

Subject: Drama

YEAR 7	Autumn 1 6 weeks	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
<p>Content</p> <p><i>Knowledge</i></p>	<p>An Introduction to Drama</p> <p>Students know what our expectations are in Drama. Students understand basic theatre conventions.</p>	<p>The Ballad of Charlotte Dymond</p> <p>Students will investigate a murder mystery. Students will explore and analyse the motivations of a range of different characters.</p>	<p>Arts Alliance</p> <p>Students will work collaboratively to perform a script from another country/culture.</p>	<p>Silent Movies</p> <p>Students will explore the Silent Film era, specifically learning what a silent movie is and how they are different to theatre today.</p>	<p>Darkwood Manor</p> <p>Students will know what devices can be used to create mood, tension and atmosphere.</p>	<p>Storytelling</p> <p>Students will discover interesting ways to engage their audience primarily through the use of voice to begin with and then physicality.</p>
<p>Skills</p>	<p>Students will be able to use the following drama conventions in performance including: still image, freeze frames, thought tracking, narration, mime. Students will be able to create sustainable and believable characters. Students will be able to positively evaluate their peers' work.</p>	<p>Students will be able to use the following drama conventions in performance: still images, thought tracking, hot seating, flashbacks, choral speech. Students will be able to create engaging characters of different ages.</p>	<p>Students will be able to use the following drama conventions: still image, thought tracking, projection, characterisation, narration, body language, vocal skills. Students will be able to create engaging characters for an audience of their</p>	<p>Students will know how to use Silent Film conventions such as slapstick, mime, stereotypes and exaggeration to keep their audience entertained.</p>	<p>Students will know how to build tension through the use of light, sound and staging techniques. Students will know how to use their voice and physicality to create mood and atmosphere.</p>	<p>Students will know how to effectively structure a story. Students will know how to effectively engage the audience through their vocal skills. Students will know how to effectively use their bodies as props. Students will be able to create effective soundscapes.</p>

			peers.			
Key Questions	Why is teamwork so important in Drama? How can we use a still image or thought tracking to find out more information about a character? How can we use narration to introduce us to a story? How can we change our voice and body language to create a character?	How can we effectively question a character to find out more information? How can we create a flashback to find out more information about a character's backstory? How can we effectively investigate a murder using all of the information we've been given?	How can we use 'pause' within your speech to engage your audience? Why is it important to enunciate words carefully? How can we experiment with pace to show a characters' feelings? How can we project so the whole audience can hear us?	Why do we think Silent Movies were still popular even though there are no spoken words? Why is the use of music particularly important in creating comedy?	How can mood and atmosphere be created through different design aspects (lighting, sound, staging, costume, props) How can we use voice to create tension?	How can we effectively engage the audience with our characters? How can we use our bodies to create different objects? How can we add narration to the performance to engage the audience?
Assessment	Collaborative group assessment based on final performance of the half term using Frankenstein as a stimulus.	Collaborative group performance using the poem "The Ballad of Charlotte Dymond".	Whole class performance to Year 7.	Collaborative group performance based on the 'Keystone Kops'.	Collaborative performance that successfully builds atmosphere, mood and tension (use of voice, physicality and timing).	Collaborative performance using the Grimms Tales as a stimuli.
Literacy/numeracy/SMSC /Character	Collaborative, Confidence, Resilience, Tolerance, Initiative, Integrity	Collaborative, Confidence, Resilience, Tolerance, Initiative	Collaborative, Confidence, Resilience, Tolerance, Initiative, Cultural appreciation, Literacy	Collaborative, Confidence, Resilience, Tolerance, Initiative	Collaborative, Confidence, Resilience, Tolerance, Initiative	Collaborative, Confidence, Resilience, Tolerance, Initiative, Literacy

