

## Curriculum Map 2022-2023

Subject: Drama

YEAR 7	Autumn 1 6 weeks	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
<p><b>Content</b></p> <p><u>Knowledge</u></p>	<p><b>An Introduction to Drama</b></p> <p>Students know what our expectations are in Drama. Students understand basic theatre conventions.</p>	<p><b>The Ballad of Charlotte Dymond</b></p> <p>Students will investigate a murder mystery. Students will explore and analyse the motivations of a range of different characters.</p>	<p><b>Arts Alliance</b></p> <p>Students will work collaboratively to perform a script from another country/culture.</p>	<p><b>Silent Movies</b></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><b>Darkwood Manor</b></p> <p>Students will know what devices can be used to create mood, tension and atmosphere.</p>	<p><b>Storytelling</b></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</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</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</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</p>

	sustainable and believable characters. Students will be able to positively evaluate their peers' work.	engaging characters of different ages.	engaging characters for an audience of their peers.			able to create effective soundscapes.
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
Enrichment opportunities and futures	Enrichment: KS 3 Drama Club School Show  Futures: Actor Director Sound effects designer	Enrichment: KS 3 Drama Club School Show  Futures: Actor Director Journalist Script writer	Enrichment: KS 3 Drama Club School Show  Futures: Actor Director Script writer	Enrichment: KS 3 Drama Club School Show  Futures: Actor Director Script writer Film maker Animator	Enrichment: KS 3 Drama Club  Futures: Actor Director Script writer Journalist	Enrichment: KS 3 Drama Club  Futures: Actor Director Script writer Storyteller
<b>Year 8</b>	Autumn 1 6 weeks	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
<b>Content:</b>	<b>The Curious</b>	<b>Pantomime</b>	<b>The Tempest</b>	<b>Masks</b>	<b>Peter Pan - Live</b>	<b>Commedia</b>

<p><b>Knowledge:</b></p>	<p><b>Incident of Physical Theatre</b> Students will understand different techniques used, such as body as a prop, exaggeration and the physical scale.</p>	<p>Students will understand the origins of Pantomime. Students will understand and apply the basic conventions of Pantomime.</p>	<p>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>Students will explore Trestle Mask skills and different techniques for using masks on stage to create characters.</p>	<p><b>Theatre Evaluation</b> Students will evaluate the performance skills successfully employed by the actors during key moments in the play.</p>	<p><b>dell'Arte</b> Students will explore traditional 16th century theatre by learning about stock characters, conventions and characteristics and style of Commedia Dell'arte.</p>
<p><b>Skills</b></p>	<p>Students will know how to construct a piece of Physical Theatre, recognising that this style does not just encompass dance and drama, but instead how we use our bodies to create characters/objects. Students will be able to effectively</p>	<p>Students will use exaggeration to create a range of Pantomime archetypes. 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.</p>	<p>Students will use soundscapes to create specific atmospheres. Students will explore how to effectively perform lines of Shakespearean text. Students will be able to use choral speech and physical theatre skills in performance work.</p>	<p>Students will be able to effectively use mime skills. Students will be able to apply the Trestle Mask skills through their performance work. Students will be able to demonstrate the Commedia dell'Arte archetypes.</p>	<p>Students will be able to identify a range of vocal and physical skills used to create a range of characters. Students will be able to evaluate the successes of the performance.</p>	<p>Students will be able to demonstrate the Commedia dell'Arte archetypes. They will use voice and movement to create stock characters on stage.</p>

	explore transition movements in performance work.					
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? How can we communicate a story through movement?	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 is exaggeration so important for our characterisation skills? Why have these stock characters lasted over time? How can we show contrast between different characters using voice and movement?
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 focusing on storytelling through mask work.	A live theatre evaluation essay.	A collaborative Commedia Performance effectively using exaggerated physical and vocal skills.
Literacy/numeracy/SMSC/	Collaborative, Confidence,	Collaborative, Confidence,	Collaborative, Confidence,	Collaborative, Confidence,	Literacy: writing with clarity and	Collaborative, Confidence,

