

Levenshulme High School – Curriculum Map: Drama

Levenshulme High School – Curriculum Map: Drama							
		Term 1		Term 2		Term 3	
	No. of Weeks	8	7	6	6	5	7
	Topic Title and NC link	MIME	MATILDA	Manchester LIVE!	Romeo and Juliet	THESEUS AND THE MINOTAUR	RAPUNZEL
Year 7	<i>Pupils should know...</i>	<ul style="list-style-type: none"> The basic Drama skills and key terminology. The Drama Ethos for the studio: Be Kind, Be Brave, Be yourself. What it means to 'mime' a performance and the key skills required to do this confidently. How to reflect and feedback on performance. How to write in 'five finger retell' structure to develop reflective writing about performance. The basic 	<ul style="list-style-type: none"> A developing understanding of the key Drama skills and ethos. The key characters within Matilda and how to show these characteristics through performance. How to read, interpret and create a performance through script reading. How to use physical and vocal skills to create a character. What an ensemble is and how to create an ensemble piece of 	<ul style="list-style-type: none"> A further development of the Drama key skills and ethos What Physical Theatre is and how they can use it to create a performance What Abstract theatre is and how to make naturalistic theatre abstract. What a stimulus is. How to devise a piece of theatre based on a stimulus. The timeline of events in Manchester 	<ul style="list-style-type: none"> Introduction of Shakespearean language, and how to communicate meaning using words as well as movement in performance. How to use facial expression and physicality when showing both Shakespearean language and interrelationships on stage. What is meant by proxemics and how they can enhance a relationship onstage. The synopsis of Romeo and Juliet- using the prologue 	<ul style="list-style-type: none"> The different styles of narration and how to use these within the performance The main conventions of Greek theatre and the specific drama skills that are linked to this style. (Motifs, Unison, Exaggeration, Ensemble) The purpose of masks within Greek Theatre and how to produce these. What story telling theatre is 	<ul style="list-style-type: none"> A developed understanding of all of the theatre skills learnt within Dream Day in year 7 and how to implement these independently to create an assessed piece of theatre. The plot of Rapunzel and how the narrative can be used and manipulated using different styles and dramatic devices learnt over the year of DD How to work

		<p>rules of theatre 'No backs to the audience, no blocking'.</p> <ul style="list-style-type: none"> The Drama room is the place to gain confidence and be prepared to perform in front of an audience. 	<p>performance.</p> <ul style="list-style-type: none"> The key components to create a costume design and how to annotate based on the context of the character. 	<p>and how these have impacted our city.</p> <ul style="list-style-type: none"> Have a developed understanding of writing to a structure when reflecting on performance pieces. Have a basic understanding of Immersive theatre. 	<ul style="list-style-type: none"> How to develop key moments from the prologue, using physical theatre and script to bring the prologue to life through ensemble work How to work collaboratively with the musicians to create a cross curricular performance for Romeo and Juliet. How to create tension in performance. The main conventions of a stage and how these are used within performance. How to work collaboratively to produce the best outcomes in performance 	<p>and how to create a performance in this style.</p> <ul style="list-style-type: none"> A developed understanding of physical theatre, character development and ensemble work. How to critique a professional piece of theatre and how to use these ideas within an original performance . What role the Chorus have in Greek theatre. The moral and social dilemmas of the Theseus and Minotaur story. 	<p>collaboratively in an assessment group and understand the roles of Director and critic within a performance .</p> <ul style="list-style-type: none"> How contrast in performance can enhance an overall piece and show a variety of theatrical skill. How to critically self-evaluate their performances to ensure that they are leading their own progress. Reflect on their own and others work in an analytical way. Use key
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							vocabulary within reflection writing.
<i>Pupils should be able to do...</i>		<ul style="list-style-type: none"> • Create a series of tableaux focussing on the key vocabulary in Drama. (Facial Expressions, Body Language, Status, Levels) • Show a clear narrative through tableaux. • Reflect on a mime practitioner and feedback strengths and actions. • Articulate what comedy is and how to create this in performance. • Create two comedy mimes based on Mr Bean. • Focus on exaggeration throughout mime performances. 	<ul style="list-style-type: none"> • Create a whole class ensemble performance based on the characterisation of the 'Revolt of the Children'. • Use their literacy skills to create a series of Tableaux using the 5 character fact sheets. • Create a thought track for each character that they are playing. • Perform a duologue based on two of the main characters from the text. • Use their body language, facial expressions and use of 	<ul style="list-style-type: none"> • Create a physical theatre journey through Manchester. • Create an ensemble immersive performance devised from a Manchester stimuli. • Use newspaper clippings from Manchester to create a piece of theatre. • Develop their vocal and physical skills throughout performance. • Develop feedback focussing on key Drama terminology from first 2 sessions of Dream Day. 	<ul style="list-style-type: none"> • Independently interpret script with increasing confidence. • Use their body language physicality and voice to create characters. • Develop use of physical storytelling to interpret the prologue/ a challenging script. • Engage the audience in their performance and the importance of the opening of a play. • Plan a rehearsal to make sure time is utilised when creating a performance. • Consider music and movement 	<ul style="list-style-type: none"> • Discuss and critique two professional performance of Theseus and the Minotaur and use these within performance. • Create a chorus piece of movement to link with the narrative of the story. • Focus on vocal work and soundscapes when creating the choral speech narration. • Perform and articulate three different types of Narration. • Create a physical theatre maze 	<ul style="list-style-type: none"> • Devise an assessment piece of theatre based on a stimuli of pictures and scripts throughout the day. • Work collaboratively to produce an extended piece of performance. • Write an extended piece of reflection writing focussing on key terminology, analysing the creative process of creating theatre. • Create a performance that involves, physical theatre

	<ul style="list-style-type: none"> • Create a whole class mime performance of the first day at High School. • Write a journal reflection with focus on key terminology, using the five finger review as guidance. • Learn how to use the VLE for flip learning and revisiting skills and knowledge, as a guide independent learning. 	<p>voice to create a melodramatic character.</p> <ul style="list-style-type: none"> • Create a costume design with detailed annotations thinking about the context of the design. 	<ul style="list-style-type: none"> • Create an abstract performance based on a naturalistic performance (to link with year 8 curriculum) • Develop journal reflections focussing on analysing a performance and the impact of each theatrical skill. 	<p>in working collaboratively to show the building of tension in a scene collaboratively</p> <ul style="list-style-type: none"> • Develop performance skills with live musicians and the notion of collaboration • Add dramatic tension and proxemics as key words within both oral and written responses. • Develop journal reflections focussing on analysing a performance and the impact of each theatrical skill. • To articulate the creative journey within written work. 	<p>based on Frantic Assembly sequence movement.</p> <ul style="list-style-type: none"> • Articulate the main Greek theatre components and the style in which these performances are produced. • Design and create a mask based on a Trestle Mask focussing on exaggerated prop design. 	<p>movement, ensemble work and unison.</p> <ul style="list-style-type: none"> • Create a performance that shows a contrast of skill focussing on both naturalism and abstract theatre. (To be linked to Alice in Wonderland year 8) • Use previous theatre practitioners to inform creative work.
<p><i>Pupils should have remembered ...</i></p>	<ul style="list-style-type: none"> • <i>Create a series of tableaux focussing on the key vocabulary in</i> 	<ul style="list-style-type: none"> • <i>The key Drama terminology from Dream day one.</i> • <i>How to create</i> 	<ul style="list-style-type: none"> • <i>How to create an ensemble performance and what</i> 	<ul style="list-style-type: none"> • <i>How to use voice to interpret script and character from Matilda</i> 	<ul style="list-style-type: none"> • <i>How to develop design ideas with key</i> 	<ul style="list-style-type: none"> • <i>How to use developed Drama skills to ensure that all</i>