<p>Enrichment opportunities and futures</p>	<p>KS 3 Drama Club School Show</p> <p><i>Employability skills and potential careers:</i></p> <ul style="list-style-type: none"> - Actor - Arts Worker - Dramatherapist - Director - Arts Administrator - Theatre Manager - Teacher - Company director - Lawyer 					
<p>Year 8</p>	<p>Autumn 1 6 weeks</p>	<p>Autumn 2</p>	<p>Spring 1</p>	<p>Spring 2</p>	<p>Summer 1</p>	<p>Summer 2</p>
<p>Content:</p> <p>Knowledge:</p>	<p>The Curious Incident of Physical Theatre Students will understand different techniques used, such as body as a prop, exaggeration and the physical scale.</p>	<p>Pantomime Students will understand the origins of Pantomime. Students will understand and apply the basic conventions of Pantomime.</p>	<p>The Tempest Students will understand the story of the Tempest, including the importance of the backstory. Students will understand how to perform using Shakespearean language.</p>	<p>Masks and Commedia dell'Arte Students will explore Trestle Mask skills and traditional 16th century theatre by learning about stock characters, conventions and characteristics and style of Commedia Dell'arte.</p>	<p>Peter Pan - Live Theatre Evaluation Students will evaluate the performance skills successfully employed by the actors during key moments in the play.</p>	<p>Soap Operas Students will understand the conventions of Soap Opera to create a range of exaggerated characters.</p>
<p>Skills</p>	<p>Students will know how to construct a piece of Physical Theatre, recognising that this style does</p>	<p>Students will use exaggeration to create a range of Pantomime archetypes.</p>	<p>Students will use soundscapes to create specific atmospheres. Students will</p>	<p>Students will be able to effectively use mime skills. Students will be able to apply the</p>	<p>Students will be able to identify a range of vocal and physical skills used to create a range</p>	<p>Students will explore the stereotypes of Soap Operas through their</p>

	not just encompass dance and drama, but instead how we use our bodies to create characters/objects. Students will be able to effectively explore transition movements in performance work.	Students will be able to adapt their use of language, vocal and physical skills for a younger audience. Students will be able to encourage audience participation.	explore how to effectively perform lines of Shakespearean text. Students will be able to use choral speech and physical theatre skills in performance work.	Trestle Mask skills through their performance work. Students will be able to demonstrate the Commedia dell'Arte archetypes.	of characters. Students will be able to evaluate the successes of the performance.	voices and movement. Students will be able to apply an appropriate structure to their performances. Students will create a variety of different locations and settings.
Key Question	Why is the term Physical Theatre used to describe more than just a style of theatre? How do we use our bodies to create a range of objects? How do we effectively use transition movements within a scene?	Why do we need to change the language we use to appeal to a younger audience? How do we encourage the audience to participate in our performances? How do we demonstrate the archetypes through our characterisation skills?	Why are the characters trapped on the island? Why do the characters treat each other like they do? How can we create an atmosphere through a soundscape? How can we deliver specific lines of dialogue with clarity and emphasis?	Why do we always need to face forward when performing in a mask? How do we show a character without speaking? Why is exaggeration so important for our characterisation skills?	How did the actor create the character through their body language and vocal skills? How did the actors engage the audience? Why was this a successful performance?	Why are Soap Operas the most watched TV programmes? What do Soap Operas tell the audience about today's society? Why does the audience want to see the stereotyped characters of Soap Operas?
Assessment	A collaborative Physical Theatre piece using A Curious Incident of the Dog in the Night-Time.	A collaborative Pantomime performance based on a well known fairy tale.	A collaborative piece using lines of Shakespearean text.	A collaborative piece using a Commedia dell'Arte lazzi.	A live theatre evaluation essay.	A collaborative Soap Opera Performance effectively using cross cutting skills.
Literacy/num	Collaborative,	Collaborative,	Collaborative,	Collaborative,	Literacy: writing	Collaborative,

eracy/SMSC /Character	Confidence, Resilience, Tolerance, Initiative, Literacy.	Confidence, Resilience, Tolerance, Initiative, Literacy.	Confidence, Resilience, Empathy, Tolerance, Initiative, Literacy.	Confidence, Resilience, Tolerance, Initiative, Literacy.	with clarity and accuracy. Developing personal responses to the play.	Confidence, Resilience, Tolerance, Initiative, Social issues.
Enrichment opportunities and futures	<p>KS 3 Drama Club School Show</p> <p><i>Employability skills and potential careers:</i></p> <ul style="list-style-type: none"> - Actor - Arts Worker - Dramatherapist - Director - Arts Administrator - Theatre Manager - Teacher - Company director - Lawyer 					