Character	Resilience, Tolerance, Initiative, Literacy.	Resilience, Tolerance, Initiative, Literacy.	Resilience, Empathy, Tolerance, Initiative, Literacy.	Resilience, Tolerance, Initiative, Literacy.	accuracy. Developing personal responses to the play.	Resilience, Tolerance, Initiative, Social issues.
Enrichment opportunities and futures	Enrichment: KS 3 Drama Club School Show  Futures: Actor Director Dancer Choreographer	Enrichment: KS 3 Drama Club School Show  Futures: Actor Director Theatre in Education Facilitator	Enrichment: KS 3 Drama Club School Show  Futures: Actor Director Script writer Sound designer Lighting designer	Enrichment: KS 3 Drama Club School Show  Futures: Actor Director Artist Mask maker Stage designer Costume designer	Enrichment: KS 3 Drama Club  Futures: Director Theatre Maker Set designer Lighting designer Theatre critic	Enrichment: KS 3 Drama Club  Futures: Actor Director Script writer Set designer Social activist

Year 9	<b>Unit 1: An Introduction to Style and Genre (6 weeks / 9 Lessons)</b>	<b>Unit 2: Putting on a Play (6 Weeks / 9 Lessons)</b>
<b>Content and Knowledge</b>	The students will understand a range of different styles and genres throughout the unit, such as dramatic tension melodrama, devising and scripted performances	The students will be introduced to the technical sides of theatre from staging types, SFX (sound effects, directorial skills and costume design.
<b>Skills</b>	The students will understand how to communicate an effective character using different styles and techniques. They will also apply elements such as dramatic tension to engage the audience in a specific way.	The students will develop their knowledge of the backstage roles in theatre and use staging and design skills to create a performance.

<b>Key Questions</b>	What is meant by style? What is meant by genre? How do we create tension for an audience? How do we create an effective character to engage the audience? How do we turn a script on a page to a performance? How do we devise a performance?	What does a director do? How does the different staging type used affect the performance? How are sound effects created? What skills does a costume/sound/set designer need?
<b>Assessment</b>	A collaborative devised performance piece.	A collaborative scripted performance project where the students are given a design/director/performer role.
<b>Literacy/numeracy /SMSC/Character</b>	Collaboration, Confidence, Resilience, Tolerance, Initiative, Use of scripts.	Collaboration, Confidence, Resilience, Tolerance, Initiative, Use of scripts.
<b>Enrichment opportunities and futures</b>	<p>Enrichment: KS4 Drama Club School Show</p> <p>Futures: Actor Director Script writer</p>	<p>Enrichment: KS4 Drama Club School Show</p> <p>Futures: Actor Director Script writer Theatre Maker Set designer Lighting designer Costume designer Sound designer Theatre critic</p>

YEAR 10	Autumn 1 6 weeks	Autumn 2 - Spring 2	Summer 1 and 2
<p><b>Content</b></p> <p><b>Knowledge</b></p>	<p><b>Component 1 - Live Theatre Evaluation</b></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><b>Component 1- Noughts and Crosses</b></p> <p>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 and political context. Students will understand how to put their performance ideas into a written essay form.</p>	<p><b>Component 2 - Devising Drama (30% of the overall grade)</b></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><b>Skills</b></p>	<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"> <li>- carry out research</li> <li>- develop their own ideas</li> <li>- collaborate with others</li> <li>- rehearse, refine and amend their work in progress</li> <li>- analyse and evaluate their own process of creating devised drama</li> </ul>