		<p><i>Drama. (Facial Expressions, Body Language, Status, Levels)</i></p> <ul style="list-style-type: none"> • Show a clear narrative through tableaux. • Reflect on a mime practitioner and feedback strengths and actions. • Articulate what comedy is and how to create this in performance. • Create two comedy mimes based on Mr Bean. • Focus on exaggeration throughout mime performances. • Create a whole class mime performance of the first day at High School. • Write a journal reflection with focus on key terminology, 	<p><i>a tableau and the components that make up a good tableau.</i></p> <ul style="list-style-type: none"> • How to use body language to tell a story. • How to feedback based on a piece of performance focussing on strengths and actions. • How to refine their writing to focus on skills and the impact of these skills. • The Key ethos of the Drama studio. 	<p><i>makes an effective ensemble.</i></p> <ul style="list-style-type: none"> • How to stage a performance and how to implement different levels to create a dynamic performance. • The conventions of the audience and how to create a performance focussing on the location of the audience. • How to create a basic character focussing on vocal and physical skills. • How to write a journal entry with focus on the Five Finger Retell. 	<ul style="list-style-type: none"> • Have developed an understanding of Physical theatre as a way to tell a story from Manchester Live • They should have researched the story and know why we study Shakespeare for “Me and my Country” and his relevance • Use notes to develop a detailed reflection written task. • How to write a journal entry with focus on the Five Finger Retell. 	<p><i>focus on the context of the character in which they are designing for. (Matilda)</i></p> <ul style="list-style-type: none"> • How to create a developed ensemble performance using physical theatre skills (Manchester Live) • Develop and enhance analytical writing based on performance techniques and the impact of performance. • How to develop the use of voice and body language within performance. • A developed understanding of all key terminology and how to 	<p><i>characterisation is considered and performed with depth of skill.</i></p> <ul style="list-style-type: none"> • Different styles and genres and how to implement these into performance work. • The responsibility of the director and the critic to analyse and assess performance work and ensure that correct progress is made. • How to create physical theatre and abstract performance using varying skills. • How to feedback
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		<p><i>using the five finger review as guidance.</i></p> <ul style="list-style-type: none"> • <i>Use the VLE to guide independent learning.</i> 				<p><i>use this within performance.</i></p> <ul style="list-style-type: none"> • <i>How to use the VLE to ensure that independent research is thorough and effective.</i> 	<p><i>both verbally and within written work in a way that is analytical and precise to performance skill.</i></p>
Year 8	Topic Title and NC link	Greek Theatre	Greek Theatre	Alice in Wonderland	Alice in Wonderland	Curious incident	Curious incident
	<i>Pupils should know...</i>	<ul style="list-style-type: none"> • The style of Greek Theatre with a focus on the use of the CHORUS • Have an understanding of the historical and cultural background of the ancient Greek Theatre. • Know the story of Pandora's Box • Consider how to create the opening scene of Antigone and its impact on the play as a whole-understand 	<ul style="list-style-type: none"> • The style of Greek Theatre with a focus on the use of the CHORUS • Have an understanding of the historical and cultural background of the ancient Greek Theatre. • Know the story of Pandora's Box • Consider how to create the opening scene of Antigone and its impact on the play as a whole-understand 	<ul style="list-style-type: none"> • The stylistic qualities of Melodrama and naturalism. • Have an understanding of the narrative of Alice in Wonderland by Laura Wade. • Have an understanding of immersive theatre and the components that make up this performance style. • How 	<ul style="list-style-type: none"> • The stylistic qualities of Melodrama and naturalism. • Have an understanding of the narrative of Alice in Wonderland by Laura Wade. • Have an understanding of immersive theatre and the components that make up this performance style. • How contrast 	<ul style="list-style-type: none"> • The stylistic qualities of Frantic Assembly and movement based theatre. • Should have an understanding of the narrative of The Curious Incident, with SMSC focus on the explorative themes of the play. • How to effectively use Body as Object to tell a story. 	<ul style="list-style-type: none"> • The stylistic qualities of Frantic Assembly and movement based theatre. • Should have an understanding of the narrative of The Curious Incident, with SMSC focus on the explorative themes of the play. • How to effectively use Body as Object to tell a story.

	<p>how openings of plays must have impact</p> <ul style="list-style-type: none"> • How props can be used and have impact in performance 	<p>how openings of plays must have impact</p> <ul style="list-style-type: none"> • How props can be used and have impact in performance 	<p>contrast can be showed within a piece of theatre.</p> <ul style="list-style-type: none"> • How to show a variety of performance skills within performance Who Artaud is and how to link his methods to performance 	<p>can be showed within a piece of theatre.</p> <ul style="list-style-type: none"> • How to show a variety of performance skills within performance Who Artaud is and how to link his methods to performance. 	<ul style="list-style-type: none"> • What an ensemble is and how to use this effectively within a performance • Know how to use a characters thoughts to create a world on stage. • What unison is and how this can be used effectively. • Articulate what grid walking is. • What contrast and why this is effective in performance • How to critique a live performance 	<ul style="list-style-type: none"> • What an ensemble is and how to use this effectively within a performance • Know how to use a characters thoughts to create a world on stage. • What unison is and how this can be used effectively. • Articulate what grid walking is. • What contrast and why this is effective in performance • How to critique a live performance
<p><i>Pupils should be able to do...</i></p>	<ul style="list-style-type: none"> • Present independent research on 	<ul style="list-style-type: none"> • Present independent research on 	<ul style="list-style-type: none"> • Present independent research on a 	<ul style="list-style-type: none"> • Present independent research on a 	<ul style="list-style-type: none"> • Present independent research on 	<ul style="list-style-type: none"> • Present independent research on