YEAR 9	Autumn 1 6 weeks	Autumn 2	Spring 1 and 2	Summer 1 and 2	Summer 2
Content	An Introduction to GCSE Drama	Roles and Responsibilities (Component 1)	Mock Devising Project (Component 2)	Mock Scripted Project (Component 2)	Live Theatre Evaluation (Component 1)
Knowledge	Students will understand the requirement of GCSE Drama. Students will understand the	Students will understand different staging configurations. Students will understand	Students will understand how to create an effective devised performance. Students will understand how to structure a performance to engage the audience.	Students will explore a play and understand its context and style. Students will understand how to create an effective character through a range	Students will understand the context of the play. Students will be able to identify the director's intentions for the performance. .

	higher level Drama conventions, genres and styles.	different jobs in Drama and Theatre. Students will understand how to use different technical elements including sound and lighting.	Students will understand how to create an engaging character. Students will analyse the development of their performance through the devising log. Students will reflect on their performance through the devising log.	of physical and vocal skills. Students will understand how to block a performance. Students will understand how to refine a performance.	Students will evaluate the performance skills successfully employed by the actors during key moments in the play.
Skills	Students will use a range of physical and vocal skills to explore: non-verbal communication, radio plays, scripted performances, comedy and dramatic tension.	Students will be able to identify the different staging configurations. Students will be able to identify different jobs and what the different responsibilities are. Students will be given a different role and have to apply it to a performance project e.g. lighting designer, sound designer, director etc.	Students will apply a range of devising skills: <ul style="list-style-type: none"> - 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. 	Students will use range of performance skills: <ul style="list-style-type: none"> - performance conventions - use of performance space and spatial relationships on stage (blocking) - actor and audience configuration - the design of costume including - vocal interpretation of character such as accent, volume, pitch, timing, pace, intonation, phrasing, emotional range, delivery of lines - physical interpretation of character such as build, age, height, facial features, movement, posture, gesture, facial expression. 	Students will be able to discuss the plot, structure and style of the performance. Students will be able to identify and analyse a range of vocal and physical skills used to create a range of characters. Students will be able to discuss a range of technical aspects including set, LFX and SFX. Students will be able to evaluate the successes of the performance. Students will be able to analyse the effect on the overall audience.
Key Question	How do we as performers engage an audience? How	How will we identify the different staging configurations?	How will we use research to help us to create a devised performance? How will we structure a performance to	Why must we consider the social context of a play? How can we identify and explore the style of a play?	What was the director's intentions? How were the director's intentions realised in performance?

	do we communicate to an audience without our voices or only using our voices? How do we move from page to stage?	What different roles are there in Drama and Theatre? What are the different job responsibilities? What do we need to consider in our role as a lighting designer/set designer/director etc.?	ensure it makes sense to the audience? How will we make sure we are being respectful and truthful in our performances as we are exploring real life events? Which are the most appropriate drama conventions to apply to a performance? How do we ensure we are engaging the audience? How do we ensure we continually refine and develop our performance ideas?	How can we effectively block a performance? How can we explore the character's vocal and physical skills? How do we successfully engage an audience in our performance?	What was the style of the performance? What was the staging configuration? How did the actors create the character through their body language and vocal skills? How did the actors engage the audience? What lighting and sound elements were used? How did the audience respond? Why was this a successful performance or not?
Assessment	A mini devised performance assessment using The Goblin Market as a stimuli.	A performance project using Carol Anne Duffy's adaptation of Grimm's Tales. Multiple choice questions and answers (Component 1 Section A preparation 4 marks)	A mini devised performance using the Hillsborough Tragedy. A 1000 word devising log.	A performance of an extract from a play.	On-going essay questions: Component 1: Section C A Live Theatre Evaluation.
Literacy/numeracy/SMSC/Character	Collaborative, Confidence, Resilience, Tolerance, Initiative, Literacy: scripted performance work, written	Collaborative, Confidence, Resilience, Tolerance, Initiative, Literacy: Scripted performance	Collaborative, Confidence, Resilience, Tolerance, Initiative, Social injustice, Literacy: research and devising log.	Collaborative, Confidence, Resilience, Tolerance, Initiative, Literacy: Scripted work	Literacy: writing with clarity and accuracy. Developing personal responses to the play and the skills used.