Key Question	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 elements were used? How did the audience respond? Why was this a successful performance or not?	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?	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?
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)	<b>INTERNAL ASSESSMENT</b> 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	Enrichment: KS4 Drama Club	Enrichment: KS4 Drama Club	Enrichment: KS4 Drama Club

and futures	School Show  Futures: Actor Director Set designer Lighting designer Sound designer Theatre Critic Journalist	School Show  Futures: Actor Director Playwright Set designer Lighting designer Sound designer Theatre critic Journalist Social activist	Future: Theatre maker Actor Director Playwright
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YEAR 11	Autumn 1 6 weeks	Autumn 2 and Spring 1	Spring 1	Spring 2 and Summer 1
<b>Content</b>	<b>Component 2 - Devising Drama (40% of the overall grade)</b>	<b>Component 3: Text in Performance (20% of the overall grade)</b>	<b>Component 1: Live Theatre</b>	<b>Revision of Component 1: Understanding Drama</b> <b>Section A: Roles and Responsibilities (4 marks)</b> <b>Section B: Noughts and Crosses (44 marks)</b> <b>Section C: Live Theatre Evaluation (32 marks)</b> <b>(40% of the overall grade)</b>
<b>Knowledge</b>	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 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	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.	

	Students will reflect on their performance through the devising log.	how to realise their artistic intentions.		
Skills	<p>Students will use a range of devising skills:</p> <ul style="list-style-type: none"> <li>- carry out research</li> <li>- develop their own ideas</li> <li>- collaborate with others</li> <li>- rehearse, refine and amend their work in progress</li> <li>- analyse and evaluate their own process of creating devised drama</li> </ul>	<p>Students will be required to use the following skills:</p> <ul style="list-style-type: none"> <li>- learn text they are performing for text-based performances</li> <li>- develop the ability to interpret and/or create and perform a character as appropriate to the demands of the performance</li> <li>- 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; and/or choral speaking</li> <li>- 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;</li> </ul>	<p>Students will be able to discuss the plot, structure and style of the performance.</p> <p>Students will be able to identify and analyse a range of vocal and physical skills used to create a range of characters.</p> <p>Students will be able to discuss a range of technical aspects 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>	

		<p>spatial awareness; interaction with other performers; dance and choral movement</p> <p>- develop an appropriate performer/audience relationship and ensure sustained engagement throughout the performance</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 performance ideas?</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 an appropriate</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>	

		atmosphere or mood in a performance?		
Assessment	<b>INTERNAL ASSESSMENT</b> 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.	<b>EXTERNAL ASSESSMENT</b> A performance of two extracts from a play in front of a visiting examiner. (Monologue/duologue/group performances)	Component 1: A live theatre evaluation (32 marks).	<b>WRITTEN EXAM</b> 1 hour and 45 minute exam paper. Externally assessed.
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	Enrichment: KS4 Drama Club School Show  Futures: Theatre maker Actor Director Playwright	Enrichment: KS4 Drama Club School Show  Futures: Theatre maker Actor Director Playwright	Enrichment: KS4 Drama Club School Show  Futures: Actor Director Playwright Set designer Lighting designer Sound designer	Enrichment: KS4 Drama Club  Futures: Actor Director Playwright Set designer Lighting designer Sound designer Theatre critic

			Theatre critic Journalist Social activist	Journalist Social activist
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YEAR 12	Autumn 1 6 weeks	Autumn 2 - Spring 2	Summer 1 and 2
<b>Content</b>	<b>An Introduction to A Level Drama and Theatre</b>	<b>Component 1: Drama and Theatre</b> <b>Students will study two set texts 'A Servant to Two Masters' (Section A) and 'Our Country's Good' (Section B)</b> <b>Students will analyse and evaluate the work of live theatre makers. (Section C)</b>	<b>Component 2: Creating Original Drama</b>
<b>Knowledge</b>	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.	Students will gain the following knowledge: - 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.	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>Skills</p>	<p>Students will develop a range of higher level practical skills. Students will apply the working practices and techniques of a range of theatre practitioners. Students will apply a range of performance skills to explore different genres and styles in performance.</p>	<p>Students will develop their skills to explore:</p> <ul style="list-style-type: none"> <li>- practical demands of texts</li> <li>- the choice and use of performance space</li> <li>- patterns of stage movement</li> <li>- stage positioning and configuration</li> <li>- spatial relationships on stage</li> <li>- performer and audience configuration</li> <li>- character motivation and interaction</li> <li>- performers' vocal and physical interpretation of character</li> <li>- delivery of lines</li> <li>- playing of sub-text</li> <li>- development of pace, pitch and dramatic climax</li> <li>- relationships between performers and audience</li> <li>- design of sets, costume, makeup, lighting, sound and props</li> <li>- design fundamentals such as scale, shape, colour, texture.</li> <li>- the social, cultural and historical contexts of plays</li> </ul>	<p>Students will use a range of devising skills:</p> <ul style="list-style-type: none"> <li>- carry out research</li> <li>- practically apply the working practices of their assigned practitioner</li> <li>- develop their own ideas</li> <li>- collaborate with others</li> <li>- rehearse, refine and amend their work in progress</li> <li>- analyse the effective application of the practitioner's skills</li> <li>- analyse and evaluate their own process of creating devised drama</li> </ul>
<p>Key Question</p>	<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</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</p>