		<p>elements of Greek Theatre</p> <ul style="list-style-type: none"> • Interpret a stimulus and use this to start creating a performance. • Devise and create performance work in relation to Pandora's Box • Learn and use script and in a performance. • Create a slow motion ensemble battle scene using physical theatre. • Create a functioning Greek Chorus in performance. • Create a performance with key focus on staging and how this enhances a performance. • Articulate how a performance can impact an audition both in oral 	<p>elements of Greek Theatre</p> <ul style="list-style-type: none"> • Interpret a stimulus and use this to start creating a performance. • Devise and create performance work in relation to Pandora's Box • Learn and use script and in a performance. • Create a slow motion ensemble battle scene using physical theatre. • Create a functioning Greek Chorus in performance. • Create a performance with key focus on staging and how this enhances a performance. • Articulate how a performance can impact an audition both in oral 	<p>topic of their choice with links to Alice in Wonderland. (Design incorporated)</p> <ul style="list-style-type: none"> • Develop an understanding of character work and the skills needed when performing in each style. • Create two contrasting performances using script. • Learn and use script within a performance. • Create an immersive wonderland focusing on Artaud as a practitioner. • Create a physical theatre representation of falling down the rabbit hole. • Devise a 	<p>topic of their choice with links to Alice in Wonderland. (Design incorporated)</p> <ul style="list-style-type: none"> • Develop an understanding of character work and the skills needed when performing in each style. • Create two contrasting performances using script. • Learn and use script within a performance. • Create an immersive wonderland focusing on Artaud as a practitioner. • Create a physical theatre representation of falling down the rabbit hole. • Devise a performance based on the text from Alice 	<p>Frantic Assembly.</p> <ul style="list-style-type: none"> • Develop an in depth look into characterisation and use this to create Christopher's world on stage. • Create a physical theatre representation of a journey. • Use script to create a more sophisticated ensemble piece of theatre from the National Theatre Text. • Write a reflection using key Drama terminology on a professional piece of theatre. • Devise a piece of movement 	<p>Frantic Assembly.</p> <ul style="list-style-type: none"> • Develop an in depth look into characterisation and use this to create Christopher's world on stage. • Create a physical theatre representation of a journey. • Use script to create a more sophisticated ensemble piece of theatre from the National Theatre Text. • Write a reflection using key Drama terminology on a professional piece of theatre. • Devise a piece of movement
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		<p>feedback and written commentary.</p> <ul style="list-style-type: none"> Utilise their design skills to create their own Pandora's box design and Pandora's box. 	<p>feedback and written commentary.</p> <ul style="list-style-type: none"> Utilise their design skills to create their own Pandora's box design and Pandora's box. 	<p>performance based on the text from Alice in Wonderland.</p> <ul style="list-style-type: none"> Articulate the differences between styles of theatre and how these can be shown in performance. Analyse and describe the artistic process of creating a performance and the impact of specific skills. 	<p>in Wonderland.</p> <ul style="list-style-type: none"> Articulate the differences between styles of theatre and how these can be shown in performance. Analyse and describe the artistic process of creating a performance and the impact of specific skills. 	<p>based theatre on the 'Algorithm' speech from the play.</p> <ul style="list-style-type: none"> Create a piece of theatre to show the contrast between Chaos and Calm in Christopher's head. Focus on a variety of energy and emotion when create movement pieces. Re-create basic lifts from the Frantic Assembly devising cookbook. 	<p>based theatre on the 'Algorithm' speech from the play.</p> <ul style="list-style-type: none"> Create a piece of theatre to show the contrast between Chaos and Calm in Christopher's head. Focus on a variety of energy and emotion when create movement pieces. Re-create basic lifts from the Frantic Assembly devising cookbook.
<p><i>Pupils should have remembered ...</i></p>	<p><i>From year 7</i></p> <ul style="list-style-type: none"> <i>Basic elements of Greek Theatre: From Theseus and the Minotaur.</i> <i>The use of unison</i> 	<p><i>From year 7</i></p> <ul style="list-style-type: none"> <i>Basic elements of Greek Theatre: From Theseus and the Minotaur.</i> <i>The use of unison</i> 	<p><i>From year 7:</i></p> <ul style="list-style-type: none"> <i>The use of Melodrama from 'Matilda' and how to create exaggerated characters</i> 	<p><i>From year 7:</i></p> <ul style="list-style-type: none"> <i>The use of Melodrama from 'Matilda' and how to create exaggerated characters</i> 	<p><i>From year 7&8:</i></p> <ul style="list-style-type: none"> <i>The use of Characterisation from Romeo and Juliet and using the characters</i> 	<p><i>From year 7&8:</i></p> <ul style="list-style-type: none"> <i>The use of Characterisation from Romeo and Juliet and using the characters</i> 	

		<p><i>movement</i></p> <ul style="list-style-type: none"> • How the create ensemble performances. • How to incorporate their knowledge and understanding of status within performance. • How symbolism can be used in design work. (Theseus and the Minotaur) 	<p><i>movement</i></p> <ul style="list-style-type: none"> • How to create ensemble performances. • How to incorporate their knowledge and understanding of status within performance. • How symbolism can be used in design work. (Theseus and the Minotaur) 	<p><i>with use of voice and body language.</i></p> <ul style="list-style-type: none"> • The use of physical theatre movement. • How to access and perform a script and use this to develop characterisation. • How to devise performances from a stimuli. • How to evaluate performance skills using key language. 	<p><i>with use of voice and body language.</i></p> <ul style="list-style-type: none"> • The use of physical theatre movement. • How to access and perform a script and use this to develop characterisation. • How to devise performances from a stimuli. • How to evaluate performance skills using key language. 	<p><i>'motivation' to create a scene.</i></p> <ul style="list-style-type: none"> • The use of Physical theatre from Alice in Wonderland to create another world. • Ensemble work from the Greek Theatre Module to create a unison movement piece. • How to do a live theatre critique from 'Rapunzel'. 	<p><i>'motivation' to create a scene.</i></p> <ul style="list-style-type: none"> • The use of Physical theatre from Alice in Wonderland to create another world. • Ensemble work from the Greek Theatre Module to create a unison movement piece. • How to do a live theatre critique from 'Rapunzel'.
Year 9	Topic Title and NC link	Gothic Horror	Gothic Horror	The Lion King	The Lion King	Devised performance "Fake a life"/ scripted performance	Devised performance "Fake a life"/ scripted performance
	<i>Pupils should know...</i>	<ul style="list-style-type: none"> • A definition of Gothic Horror as an art form. • How to use 	<ul style="list-style-type: none"> • A definition of Gothic Horror as an art form. • How to use 	<ul style="list-style-type: none"> • An in-depth knowledge of ensemble theatre and how to 	<ul style="list-style-type: none"> • An in-depth knowledge of ensemble theatre and how to create 	<ul style="list-style-type: none"> • How to create and develop a performance using a range 	<ul style="list-style-type: none"> • How to create and develop a performance using a range