	analysis of the skills used.				
Enrichment opportunities and futures	<p>KS4 Drama Club School Show</p> <p><i>Employability skills and potential careers:</i></p> <ul style="list-style-type: none"> - Actor - Arts Worker - Dramatherapist - Director - Arts Administrator - Theatre Manager - Teacher - Company director - Lawyer 				

YEAR 10	Autumn 1 6 weeks	Autumn 2 - Spring 2	Summer 1 and 2
Content	Component 1 - Live Theatre Evaluation	Component 1- Noughts and Crosses	Component 2 - Devising Drama (30% of the overall grade)
Knowledge	Students will understand the context of the play. Students will be able to identify the director's intentions for the performance. Students will evaluate the	Students will understand the characteristics of the text in performance. Students will understand how to stage the performance and apply key characterisation skills. Students will understand the play's social	Students will understand how to create an effective devised performance. Students will understand how to structure a performance to engage the audience. Students will understand how to create an engaging character.

	<p>performance skills successfully employed by the actors during key moments in the play.</p>	<p>and political context. Students will understand how to put their performance ideas into a written essay form.</p>	<p>Students will analyse the development of their performance through the devising log. Students will reflect on their performance through the devising log.</p>
Skills	<p>Students will be able to discuss the plot, structure and style of the performance. Students will be able to identify and analyse a range of vocal and physical skills used to create a range of characters. Students will be able to discuss a range of technical aspects including set, LFX and SFX. Students will be able to evaluate the successes of the performance. Students will be able to analyse the effect on the overall audience.</p>	<p>Students will be able to 'block' the performance. Students will be able analyse and explore a range of physical skills: e.g. movement, gesture, facial expressions, body language, interaction, stance, gait. Students will be able to analyse and explore a range of vocal skills in performance: pitch, pace, tone, volume, emphasis, intonation, accent. Students will develop their essay writing skills to demonstrate how they would perform a character.</p>	<p>Students will use a range of devising skills:</p> <ul style="list-style-type: none"> - 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
Key Question	<p>What were the director's intentions? How were the director's intentions realised in performance? What was the style of the performance? What was the staging configuration? How did the actors create the character through their body language and vocal skills? How did the actors engage the audience? What lighting and sound</p>	<p>How do we take a scene from page to stage? How do we successfully bring a character to life? Why is the play's social context so important? What is the impact on the audience? How do we describe our performance skills in the written essays?</p>	<p>How will we use research to help us to create a devised performance? How will we structure a performance to ensure it makes sense to the audience? How will we make sure we are being respectful and truthful in our performances as we are exploring real life events? Which are the most appropriate drama conventions to apply to a performance? How do we ensure we are engaging the audience? How do we ensure we continually refine and develop our performance ideas?</p>

	elements were used? How did the audience respond? Why was this a successful performance or not?		
Assessment	On-going essay questions Component 1: Section C A Live Theatre Evaluation (32 marks).	On-going essay questions Component 1: Section B Understanding Drama (44 marks)	INTERNAL ASSESSMENT A devised performance (between 4 and 20 mins long) A 2500 word devising log: - Section 1: Response to a stimulus - Section 2: Development and collaboration - Section 3: Analysis and evaluation.
Literacy/numeracy/SMSC/Character	Literacy: writing with clarity and accuracy. Developing personal responses to the play and the skills used.	Social inequality and racism. Literacy: writing with clarity and accuracy. Developing personal responses to the play and the skills used.	Literacy: writing with clarity and accuracy. Developing personal responses to the stimuli and the skills used.

