a practical understanding of the subject content listed in Knowledge and understanding.</p> <p>They must develop their ability to: • create and communicate meaning • realise artistic intention in devised drama.            For assessment, students must perform or create realised designs for a devised</p>



- their success in realising their individual artistic intentions, as evidenced by their performance or design when considered against their Statement of Dramatic Intentions

Notes:

A Duologue (two performers) must be between three and ten minutes. Group performance (three or more performers) must be between four and twenty minutes.

After the performance students should complete Section 3 DRAFT.

Section 3: Analysis and evaluation

This section offers students the opportunity to demonstrate their analytical and evaluative skills with respect to their own devised work. Students are expected to analyse and evaluate the ways in which they individually contributed to the devising process as a whole and to the final devised piece, exploring their strengths and the learning opportunities taken from the experience. Students should analyse and evaluate:

- how far they developed their theatrical skills
- the benefits they brought to the pair/group and the way in which they positively shaped the outcome
- the overall impact they had as individuals.

Students should also appraise those areas for further development in their future devising work (ie the aspects that did not go as well as they'd hoped). In the context of this section:

- to 'analyse' is to identify and investigate
- to 'evaluate' is to assess the merit of the different approaches used and formulate judgements.

Note: All devising log book sections to be completed and handed in for final marking **BEFORE** break for Christmas.

Evidence for the Devising log must be one of the following:

**Written: max 2500 words!**

**duologue (3-10 minutes) or group piece (4-20 minutes).**



Evidence for the Devising log must be one of the following:	Suggested length per section	The Devising log must not exceed in total (evidence beyond this must not count towards the mark)
Entirely written	400–600 words	2,500 words
Written accompanied by: <ul style="list-style-type: none"> <li>• annotated photographs and/or</li> <li>• annotated sketches/drawings and/or annotated cue sheets.</li> </ul>	2–4 A4 pages	15 pages
Written accompanied by audio/visual/audiovisual recording(s)	200–400 words and 2–3 minutes	1,500 words and 12 minutes
Entirely audio/visual/audiovisual recording(s)	3–4 minutes	15 minutes

**Term 2: Curriculum Intent**

**Implementation**

**Impact**

Feedback devising log	Feedback devising log, class time to respond to teacher feedback.	
<p>Woman in Black by Stephen Mallatratt Component 1 section C</p>	<p>Introduce Woman in Black by Stephen Mallatratt</p> <p>Lesson 1 Recap live theatre review</p> <p>WIB booklet (1) for pupils to complete.</p> <p>Opening scene and characterisation, creation of atmosphere, genre, narrative.</p> <p>Ending scene and characterisation, creation of atmosphere, genre, narrative.</p> <p>Technical elements ppt</p> <p><b>Approach as practical – Perform key scenes in Term 3 May</b></p>	<p>Section C: Live theatre production In Section C students answer one question (from a choice) on the work of theatre makers in a single live production. Students must have experienced live production as an audience member as part of their course. They should be able to discuss a variety of aspects of one production giving a personal analysis and evaluation of the theatrical elements and how successfully meaning was communicated to the audience.</p> <p>Students are assessed on their knowledge and understanding of the subject content detailed in Knowledge and understanding as well as their analytical and evaluative skills.</p> <p><u>Knowledge and understanding</u></p> <ul style="list-style-type: none"> <li>• genre • structure • character • form • style</li> <li>• language • sub-text • character motivation</li> </ul>



and interaction • the creation of mood and atmosphere • the development of pace and rhythm • dramatic climax • stage directions • the practical demands of the text  
the social, cultural and historical context in which the performance texts studied are set  
• the theatrical conventions of the period in which the performance texts studied were created.

How meaning is interpreted and communicated:

- performance conventions • use of performance space and spatial relationships on stage • actor and audience configuration • relationships between performers and audience • design fundamentals such as scale, shape, colour, texture • the design of props and the design of sets such as revolves, trucks, projection, multimedia, pyrotechnics, smoke machines, flying • the design of costume including hair and makeup
- the design of lighting such as direction, colour, intensity, special effects • the design of sound such as direction, amplification, music, sound effects both live and recorded • performers' vocal interpretation of character such as accent, volume, pitch, timing, pace, intonation, phrasing, emotional range, delivery of lines • performers' physical interpretation of character such as build, age, height, facial features, movement, posture, gesture, facial expression