		<p>scripted extracts to create tension within performance.</p> <ul style="list-style-type: none"> • Who Artaud is as a practitioner and how he pushes the limits of performance. The students should know how this applies directly to the style of gothic horror • The main conventions of surrealism drama and how this looks in performance and be able to articulate the impact it should have on the audience • An in-depth Knowledge of the story of Frankenstein by Mary Shelley and 	<p>scripted extracts to create tension within performance.</p> <ul style="list-style-type: none"> • Who Artaud is as a practitioner and how he pushes the limits of performance. The students should know how this applies directly to the style of gothic horror • The main conventions of surrealism drama and how this looks in performance and be able to articulate the impact it should have on the audience • An in-depth Knowledge of the story of Frankenstein by Mary Shelley and 	<p>create this.</p> <ul style="list-style-type: none"> • A secure understanding of musical theatre performance and the creative process behind it. • An in-depth understanding of physical theatre and how this can be used to show a narrative. • A definition of flocking and a secure understanding of how this can be used within theatre. • What a soundscape is and how this can be used within performance • How to design and annotate in detail based 	<p>this.</p> <ul style="list-style-type: none"> • A secure understanding of musical theatre performance and the creative process behind it. • An in-depth understanding of physical theatre and how this can be used to show a narrative. • A definition of flocking and a secure understanding of how this can be used within theatre. • What a soundscape is and how this can be used within performance. • How to design and annotate in detail based on a brief given. • What stylistic 	<p>of drama techniques.</p> <ul style="list-style-type: none"> • To independently research a style of acting and the main convention within this acting style. • How to use Stanislavski techniques within performance and articulate what naturalism is as a style of drama. • To articulate how dialogue and movement can be used to explore ones private and public persona. • How to explore a range of scripted extracts. • How to research a 	<p>of drama techniques.</p> <ul style="list-style-type: none"> • To independently research a style of acting and the main convention within this acting style. • How to use Stanislavski techniques within performance and articulate what naturalism is as a style of drama. • How to use Stanislavski techniques within performance and articulate what naturalism is as a style of drama. • To articulate how dialogue and movement can be used
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		<p>her inspiration for creating the story.</p> <ul style="list-style-type: none"> • How to devise a performance based on independent research on Mary Shelly. • How to critique both vocal and physical skills of a professional performance in the form of a live theatre review, with consideration of artistic intention as well as audience reactions. 	<p>her inspiration for creating the story.</p> <ul style="list-style-type: none"> • How to devise a performance based on independent research on Mary Shelly. • How to critique both vocal and physical skills of a professional performance in the form of a live theatre review, with consideration of artistic intention as well as audience reactions. 	<p>on a brief given.</p> <ul style="list-style-type: none"> • What stylistic theatre is and how to use this within performance . • How to confidently devise based on a stimuli. • How to critique a performance in detail with specific focus on the Drama skills and how these have been implemented in performance . 	<p>theatre is and how to use this within performance.</p> <ul style="list-style-type: none"> • How to confidently devise based on a stimuli. • How to critique a performance in detail with specific focus on the Drama skills and how these have been implemented in performance. 	<p>specific playwright.</p> <ul style="list-style-type: none"> • How to rehearse and refine a chosen extract with focus on specific drama skills and the artistic intention. • How to analyse and evaluate their own and their peer's performance with key focus on performance skills. 	<p>to explore ones private and public persona.</p> <ul style="list-style-type: none"> • How to explore a range of scripted extracts. • How to research a specific playwright. • How to rehearse and refine a chosen extract with focus on specific drama skills and the artistic intention. • How to analyse and evaluate their own and their peer's performance with key focus on performance skills.
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	<i>Pupils should be able to do...</i>	<ul style="list-style-type: none"> • Develop use of • Physicality and voice in a creative way in the style of gothic horror • Be able to use pause and stillness effectively to build up dramatic tension. • Use the dream as a stimulus in an understanding of surreal drama and how this looks in performance and understand the impact it should have on the audience. • Consider the opening of Macbeth and create a gothic 	<ul style="list-style-type: none"> • Develop use of • Physicality and voice in a creative way in the style of gothic horror • Be able to use pause and stillness effectively to build up dramatic tension. • Use the dream as a stimulus in an understanding of surreal drama and how this looks in performance and understand the impact it should have on the audience. • Consider the opening of Macbeth and create a gothic 	<ul style="list-style-type: none"> • Produce a physical theatre performance of creating the Savannah. • Create a sequence of movement when creating a flocking scene of the pride of Lions. • Utilise their skills on Practitioners when creating the elephant graveyard. • Create contrasting performances with focus on comedy and naturalistic script work. • Create a 	<ul style="list-style-type: none"> • Produce a physical theatre performance of creating the Savannah. • Create a sequence of movement when creating a flocking scene of the pride of Lions. • Utilise their skills on Practitioners when creating the elephant graveyard. • Create contrasting performances with focus on comedy and naturalistic script work. • Create a detailed costume and mask design based on the West End 	<ul style="list-style-type: none"> • Devise and create performance on the theme of “fake a life” considering private and public persona, using a range of drama techniques. • To successfully complete a research project on a method actor of their choice and the techniques within this style of actor preparation. • Present their research in a cohesive way. • Create a 	<ul style="list-style-type: none"> • Devise and create performance on the theme of “fake a life” considering private and public persona, using a range of drama techniques. • To successfully complete a research project on a method actor of their choice and the techniques within this style of actor preparation. • Present their research in a cohesive way. • Create a

		<p>atmosphere using all elements of performance including lighting and music.</p> <ul style="list-style-type: none"> • Create a surreal devised performance using gothic elements and considering Artaud influences. • Write reflectively about their own developing performance skills with a focus on. • Write about professional theatre as a critic, focussing on vocal and physical skills • Articulate the thought process behind design elements of theatre. • Continue to 	<p>atmosphere using all elements of performance including lighting and music.</p> <ul style="list-style-type: none"> • Create a surreal devised performance using gothic elements and considering Artaud influences. • Write reflectively about their own developing performance skills with a focus on. • Write about professional theatre as a critic, focussing on vocal and physical skills • Articulate the thought process behind design elements of theatre. • Continue to 	<p>detailed costume and mask design based on the West End performance of the Lion King.</p> <ul style="list-style-type: none"> • Analyse and evaluate performances in specific detail to ensure that progress is made. • Use Frantic Assembly sequencing skills when creating physical theatre performances. • Create stage combat routine for the final scene of the play. • Use script and text as a stimuli to inform creative decisions on a devised 	<p>performance of the Lion King.</p> <ul style="list-style-type: none"> • Analyse and evaluate performances in specific detail to ensure that progress is made. • Use Frantic Assembly sequencing skills when creating physical theatre performances. • Create stage combat routine for the final scene of the play. • Use script and text as a stimuli to inform creative decisions on a devised performance. 	<p>design map for their performance with focus on use of props, lighting and music and the impact that these have on the audience.</p> <ul style="list-style-type: none"> • Develop performance through rehearsal and refinement. • Respond practically to feedback both orally and in written reviews. • To consider the context of a play from an extract. • To able to research a playwright and articulate the artistic intentions of a playwright • To perform a scripted 	<p>design map for their performance with focus on use of props, lighting and music and the impact that these have on the audience.</p> <ul style="list-style-type: none"> • Develop performance through rehearsal and refinement. • They should be able to respond practically to feedback both orally and in written reviews. • To consider the context of a play from an extract. • To able to research a playwright and articulate the artistic intentions of a playwright
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		explore creativity of design options	explore creativity of design options	performance.		extract from a chosen play	<ul style="list-style-type: none"> To perform a scripted extract from a chosen play
<i>Pupils should have remembered ...</i>	<ul style="list-style-type: none"> From Year 8: Elements of Greek theatre- <u>chorus</u> Using ensemble techniques in performance, unison and canon. How to build tension on stage- from Alice and Greek Theatre. How to use their developing Drama vocabulary in both oral and written feedback. The different styles of theatre and the studied practitioners and genres of drama 	<ul style="list-style-type: none"> From Year 8: Elements of Greek theatre- <u>chorus</u> Using ensemble techniques in performance, unison and canon. How to build tension on stage- from Alice and Greek Theatre. How to use their developing Drama vocabulary in both oral and written feedback. The different styles of theatre and the studied practitioners and genres of drama 	<ul style="list-style-type: none"> From Years 7&8: Elements of Greek Theatre and Romeo and Juliet with focus on stage combat. How to create movement sequences from Curious incident of the Dog in the Night time, with focus on Frantic Assembly performance practices. How to expertly develop written and oral feedback responses of both peer and 	<ul style="list-style-type: none"> From Years 7&8: Elements of Greek Theatre and Romeo and Juliet with focus on stage combat. How to create movement sequences from Curious incident of the Dog in the Night time, with focus on Frantic Assembly performance practices. How to expertly develop written and oral feedback responses of both peer and individual work. How to design costumes and 	<ul style="list-style-type: none"> From Years 7,8&9 : How to develop a portfolio of practical drama skills and techniques to help create devised performance. How to use physical theatre and movement driven theatre to create a dynamic piece of performance. How to use ensemble theatre. How to develop a script and enhance the text with use 	<ul style="list-style-type: none"> From Years 7,8&9 How to develop a portfolio of practical drama skills and techniques to help create devised performance. How to use physical theatre and movement driven theatre to create a dynamic piece of performance. How to use of ensemble theatre. How to develop a script and enhance the text with use 	