Enrichment opportunities and futures	<p>KS4 Drama Club School Show</p> <p><i>Employability skills and potential careers:</i></p> <ul style="list-style-type: none"> - Actor - Arts Worker - Dramatherapist - Director - Arts Administrator - Theatre Manager - Teacher - Company director - Lawyer
--------------------------------------	--

YEAR 11	Autumn 1 6 weeks	Autumn 2 and Spring 1	Spring 1	Spring 2 and Summer 1
---------	------------------	-----------------------	----------	-----------------------

<p>Content</p> <p>Knowledge</p>	<p>Component 2 - Devising Drama (40% of the overall grade)</p> <p>Students will understand how to create an effective devised performance. Students will understand how to structure a performance to engage the audience. Students will understand how to create an engaging character. Students will analyse the development of their performance through the devising log. Students will reflect on their performance through the devising log.</p>	<p>Component 3: Text in Performance (20% of the overall grade)</p> <p>Students will study a play and understand the plot, structure and style of performance. Students will explore two extracts in performance (a monologue/duologue or group performance). Students will understand how to create and communicate meaning for an audience. Students will understand how to realise their artistic intentions.</p>	<p>Component 1: Live Theatre</p> <p>Students will understand the context of the play. Students will be able to identify the director's intentions for the performance. Students will evaluate the performance skills successfully employed by the actors during key moments in the play.</p>	<p>Revision of Component 1: Understanding Drama Section A: Roles and Responsibilities (4 marks) Section B: Noughts and Crosses (44 marks) Section C: Live Theatre Evaluation (32 marks) (40% of the overall grade)</p>
<p>Skills</p>	<p>Students will use a range of devising skills:</p> <ul style="list-style-type: none"> - 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 	<p>Students will be required to use the following skills:</p> <ul style="list-style-type: none"> - 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, 	<p>Students will be able to discuss the plot, structure and style of the performance. Students will be able to identify and analyse a range of vocal and physical skills used to create a range of characters. Students will be able to discuss a range of technical aspects</p>	

		<p>pitch; emotional range; and/or choral speaking</p> <ul style="list-style-type: none"> - develop a range of physical skills and techniques eg movement, body language, posture, gesture, gait, coordination, 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 	<p>including set, LFX and SFX.</p> <p>Students will be able to evaluate the successes of the performance.</p> <p>Students will be able to analyse the overall effect on the audience.</p>	
Key Question	<p>How will we use research to help us to create a devised performance? How will we structure a performance to ensure it makes sense to the audience? How will we make sure we are being respectful and truthful in our performances as we are exploring real life events? Which are the most appropriate drama conventions to apply to a performance? How do we ensure we are engaging the audience? How do we ensure we continually refine and develop our</p>	<p>How do we analyse a character to gain a deeper understanding of their motivations? How do we explore the character's subtext? How do we physically create an effective and engaging character? How do we vocally create an effective and engaging character? How do we successfully 'block' a performance? How do we explore the proxemics in a performance? How do we explore the actor/audience relationship in a performance? How can we experiment with pause and silence in a performance? How do we create</p>	<p>What were the director's intentions? How were the director's intentions realised in performance? What was the style of the performance? What was the staging configuration? How did the actors create the characters through their body language and vocal skills? How did the actors engage the audience? What lighting and sound elements were used? How did the audience respond? Was this a successful performance or not?</p>	

	performance ideas?	an appropriate atmosphere or mood in a performance?		
Assessment	<p>INTERNAL ASSESSMENT A devised performance (between 4 and 20 mins long) A 2500 word devising log: - Section 1: Response to a stimulus - Section 2: Development and collaboration - Section 3: Analysis and evaluation.</p>	<p>EXTERNAL ASSESSMENT A performance of two extracts from a play in front of a visiting examiner. (Monologue/duologue/group performances)</p>	Component 1: A live theatre evaluation (32 marks).	<p>WRITTEN EXAM 1hour and 45 minute exam paper. Externally assessed.</p>
Literacy/numeracy/SMSC/Character	Collaborative, Confidence, Resilience, Tolerance, Initiative, Social issues, Literacy: research and devising log.	Collaborative, Confidence, Resilience, Tolerance, Initiative, Social issues, Literacy: research, wider reading and scripted work.	Literacy: writing with clarity and accuracy. Developing personal responses to the play and the skills used.	