	with style and genre in 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?
Assessment	Short answer essay style questions on the practitioners working practices and their application.	On-going preparation for the written exam: 3 hours • Open book • 80 marks • 40% of A-level	<b>INTERNAL ASSESSMENT</b> - 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	Enrichment: School Show Community Leadership  Futures: Actor Director Theatre maker	Enrichment: School Show Community Leadership  Futures: Actor Director Playwright Set designer Lighting designer Sound designer Theatre critic	Enrichment: Community Leadership  Futures: Theatre maker Actor Director Playwright



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YEAR 13	Autumn 1 6 weeks	Autumn 2 - Spring 1	Spring 2 - Summer 1
<p><b>Content Knowledge</b></p>	<p><b>Component 2: Creating Original Drama</b></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><b>Component 3: Making Theatre</b></p> <p>Practical exploration and interpretation of three extracts each taken from a different play and a different time period.  Students will explore the working practices of a theatrical practitioner and apply this to their performance of Extract 3.  Students will create an effective reflective report analysing and evaluating theatrical interpretation of all three extracts.</p>	<p><b>Revision of Component 1: Drama and Theatre</b>  <b>Students will revise the two set texts 'A Servant to Two Masters' (Section A) and 'Our Country's Good' (Section B)</b>  <b>Students will analyse and evaluate the work of live theatre makers. (Section C)</b></p>
<p><b>Skills</b></p>	<p>Students will use a range of devising skills:  - carry out research</p>	<p>Students will practically develop their skills to explore:  - practical demands of texts</p>	

	<ul style="list-style-type: none"> <li>- practically apply the working practices of their assigned practitioner</li> <li>- develop their own ideas</li> <li>- collaborate with others</li> <li>- rehearse, refine and amend their work in progress</li> <li>- analyse the effective application of the practitioner's skills</li> <li>- analyse and evaluate their own process of creating devised drama</li> </ul>	<ul style="list-style-type: none"> <li>- successfully applying the working practices of the practitioner to Extract 3</li> <li>- the choice and use of performance space</li> <li>- patterns of stage movement</li> <li>- stage positioning and configuration</li> <li>- spatial relationships on stage</li> <li>- performer and audience configuration</li> <li>- character motivation and interaction</li> <li>- performers' vocal and physical interpretation of character</li> <li>- delivery of lines</li> <li>- playing of sub-text</li> <li>- development of pace, pitch and dramatic climax</li> <li>- relationships between performers and audience</li> </ul>	
Key Question	<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</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 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</p>	

	continually refine and develop our performance ideas?	performance? How do we create an appropriate atmosphere or mood in a performance?	
Assessment	<b>INTERNAL ASSESSMENT</b> - Working notebook (40 marks) - Devised performance (20 marks) - 60 marks in total - 30% of A-level	<b>EXTERNAL ASSESSMENT</b> - Performance of Extract 3 (40 marks) - Reflective report (20 marks) - 60 marks in total - 30% of A-level	<b>WRITTEN EXAM</b> - 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	Enrichment: School Show  Futures: Theatre maker Actor Director Playwright	Enrichment: School Show  Futures: Theatre maker Actor Director Playwright	Futures: Theatre maker Actor Director Playwright
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