		<p><i>including immersive theatre, physical theatre, melodrama, naturalism.</i></p> <ul style="list-style-type: none"> • <i>How to design from a brief from the project led tasks in Year 8.</i> 	<p><i>including immersive theatre, physical theatre, melodrama, naturalism.</i></p> <ul style="list-style-type: none"> • <i>How to design from a brief from the project led tasks in year 8.</i> 	<p><i>individual work.</i></p> <ul style="list-style-type: none"> • <i>How to design costumes and props from Alice in wonderland and Matilda, with particular focus on character and context.</i> • <i>Specific elements from Theatre of Cruelty which were developed within Gothic Horror.</i> • <i>How to create ensemble theatre from every topic within the Key Stage 3 Curriculum.</i> • <i>The importance of contrast and the variety of skill when creating performance.</i> 	<p><i>props from Alice in wonderland and Matilda, with particular focus on character and context.</i></p> <ul style="list-style-type: none"> • <i>Specific elements from Theatre of Cruelty which were developed within Gothic Horror.</i> • <i>How to create ensemble theatre from every topic within the Key Stage 3 Curriculum.</i> • <i>The importance of contrast and the variety of skill when creating performance.</i> • <i>How to use a script to determine the performance choices for each character.</i> 	<p><i>of movement and dramatic skill.</i></p> <ul style="list-style-type: none"> • <i>The main elements of immersive theatre.</i> • <i>How to independently research both practitioners and theatrical conventions.</i> • <i>How to design to a brief in costume, set, lighting and marketing.</i> 	<p><i>of movement and dramatic skill.</i></p> <ul style="list-style-type: none"> • <i>The main elements of immersive theatre.</i> • <i>How to independently research both practitioners and theatrical conventions.</i> • <i>How to design to a brief in costume, set, lighting and marketing.</i>
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				<ul style="list-style-type: none"> How to use a script to determine the performance choices for each character. 			
Year 10	Topic Title and NC link	Component 12&3 introduced through a <u>group performance</u> by whole GCSE class and an introduction to roles and responsibilities in Theatre	Live Theatre Review: Using National theatre plays :Component 1 Devising unit: Component 2	Devising unit: Component 2	Devising unit: Component 2	Blood Brothers: set text study	Blood Brothers: set text study Component 3 Scripted performance prep
	<i>Pupils should know...</i>	<ul style="list-style-type: none"> A range of genres and drama styles studied (A03) How staging and design elements including costume and lighting are crucial for creating an effective performance. How to comment on live performance both professional, of their peers 	<ul style="list-style-type: none"> A range of drama terminology to critique a professional performance (A04) How to structure writing for a live theatre review How to write in timed conditions for exam practice How to refine and develop analytical writing. How to 	<ul style="list-style-type: none"> How to use staging and technical design elements including costume and lighting in performance . How to refine and develop analytical writing. How to communicate and create meaning for theatrical performance 	<ul style="list-style-type: none"> How to use staging and technical design elements including costume and lighting in performance. How to refine and develop analytical writing. How to communicate and create meaning for theatrical performance (AO1) How to apply 	<ul style="list-style-type: none"> How analysing and reviewing of live performance can develop understanding of set text. (A04) The plot of Blood Brothers and the key moments in the play; with focus on the political and social context. 	<ul style="list-style-type: none"> How analysing and reviewing of live performance can develop understanding of set text. (A04) The plot of Blood Brothers and the key moments in the play; with focus on the political and social context.

		<p>and be able to reflect on their own performance using drama terminology.(A03&4)</p> <ul style="list-style-type: none"> • The techniques to enable them to learn lines as part of a scripted performance.(A01) • How to develop a rehearsal plan and perform in an ensemble performance. • Work collaboratively to generate, create, rehearse and develop ideas.(A02) 	<p>structure and answer a live theatre response in exam conditions.</p> <ul style="list-style-type: none"> • How to communicate and create meaning for theatrical performance. (A01) • How to apply theatrical skills in relation to theme or practitioner studied for a performance. (A02) • How to adopt safe working practices in rehearsal and performance. • How to analyse and evaluate their own work (A04). 	<p>(AO1)</p> <ul style="list-style-type: none"> • How to apply theatrical skills in relation to theme or practitioner studied for a performance . (A02) • How to adopt safe working practices in rehearsal and performance • How to analyse and evaluate their own work (A04). • Develop drama and theatre terminology and how to use it appropriately. • Use a stimuli to develop a performance . 	<p>theatrical skills in relation to theme or practitioner studied for a performance. (A02)</p> <ul style="list-style-type: none"> • How to adopt safe working practices in rehearsal and performance • How to analyse and evaluate their own work (A04). • Develop drama and theatre terminology and how to use it appropriately. • Use a stimuli to develop a performance. 	<ul style="list-style-type: none"> • The timeline of events within the narrative. • The characteristics of the key characters and their role within the play. • How to create a practical performance based on their interpretations of the text. (A01) • How to use staging and design elements within performance . (A03) • How to use VLE resources to help develop knowledge understanding of the play. • How to use drama and theatre 	<ul style="list-style-type: none"> • The timeline of events within the narrative. • The characteristics of the key characters and their role within the play. • How to create a practical performance based on their interpretations of the text. (A01) • How to use staging and design elements within performance . (A03) • How to use VLE resources to help develop knowledge understanding of the play. • How to use drama and theatre
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						terminology both orally and within written work and exam questions.	terminology both orally and within written work and exam questions.
<i>Pupils should be able to do...</i>		<ul style="list-style-type: none"> • Take part in a rehearsal schedule in which they will work collaboratively to generate, create, rehearse and develop ideas for performance (A01) • Articulate what their artistic intention is for the set piece of work. • Apply a range theatrical skills confidently to realise artistic intentions in performance (A02) • Be able to develop ensemble skills through their final 	<ul style="list-style-type: none"> • Develop and apply a range of knowledge and understanding of performance through their written live theatre review. (A04) • Answer exam style questions on live theatre review in timed conditions. • Self-evaluate their exam papers using the AQA marking criteria. • Explore performance texts through written and practical work with key focus on: 	<ul style="list-style-type: none"> • Use knowledge and understanding of how drama and theatre is developed and performed when creating their own performances.(A03) • Create a performance piece with focus on communicating the theatrical meaning.(A01) • Apply theatrical skills to their devised performance whilst 	<ul style="list-style-type: none"> • Use knowledge and understanding of how drama and theatre is developed and performed when creating their own performances. (A03) • Create a performance piece with focus on communicating the theatrical meaning.(A01) • Apply theatrical skills to their devised performance whilst realising their artistic intentions (A02). 	<ul style="list-style-type: none"> • Critically analyse professional interpretations of the script using developed theatre knowledge and terminology with increasing confidence. (A03) • Create an interpretation of the set text using their own developed ideas to communicate the theatrical meaning of the text.(A01) • Create a performance with the 	<ul style="list-style-type: none"> • Critically analyse professional interpretations of the script using developed theatre knowledge and terminology with increasing confidence. (A03) • Create an interpretation of the set text using their own developed ideas to communicate the theatrical meaning of the text.(A01) • Create a performance with the