Enrichment opportunities and futures	<p>KS4 Drama Club School Show</p> <p><i>Employability skills and potential careers:</i></p> <ul style="list-style-type: none"> - Actor - Arts Worker - Dramatherapist - Director - Arts Administrator - Theatre Manager - Teacher - Company director - Lawyer
--------------------------------------	--

--	--

YEAR 12	Autumn 1 6 weeks	Autumn 2 - Spring 2	Summer 1 and 2
<p>Content</p> <p>Knowledge</p>	<p>An Introduction to A Level Drama and Theatre</p> <p>Students will understand the working practices of a range of theatrical practitioners. Students will understand how to apply a range of different theatrical styles and genres to their work.</p>	<p>Component 1: Drama and Theatre Students will study two set texts 'A Servant to Two Masters' (Section A) and 'Our Country's Good' (Section B) Students will analyse and evaluate the work of live theatre makers. (Section C)</p> <p>Students will gain the following knowledge:</p> <ul style="list-style-type: none"> - The theatrical processes and practices involved in interpreting and performing theatre. - How conventions, forms and techniques are used in drama and live theatre to create meaning. - How creative and artistic choices influence how meaning is communicated to an audience - How performance texts are constructed to be performed, conveying meaning. - How performance texts are informed by their social, cultural and historical contexts and are interpreted and performed for an audience. 	<p>Component 2: Creating Original Drama</p> <p>Students will explore the working practices of a key drama practitioner and understand the theory behind his or her work. Students will understand how to apply the practitioners working practices to their devised performances. Students will understand how to create an effective devised performance. Students will understand how to structure a performance to engage the audience. Students will understand how to create an engaging character. Students will analyse the development of their performance through the devising log. Students will reflect on their performance through the working notebook.</p>
<p>Skills</p>	<p>Students will develop a range of higher level practical skills.</p>	<p>Students will develop their skills to explore:</p> <ul style="list-style-type: none"> - practical demands of texts - the choice and use of performance space 	<p>Students will use a range of devising skills:</p> <ul style="list-style-type: none"> - carry out research - practically apply the working practices of their

	<p>Students will apply the working practices and techniques of a range of theatre practitioners.</p> <p>Students will apply a range of performance skills to explore different genres and styles in performance.</p>	<ul style="list-style-type: none"> - patterns of stage movement - stage positioning and configuration - spatial relationships on stage - performer and audience configuration - character motivation and interaction - performers' vocal and physical interpretation of character - delivery of lines - playing of sub-text - development of pace, pitch and dramatic climax - relationships between performers and audience - design of sets, costume, makeup, lighting, sound and props - design fundamentals such as scale, shape, colour, texture. - the social, cultural and historical contexts of plays 	<p>assigned practitioner</p> <ul style="list-style-type: none"> - develop their own ideas - collaborate with others - rehearse, refine and amend their work in progress - analyse the effective application of the practitioner's skills - analyse and evaluate their own process of creating devised drama
Key Question	<p>How do we apply performance work to the practitioners theories? What effect do we wish to have on the audience? How have the social/cultural/political context of the time affected the work of the key practitioners? How do we experiment with style and genre in performance?</p>	<p>How do we take a scene from page to stage? How do we successfully bring a character to life? Why is the play's social context so important? What is the impact on the audience? How do we vocalise/physicalise key moments of the text? How do we explore the subtext of the play? How do we 'block' the performance? How do the play's original playing conditions affect our understanding/vision of the play? What is our overall vision as a performer/director/designer?</p>	<p>How can we use the practitioner's working methods to inspire our devising work? How will we use research to help us to create a devised performance? How will we structure a performance to ensure it makes sense to the audience? How will we make sure we are being respectful and truthful in our performances as we are exploring real life events? Is our performance staying true to the work of our practitioner? Which are the most appropriate drama conventions to apply to a performance? How do we ensure we are engaging the audience? How do we ensure we continually refine and develop our performance ideas?</p>
Assessment	Short answer essay style	On-going preparation for the written exam:	INTERNAL ASSESSMENT

	questions on the practitioners working practices and their application.	3 hours • Open book • 80 marks • 40% of A-level	- Working notebook (40 marks) - Devised performance (20 marks) - 60 marks in total - 30% of A-level
Literacy/numeracy/SMSC/Character	Literacy: Script analysis, background reading, essay writing. Exploration of the social/political/historical background of the practitioners.	Literacy: Script analysis, background reading, essay writing. Social inequality and injustice, crime and punishment, the redemptive power of theatre.	Literacy: Research, exploring texts for meaning, written analysis of the practitioner, developing working notebook Research of social issues.