**Section C is marked out of 32.  
A03 12**



		<b>A04 20</b> Students must not answer Section B and Section C of the exam on the same play ie the live production seen cannot be their set play.
Blood Brothers Willy Russell (set play) Component 1 section B	Blood Brothers Booklet to be completed to cover key characterisations within the context of play, themes and key scenes.  <b>Approach as practical – Perform key scenes in Term 3 May</b>	Section B Study should be targeted at: • developing knowledge and understanding of the characteristics and context of the whole play • exploring ideas for how the play may be interpreted practically.  The exam will include one compulsory short answer question for all students linking design and context and/or theatrical conventions. Students don't need to have gained practical experience of design to answer this question.  One part of Section B will offer students the choice of answering as a performer or designer (lighting, sound, set, costume, puppets).  Students must not answer Section B and Section C of the exam on the same play ie the live production seen cannot be their set play.  Section B is marked out of 44 Q1 (design question) 4 Q2 (vocal and physical skills used) 8 Q3 (Creation of a certain atmosphere by interacting with another performer in a specific shaded region of an extract) 12



		Q4 understanding of a character within the extract and play as a whole (20)
<b>Term 3: Curriculum Intent</b>	<b>Implementation</b>	<b>Impact</b>
Blood Brothers and Woman in Black scripted performances.	<p>Use the texts studied for section B and C of the written exam (component 1) for a practical scripted performance.</p> <p>Pupils assessed using the marking criteria within the specification.</p> <p>They must develop their ability to: • interpret texts • create and communicate meaning • realise artistic intention in text-based drama.</p> <p>Pupils can complete this as a designer or actor.</p>	<p>Practical approach will allow a greater understanding of the key scenes ready for written exam.</p> <p>Practical performance will allow practice in developing characterisation and performance for the scripted unit.</p>
Component 1 Written exam	Mock exam of Component 1: section A, B and C.	Mock exam of Component 1: section A, B and C.
Devising ready for year 11	<p>How to devise workshops..</p> <p>How to respond effectively to a stimulus How to work effectively in a group</p> <p>Different rehearsal techniques for devising</p> <p>Over the summer into year 11: Section A of the rehearsal Diary to be completed in draft.</p> <p><u>Success</u></p> <p>• Their initial response to the stimuli presented by the teacher and the stimulus they chose • the ideas, themes and settings they have considered for the devised piece in response to the stimulus they chose • their research findings • their own dramatic aims and intentions • the dramatic aims and intentions of the piece as a whole.</p> <p>Practical Exam November year 11.</p>	<p>• Their initial response to the stimuli presented by the teacher and the stimulus they chose • the ideas, themes and settings they have considered for the devised piece in response to the stimulus they chose • their research findings • their own dramatic aims and intentions • the dramatic aims and intentions of the piece as a whole.</p>
Scripted ready for year 11	Pupils will be given scripted choices ready for mock in December and external exam in March/April	



Year 11

<b>Term 1: Curriculum Intent</b>	<b>Implementation</b>	<b>Impact</b>
<p>Devising (component 2)</p> <p>Scripted (component 3)</p> <p>Written (Component 1)</p>	<p>Suggested lesson timetable: Over a two week period with two lessons per week – 1-1.5 lessons per week always devising, 30 minutes of one lesson either scripted or written (component 1 recap).</p> <p>Statement of dramatic intention!!</p> <p><u>Homework:</u> September: Draft section A devising Log draft <b>November: Practical performance</b> December: Draft Section B and C devising log drafts December: Mock scripted exam extract 1.</p>	<p>Pupils always have Blood Brothers and Woman In Black fresh in their minds.</p> <p>Pupils gain greater confidence in answers SAQs and essays for component 1.</p> <p>Scripted extract 1 is learnt before Christmas</p> <p>Devising, is group work and student absences can sometimes prevent groups from progressing. With the release of scripted extracts, pupils always have a focus within lessons.</p> <p>See above for details on Devising and scripted implementation and impact</p>
<b>Term 2: Curriculum Intent</b>	<b>Implementation</b>	<b>Impact</b>
<p>Devising (component 2)</p> <p>Scripted (component 3)</p> <p>Written (Component 1)</p>	<p>Pupils receive feedback for devising log in January.</p> <p>Suggested lesson timetable: January: Complete final version of devising log (book IT rooms)</p> <p>February: one lesson per week scripted, one theory (component 1)</p> <p>Homework: January: complete final copy of devising log March/April: Scripted extract 1 and 2 external examiner</p>	<p>This component is a practical component in which students are assessed on their ability to apply theatrical skills to realise artistic intentions in live performance (AO2). Component 3 constitutes 20% of the GCSE. It is marked by AQA.</p> <p>For this component students must complete two assessment tasks: • study and present a key extract (monologue, duologue or group performance) • study and present a second key extract (monologue, duologue or group performance) from the same play. Each student's contribution to each key extract performance is marked out of 20.</p> <p>Guidance on key extracts Extract 1 and Extract 2 must be taken from the same play and understood in the context of the whole play.</p> <p>The play chosen must: • have been professionally commissioned or professionally produced • as a whole be a minimum of 35 minutes in</p>