		<p>performance.</p> <ul style="list-style-type: none"> • Develop a critical understanding of theatre and use the VLE to articulate this. (A04) • Critique and reflect on practical work using developed drama terminology. (A04) • Develop and articulate an awareness and understanding of the roles and processes undertaken in contemporary professional theatre practice. 	<p>understanding their social, cultural and historical context including the theatrical conventions of the period in which they were created. (A03&4)</p> <ul style="list-style-type: none"> • Reflect on and evaluate a live theatre professional performance. (A04) • Use knowledge and understanding of how drama and theatre is developed and performed within written and practical tasks. (A03) • Develop their ability to create and develop ideas to communicate meaning for theatrical performance 	<p>realising their artistic intentions (AO2).</p> <ul style="list-style-type: none"> • Analyse and evaluate their own work through their devising log. (AO4). • Use the VLE to support their independent learning • Create an examined performance in which they must Rehearse and refine work independently. 	<ul style="list-style-type: none"> • Analyse and evaluate their own work through their devising log. (AO4). • Use the VLE to support their independent learning • Create an examined performance in which they must Rehearse and refine work independently 	<p>correct artistic intention using developed theatrical skill. (AO2)</p> <ul style="list-style-type: none"> • Learn lines and consider accent as part of character development (A02) • Articulate both orally and written who the lead characters are in the play and their motivation throughout the text. • Create scenes and design pieces that show a firm understanding of both the context and period of the play. • Answer set text questions on both design 	<p>correct artistic intention using developed theatrical skill. (AO2)</p> <ul style="list-style-type: none"> • Learn lines and consider accent as part of character development (A02) • Articulate both orally and written who the lead characters are in the play and their motivation throughout the text. • Create scenes and design pieces that show a firm understanding of both the context and period of the play. • Answer set text questions on both design
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			<p>(AO1)</p> <ul style="list-style-type: none"> Students can apply theatrical skills to realise artistic intentions in live performance (AO2) and analyse and evaluate their own work (AO4). Use the VLE to support their independent learning 			and practical elements in both times and non-timed conditions.	and practical elements in both times and non-timed conditions
<i>Pupils should have remembered ...</i>	<ul style="list-style-type: none"> <i>Knowledge of range of different genres from KS3 and plays studied</i> <i>Ensemble theatre techniques from Curious and Greek Theatre in KS3</i> <i>Developing critique skills for both professional theatre clips as well as own</i> 	<ul style="list-style-type: none"> <i>Knowledge of range of different genres from KS3 and plays studied</i> <i>How to Develop critiquing skills for both professional theatre clips as well as own and peer reflections focussing on physical and vocal skills</i> 	<ul style="list-style-type: none"> <i>Knowledge of range of different genres from KS3 and plays studied</i> <i>How to develop critiquing skills for both professional theatre clips as well as own and peer reflections focussing on physical and vocal skills</i> 	<ul style="list-style-type: none"> <i>Knowledge of range of different genres from KS3 and plays studied</i> <i>How to develop critiquing skills for both professional theatre clips as well as own and peer reflections focussing on physical and vocal skills</i> 	<ul style="list-style-type: none"> <i>From Years 7,8&9 students have developed a portfolio of practical drama skills and techniques to help create devised performance.</i> <i>Development of use of text or script as well as movement</i> 	<ul style="list-style-type: none"> <i>A range of performance genres and drama styles</i> <i>From Years 7,8&9 students have developed a portfolio of practical drama skills and techniques to help create devised performance.</i> <i>Development</i> 	

		<p>and peer reflections focussing on physical and vocal skills (A04)</p> <ul style="list-style-type: none"> • How to use of the VLE to aide independent research study and flip learning • How to utilise the rehearsal process to enhance their independent performance skills incorporating individual performance goals and line learning techniques • How to use their design skills of costume, set design, props and lighting and music to enhance a performance and create a larger impact. 	<p>(A04)</p> <ul style="list-style-type: none"> • How to use of the VLE to aide independent research study and flip learning • Knowledge of practitioners and techniques from immersive theatre and Artaud. • From Years 7,8&9 students have developed a portfolio of practical drama skills and techniques to help create devised performance. • How to use text or script as with particular focus on the physicality and movement from years 7,8&9 • How to effectively 	<p>(A04)</p> <ul style="list-style-type: none"> • How to use of the VLE to aide independent research study and flip learning, to help develop their devising logs. • Knowledge of specific practitioners that can be used as stimuli within their devised performances • How to create a portfolio of practical drama skills and techniques and how to articulate this through a written log.. • How to create script based on a specific style or genre when creating a 	<p>(A04)</p> <ul style="list-style-type: none"> • How to use of the VLE to aide independent research study and flip learning, to help develop their devising logs. • Knowledge of specific practitioners that can be used as stimuli within their devised performances. • How to create a portfolio of practical drama skills and techniques and how to articulate this through a written log.. • How to create script based on a specific style or genre when creating a devised performance • .How to use their design skills of 	<p>skills from both years 7,8&9</p> <ul style="list-style-type: none"> • Use of the VLE to aide independent research study and flip learning • Line learning techniques 	<p>of use of text or script as well as movement skills from both years 7,8&9</p> <ul style="list-style-type: none"> • Use of the VLE to aide independent research study and flip learning • Line learning techniques
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			<p><i>plan design elements that contribute to performance from years 7,8&9.</i></p> <ul style="list-style-type: none"> • <i>How to develop critiquing of live theatre performance with particular focus on acting skills.</i> 	<p><i>devised performance.</i></p> <ul style="list-style-type: none"> • <i>How to use their design skills of costume, set design, props, lighting and music to enhance a performance an create a larger impact.</i> 	<p><i>costume, set design, props, lighting and music to enhance a performance an create a larger impact.</i></p>		
Year 11	Topic Title and NC link	Scripted Performance: Component Three	Scripted Performance: Component Three	Blood Brothers: set text study Live theatre Review prep: Component 1	Blood Brothers: set text study Live theatre Review prep: Component 1	Blood Brothers: set text study Live theatre Review prep: Component 1	Blood Brothers: set text study Live theatre Review prep: Component 1
	<i>Pupils should know...</i>	<ul style="list-style-type: none"> • How to independently research plays and playwrights to develop an understanding of given extracts. • How to annotate scripts to help develop understanding of characterisati 	<ul style="list-style-type: none"> • How to independently research plays and playwrights to develop an understanding of given extracts. • How to annotate scripts to help develop understanding of characterisati 	<ul style="list-style-type: none"> • The social and political context of the play (A03) • The period the play takes place over from late 60's to 80's and how this is intrinsic to the development of the plot and 	<ul style="list-style-type: none"> • The social and political context of the play (A03) • The period the play takes place over from late 60's to 80's and how this is intrinsic to the development of the plot and character development (A03) 	<ul style="list-style-type: none"> • The social and political context of the play (A03) • The period the play takes place over from late 60's to 80's and how this is intrinsic to the development of the plot and 	<ul style="list-style-type: none"> • The social and political context of the play (A03) • The period the play takes place over from late 60's to 80's and how this is intrinsic to the development of the plot and