Enrichment opportunities and futures	School Show Community Leadership <i>Employability skills and potential careers:</i> - Actor - Arts Worker - Dramatherapist - Director - Arts Administrator - Theatre Manager - Teacher - Company director - Lawyer
--------------------------------------	---

YEAR 13	Autumn 1 6 weeks	Autumn 2 - Spring 1	Spring 2 - Summer 1
Content Knowledge	Component 2: Creating Original Drama Students will explore the working practices of a key drama practitioner and understand the theory behind his or her	Component 3: Making Theatre Practical exploration and interpretation of three extracts each taken from a different play and a different time period.	Revision of Component 1: Drama and Theatre Students will revise the two set texts 'A Servant to Two Masters' (Section A)

	<p>work.</p> <p>Students will understand how to apply the practitioners working practices to their devised performances.</p> <p>Students will understand how to create an effective devised performance.</p> <p>Students will understand how to structure a performance to engage the audience.</p> <p>Students will understand how to create an engaging character.</p> <p>Students will analyse the development of their performance through the devising log.</p> <p>Students will reflect on their performance through the working notebook.</p>	<p>Students will explore the working practices of a theatrical practitioner and apply this to their performance of Extract 3.</p> <p>Students will create an effective reflective report analysing and evaluating theatrical interpretation of all three extracts.</p>	<p>and ‘Our Country’s Good’ (Section B)</p> <p>Students will analyse and evaluate the work of live theatre makers. (Section C)</p>
Skills	<p>Students will use a range of devising skills:</p> <ul style="list-style-type: none"> - carry out research - practically apply the working practices of their assigned practitioner - develop their own ideas - collaborate with others - rehearse, refine and amend their work in progress - analyse the effective application of the practitioner’s skills - analyse and evaluate their own process of creating devised drama 	<p>Students will practically develop their skills to explore:</p> <ul style="list-style-type: none"> - practical demands of texts - successfully applying the working practices of the practitioner to Extract 3 - the choice and use of performance space - patterns of stage movement - stage positioning and configuration - spatial relationships on stage - performer and audience configuration - character motivation and interaction - performers’ vocal and physical interpretation of character - delivery of lines - playing of sub-text - development of pace, pitch and dramatic climax - relationships between performers and audience 	
Key Question	<p>How can we use the practitioner’s working methods to inspire our devising work?</p> <p>How will we use research to help us to create a devised performance? How will</p>	<p>How do we apply the working practices of our practitioner to an extract? How do we analyse a character to gain a deeper understanding of their motivations? How do we explore the character’s</p>	

	we structure a performance to ensure it makes sense to the audience? How will we make sure we are being respectful and truthful in our performances as we are exploring real life events? Is our performance staying true to the work of our practitioner? Which are the most appropriate drama conventions to apply to a performance? How do we ensure we are engaging the audience? How do we ensure we continually refine and develop our performance ideas?	subtext? How do we physically create an effective and engaging character? How do we vocally create an effective and engaging character? Why is the social/cultural/historical background to the play so important for our overall understanding? How do we successfully 'block' a performance? How do we explore the proxemics in a performance? How do we explore the actor/audience relationship in a performance? How can we experiment with pause and silence in a performance? How do we create an appropriate atmosphere or mood in a performance?	
Assessment	INTERNAL ASSESSMENT - Working notebook (40 marks) - Devised performance (20 marks) - 60 marks in total - 30% of A-level	EXTERNAL ASSESSMENT - Performance of Extract 3 (40 marks) - Reflective report (20 marks) - 60 marks in total - 30% of A-level	WRITTEN EXAM - 3 hours - Open book - 80 marks - 40% of A-level
Literacy/numeracy/SMSC/Character	Literacy: Research, exploring texts for meaning, written analysis of the practitioner, developing working notebook Research of social issues.	Literacy: Research, exploring texts for meaning, written analysis of the practitioner, developing reflective report	

Enrichment opportunities and futures	School Show <i>Employability skills and potential careers:</i> - Actor - Arts Worker - Dramatherapist - Director - Arts Administrator - Theatre Manager - Teacher - Company director - Lawyer
--------------------------------------	---