		<p>duration if performed in full • offer interpretive opportunities for performers and designers • be rich and of substance in terms of content, context, theme and/or characterisation • offer an appropriate level of theatrical challenge to students at GCSE • be deemed age-appropriate by the Head of Centre who must submit a declaration to AQA confirming that he/she has approved the plays chosen for practical study • not be the set play the student has studied for Component 1 • not contravene the prohibited play combinations below (this is to ensure the play the student studies for Component 3 contrasts with the play he/she has studied for Component 1, so that he/she experiences two very different plays on his/her GCSE course).</p>
<b>Term 3: Curriculum Intent</b>	<b>Implementation</b>	<b>Impact</b>
<p>Component 1 recap and revision</p>	<p>Past paper questions</p> <p>WAGOLLS</p> <p>PPTS</p>	<p>Characteristics of performance text(s) and dramatic work(s)</p> <ul style="list-style-type: none"> <li>• genre • structure • character • form • style • language • sub-text • character motivation and interaction • the creation of mood and atmosphere • the development of pace and rhythm • dramatic climax • stage directions • the practical demands of the text.</li> </ul> <p>Content Details Social, cultural and historical contexts • the social, cultural and historical context in which the performance texts studied are set • the theatrical conventions of the period in which the performance texts studied were created. How meaning is interpreted and communicated • performance conventions • use of performance space and spatial relationships on stage • actor and audience configuration • relationships between performers and audience • design fundamentals such as scale, shape, colour, texture • the design of props and the design of sets such as revolves, trucks, projection, multimedia, pyrotechnics, smoke machines, flying • the design of costume including hair and makeup • the design of lighting such as direction, colour, intensity, special effects • the design of sound such as direction, amplification, music, sound effects both live and recorded • performers' vocal interpretation of character such as accent, volume, pitch, timing, pace, intonation, phrasing, emotional range, delivery of</p>



		<p>lines • performers' physical interpretation of character such as build, age, height, facial features, movement, posture, gesture, facial expression. Drama and theatre terminology and how to use it appropriately • stage positioning: • upstage (left, right, centre) • downstage (left, right, centre) • centre stage. • staging configuration: • theatre in the round • proscenium arch • thrust stage • traverse • end on staging • promenade. Students should have a general understanding of the implications of the above stage configurations on the use of the performance space.</p> <p>Details The roles and responsibilities of theatre makers in contemporary professional practice Roles: • playwright • performer • understudy • lighting designer • sound designer • set designer • costume designer • puppet designer • technician • director • stage manager • theatre manager. Knowledge and understanding should cover: • the activities each may undertake on a day-today basis • the aspect(s) of the rehearsal/performance process each is accountable for (their contribution to the whole production being a success).</p>
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## **Assessments dates**

<b><u>Month</u></b>	<b><u>Assessment</u></b>	<b><u>Year group</u></b>
September	Devising log section A DRAFT	Year 10 and 11
November	Devising performance (Component 2)	Year 11
November	Devising performance	Year 10
December	Scripted practical mock	Year 11
December	Unit 2 or 4 performance	Year 12/13
December	Community performances	Year 9
December (before Break)	Final copy of section A, B and C devising Log book DRAFT	Year 10 and 11.
January	Written mock (component 1)	Year 11
March (before Easter)	Scripted exam (component 3) External examiner	Year 11
April (after Easter)	Year 9 scripted performance	Year 9
April (after Easter)	Year 10 WIB and BB performances	Year 10
May	Unit 3 workshop performance (externally assessed with check points January to May)	Year 12/13
May	Unit 1: Written exam (external exam)	Year 12/13