		<p>on, artistic intention and staging.</p> <ul style="list-style-type: none"> • How to stage their given extracts to suit the artistic intention (A02) • As designers they should know how to use the knowledge of period and context to develop design elements that suit the chosen extracts and the play as a whole(A02) • How to work collaboratively to create a performance. • How to best demonstrate a range of skills through both extracts, whether that is though character development 	<p>on, artistic intention and staging.</p> <ul style="list-style-type: none"> • How to stage their given extracts to suit the artistic intention • As designers they should use the knowledge of period and context to develop design elements that suit the chosen extracts and the play as a whole • Work collaboratively to create a performance • How to best demonstrate a range of skills through both extracts, whether that is though character 	<p>character development (A03)</p> <ul style="list-style-type: none"> • The playwright and his influences as well as his artistic intentions • A detailed knowledge and understanding of the play and characters (A03) • A detailed knowledge of the themes of the play and how they can be explored through the production of it (A03) • To answer exam style questions, they value and what is expected in each of the 4 questions 	<ul style="list-style-type: none"> • The playwright and his influences as well as his artistic intentions • A detailed knowledge and understanding of the play and characters (A03) • A detailed knowledge of the themes of the play and how they can be explored through the production of it (A03) • To answer exam style questions, they value and what is expected in each of the 4 questions they must answer. • The mark scheme and how exam 	<p>character development (A03)</p> <ul style="list-style-type: none"> • The playwright and his influences as well as his artistic intentions • A detailed knowledge and understanding of the play and characters (A03) • A detailed knowledge of the themes of the play and how they can be explored through the production of it (A03) • To answer exam style questions, they value and what is expected in each of the 4 questions 	<p>character development (A03)</p> <ul style="list-style-type: none"> • The playwright and his influences as well as his artistic intentions • A detailed knowledge and understanding of the play and characters (A03) • A detailed knowledge of the themes of the play and how they can be explored through the production of it (A03) • To answer exam style questions, they value and what is expected in each of the 4 questions
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		<p>or contrast.(A02)</p>	<p>development or contrast.</p>	<p>they must answer.</p> <ul style="list-style-type: none"> • The mark scheme and how exam questions are marked. • How design elements are particular to the play and staging configuration that work best too(A03) • A range of drama terminology to critique a professional performance (A04) • How to structure writing for a live theatre • How to know what skills to comment on for live theatre review- with focus on physical and vocal skills of 	<p>questions are marked.</p> <ul style="list-style-type: none"> • How design elements are particular to the play and staging configuration that work best too(A03) • A range of drama terminology to critique a professional performance (A04) • How to structure writing for a live theatre • How to know what skills to comment on for live theatre review- with focus on physical and vocal skills of the actor (A04) 	<p>they must answer.</p> <ul style="list-style-type: none"> • The mark scheme and how exam questions are marked. • How design elements are particular to the play and staging configuration that work best too(A03) • A range of drama terminology to critique a professional performance (A04) • How to structure writing for a live theatre • How to know what skills to comment on for live theatre review- with focus on physical and vocal skills of the actor (A04) 	<p>they must answer.</p> <ul style="list-style-type: none"> • The mark scheme and how exam questions are marked. • How design elements are particular to the play and staging configuration that work best too(A03) • A range of drama terminology to critique a professional performance (A04) • How to structure writing for a live theatre • How to know what skills to comment on for live theatre review- with focus on physical and vocal skills of the actor (A04)
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				the actor (A04)			•
<i>Pupils should be able to do...</i>	<ul style="list-style-type: none"> • Apply theatrical skills, both acting or design to realise artistic intentions in live performance • Play to their own strengths as either actors or designers to best showcase their skill • Create a performance through independent rehearsals and perform both scripted and devised performance for examination. • Develop a range of vocal skills and techniques eg clarity of 	<ul style="list-style-type: none"> • Apply theatrical skills, both acting or design to realise artistic intentions in live performance • Play to their own strengths and either actors or designers to best showcase their skill • Create a performance through independent rehearse and perform both scripted and devised performance for examination. • Independently research the context and period of their chosen play in 	<ul style="list-style-type: none"> • Remember and reflect upon their performance of the set text (A03) • Demonstrate clear knowledge and understanding of the play and plot, including timeline of key moments • Demonstrate clear knowledge of the main characters though both practical and written responses • Knit together context and historical knowledge in to interpretation of the play in 	<ul style="list-style-type: none"> • Remember and reflect upon their performance of the set text (A03) • Demonstrate clear knowledge and understanding of the play and plot, including timeline of key moments • Demonstrate clear knowledge of the main characters though both practical and written responses • Knit together context and historical knowledge in to interpretation of the play in performance and staging of it (A03) • Answer set 	<ul style="list-style-type: none"> • Remember and reflect upon their performance of the set text (A03) • Demonstrate clear knowledge and understanding of the play and plot, including timeline of key moments • Demonstrate clear knowledge of the main characters though both practical and written responses • Knit together context and historical knowledge in to interpretation of the play in 	<ul style="list-style-type: none"> • Remember and reflect upon their performance of the set text (A03) • Demonstrate clear knowledge and understanding of the play and plot, including timeline of key moments • Demonstrate clear knowledge of the main characters though both practical and written responses • Knit together context and historical knowledge in to interpretation of the play in 	

		<p>diction, inflection, accent, intonation and phrasing; pace, pause and timing; projection, pitch; emotional range; song and/or choral speaking (A02)</p> <ul style="list-style-type: none"> • 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 	<p>order to inform meaning of extracts</p> <ul style="list-style-type: none"> • Create a personal interpretation that is sensitive to the context of the play (A02) • Be able to perform to at least the minimum timings required • 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 (A02) • Develop a range of physical skills 	<p>performance and staging of it (A03)</p> <ul style="list-style-type: none"> • Answer set text questions with developed confidence under timed conditions • Be able to self and peer assess possible answers using the mark scheme with increased confidence • Develop a continued awareness and understanding of the roles and processes undertaken in contemporary professional theatre practice • Have their own personal approach to an 	<p>text questions with developed confidence under timed conditions</p> <ul style="list-style-type: none"> • Be able to self and peer assess possible answers using the mark scheme with increased confidence • Develop a continued awareness and understanding of the roles and processes undertaken in contemporary professional theatre practice • Have their own personal approach to an interpretation of the play and feel they can articulate this under exam conditions Choose most suitable question in relation to 	<p>performance and staging of it (A03)</p> <ul style="list-style-type: none"> • Answer set text questions with developed confidence under timed conditions • Be able to self and peer assess possible answers using the mark scheme with increased confidence • Develop a continued awareness and understanding of the roles and processes undertaken in contemporary professional theatre practice • Have their own personal approach to an 	<p>performance and staging of it (A03)</p> <ul style="list-style-type: none"> • Answer set text questions with developed confidence under timed conditions • Be able to self and peer assess possible answers using the mark scheme with increased confidence • Develop a continued awareness and understanding of the roles and processes undertaken in contemporary professional theatre practice • Have their own personal approach to an
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		<p>movement (A02)</p> <ul style="list-style-type: none"> • Develop an appropriate performer/audience relationship and ensure sustained engagement throughout the performance (A02) • Independently research the context and period of their chosen play in order to inform meaning of extracts. • Create a personal interpretation that is sensitive to the context of the play (A02) • Be able to perform to at least the minimum timings required • Be able to work 	<p>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 (A02)</p> <ul style="list-style-type: none"> • Develop an appropriate performer/audience relationship and ensure sustained engagement throughout the performance (A02) • Be able to 	<p>interpretation of the play and feel they can articulate this under exam conditions.</p> <ul style="list-style-type: none"> • Choose most suitable question in relation to Acting for Live Theatre review questions • Be able to structure a live theatre review answer in timed conditions following the success criteria 	<p>Acting for Live Theatre review questions</p> <ul style="list-style-type: none"> • Be able to structure a live theatre review answer in timed conditions following the success criteria 	<p>interpretation of the play and feel they can articulate this under exam conditions</p> <ul style="list-style-type: none"> • Choose most suitable question in relation to Acting for Live Theatre review questions • Be able to structure a live theatre review answer in timed conditions following the success criteria 	<p>interpretation of the play and feel they can articulate this under exam conditions</p> <ul style="list-style-type: none"> • Choose most suitable question in relation to Acting for Live Theatre review questions • Be able to structure a live theatre review answer in timed conditions following the success criteria
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		<p>collaboratively to generate, create, rehearse and perform extracts</p> <ul style="list-style-type: none"> • Give detailed peer feedback to help develop performances 	<p>work collaboratively to generate, create, rehearse and perform extracts</p> <ul style="list-style-type: none"> • Give detailed peer feedback to help develop performances 				
<p><i>Pupils should have remembered ...</i></p>	<ul style="list-style-type: none"> • <i>A range of performance genres and drama styles</i> • <i>An understanding of the difference between devised performance and scripted performance</i> • <i>Students should have an awareness of what is meant by artistic intentions</i> • <i>Students should have a developing understanding of how meaning is</i> 	<ul style="list-style-type: none"> • <i>A range of performance genres and drama styles</i> • <i>An understanding of the difference between devised performance and scripted performance</i> • <i>Students should have an awareness of what is meant by artistic intentions</i> • <i>Students should have a developing understanding of how meaning is</i> 	<ul style="list-style-type: none"> • <i>The plot and characters from the play</i> • <i>Have a clear timelines of key moments in the play</i> • <i>Have considered some staging and other stage design elements for the play</i> • <i>Have remembered the scouse accent its relevance (A03)</i> • <i>The style of exam questions and the breakdown of</i> 	<ul style="list-style-type: none"> • <i>The plot and characters from the play</i> • <i>Have a clear timelines of key moments in the play</i> • <i>Have considered some staging and other stage design elements for the play</i> • <i>Have remembered the scouse accent its relevance (A03)</i> • <i>The style of exam questions and the breakdown of marks and</i> 	<ul style="list-style-type: none"> • <i>The plot and characters from the play</i> • <i>Have a clear timelines of key moments in the play</i> • <i>Have considered some staging and other stage design elements for the play</i> • <i>Have remembered the scouse accent its relevance (A03)</i> • <i>The style of exam questions and the breakdown of</i> 	<ul style="list-style-type: none"> • <i>The plot and characters from the play</i> • <i>Have a clear timelines of key moments in the play</i> • <i>Have considered some staging and other stage design elements for the play</i> • <i>Have remembered the scouse accent its relevance (A03)</i> • <i>The style of exam questions and the breakdown of</i> 	

		<p><i>created on stage</i></p> <ul style="list-style-type: none"> • <i>The importance of staging in performance both as a performer and as a critic</i> • <i>Design elements that are part of theatre and enhance performance, lighting, costume and props.</i> • <i>Drama terminology and how to structure reflective writing</i> • <i>Using flip learning and the VLE to develop independent learning practices</i> 	<p><i>created on stage</i></p> <ul style="list-style-type: none"> • <i>The importance of staging in performance both as a performer and as a critic</i> • <i>Design elements that are part of theatre and enhance performance, lighting, costume and props.</i> • <i>Drama terminology and how to structure reflective writing</i> • <i>Using flip learning and the VLE to develop independent learning practices</i> 	<p><i>marks and the mark scheme.</i></p> <ul style="list-style-type: none"> • <i>The skills needed to succeed in Live theatre review exam questions</i> • <i>Recall knowledge of theatre roles and responsibilities for section A questions</i> • <i>Using VLE to develop independent learning on given areas of study</i> 	<p><i>the mark scheme.</i></p> <ul style="list-style-type: none"> • <i>The skills needed to succeed in Live theatre review exam questions</i> • <i>Recall knowledge of theatre roles and responsibilities for section A questions</i> • <i>Using VLE to develop independent learning on given areas of study</i> 	<p><i>marks and the mark scheme.</i></p> <ul style="list-style-type: none"> • <i>The skills needed to succeed in Live theatre review exam questions</i> • <i>Recall knowledge of theatre roles and responsibilities for section A questions</i> • <i>Using VLE to develop independent learning on given areas of study</i> 	<p><i>marks and the mark scheme.</i></p> <ul style="list-style-type: none"> • <i>The skills needed to succeed in Live theatre review exam questions</i> • <i>Recall knowledge of theatre roles and responsibilities for section A questions</i> • <i>Using VLE to develop independent learning on given areas of study</i>
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