



## Drama Curriculum Intent: Start to End Point Mapping – Curriculum Sequence Grids



Year 7	Term 1	Term 2	Term 3	
Unit(s) – As outlined in 39 week plans	<b>INTRODUCTION TO DRAMA AND MIME</b>	<b>ROLE-PLAY</b>	<b>EXPLORING TEXT</b>	
Topics covered and Key Retainable Knowledge & Skills	<p><b>3 weeks</b> Intro to Drama</p> <ul style="list-style-type: none"> <li>Name games,</li> <li>rules of the room,</li> <li>establish safe working practices, develop a creative and supportive environment.</li> </ul> <p><b>4 weeks</b> Mime.</p> <ul style="list-style-type: none"> <li>Facial expressions</li> <li>Introduce teacher in role to model mime</li> <li>Introduce expectations of an audience</li> <li>Imagination</li> <li>The first rule of mime is that there is no sound. This takes discipline.</li> <li>Use of eyes/body to communicate meaning</li> <li>Working as an individual.</li> </ul> <p><b>1 week</b> explore freeze frames through the story of The Boat.</p>	<p><b>Beowulf</b></p> <p><b>6 weeks</b></p> <ul style="list-style-type: none"> <li>Playing a role</li> <li>Using imagination</li> <li>Using a ground plan or model to help develop the Drama.</li> <li>Teacher in role</li> <li>Being part of a community</li> <li>Using voice, movement and rhythm to create a sense of ritual.</li> <li>Whole class work (The great battle)</li> <li>Introduction to learning a line</li> <li>Introduction to rehearsal and performance.</li> </ul>	<p><b>ROLEPLAY AND INTRODUCING TEXT</b></p> <p><b>1 week.</b></p> <p><b>Beowulf battle scene</b></p> <p><b>Charlotte Dymond 5 week</b></p> <p><b>Beginning to interpret text.</b></p> <p><b>Role playing characters from a text.</b></p>	<p><b>EXPLORING TEXT IN A DIFFERENT STYLE</b></p> <p><b>1-week complete Charlotte Dymond</b></p> <p><b>5 weeks</b></p> <p><b>The wind in the willows</b></p> <ul style="list-style-type: none"> <li>Introduction to text.</li> <li>Exploring characters within a text</li> <li>Applying voice and movement to a role from a text.</li> <li>learning lines</li> </ul> <p>Melodrama</p> <ul style="list-style-type: none"> <li>Comparing texts and seeing the different expectations based on style</li> <li>Understanding of the requirements of melodrama</li> <li>Making links with the exaggeration used in mime</li> </ul> <p>Extension work Rainbows ending</p>
Expected standard	Students demonstrate an understanding of how to work safely in the Drama studio. They can copy the mime from the teachers model. They can use their facial expressions to communicate meaning. I can work on my own responsibly, (this includes when the teacher is giving instructions). I can perform without giggling or losing my focus and avoid being distracted by others when performing.	Students demonstrate an understanding of community. They can engage in a whole group role play. They can offer basic feedback and listen to each other’s opinions. Students can use their imagination to put themselves into a basic piece of Drama.	Students can offer some of their own ideas when working with a group, they join in with a whole class reading of a short text. They are able to use their imagination to put themselves in the position of a character from a text. They can learn at least a few lines and demonstrate this in performance.	
Key Technical Vocabulary	Mime, Facial expression, audience, imagination, exaggerated Freeze frame, Teacher in Role, evacuees, rhythm	Role-play, community, voice, accent, tone, pace, myth, Ritual, rehearsal, performance, poem	Script, character, voice, movement, lines, rehearsal,	
Opportunities for Reading	Mime <a href="https://www.bbc.co.uk/bitesize/guides/zyr7fg8/revision/9">https://www.bbc.co.uk/bitesize/guides/zyr7fg8/revision/9</a> Good night Mr Tom novel. Evacuees <a href="https://www.iwm.org.uk/history/the-evacuated-children-of-the-second-world-war">https://www.iwm.org.uk/history/the-evacuated-children-of-the-second-world-war</a>	- Beowulf research <a href="https://www.bl.uk/collection-items/beowulf">https://www.bl.uk/collection-items/beowulf</a> Charlotte Dymond <a href="https://www.google.com/search?q=charlotte+dymond&amp;rlz=1C1GCEA_enGB905&amp;oq=charlotte+dymond&amp;aqs=chrome..69j57j3215j0j9&amp;sourceid=chrome&amp;ie=UTF-8">https://www.google.com/search?q=charlotte+dymond&amp;rlz=1C1GCEA_enGB905&amp;oq=charlotte+dymond&amp;aqs=chrome..69j57j3215j0j9&amp;sourceid=chrome&amp;ie=UTF-8</a>	- The wind in the willows - <a href="https://www.gutenberg.org/files/289/289-h/289-h.htm">https://www.gutenberg.org/files/289/289-h/289-h.htm</a> - Melodrama <a href="https://en.wikipedia.org/wiki/Melodrama">https://en.wikipedia.org/wiki/Melodrama</a>	
Developing Cultural Capital	- Students explore the origins of Mime, a skill that is central to all dramatic work. - Exploration of the second world war and evacuee’s experiences - Empathising with others	- Study of the Beowulf myth - Exploring the Vikings - Gaining a sense of community and the origins and importance of this. - Exploring different cultures	- Engaging with different styles of theatre - Studying classic pieces of literature	
Cross Curricular Links (Authentic Connections)	- Working as part of a team - Literacy links in terms of subject specific terminology. - History WW2	- History- Myths and legends - Literacy looking at Viking names, introducing leaning lines. - Art/design creating the village, analysing a picture	- Literacy through the study of text - Linking the characters to social, moral and ethical decisions.	
Key Assessment	- Teacher assessment of student’s ability to work safely within the studio - Peer assessment - Mime assessment on Mischievous Martians. - final performance of key scenes in GNMT	<b>Assessment – role-play in the market place. Focus on voice and movement</b> <i>Crosscutting scene- Anne Frank</i>	Teacher to assess student’s ability to understand the demands of the text and realise this in their presentation of the character. (This does not have to be in a final performance to an audience. This can be assessed through rehearsal). There is an expectation that students demonstrate the ability to learn some lines.	



## Drama Curriculum Intent: Start to End Point Mapping – Curriculum Sequence Grids



Year 8	Term 1		Term 2		Term 3	
Unit(s) – As outlined in 39-week plans	INTRODUCTION TO CHARACTER	DEVELOPING CHARACTERS	USING CHARACTERS TO CREATE A PIECE OF DRAMA	CREATING A PIECE OF DRAMA.	INTRODUCTION TO PERFORMING A SCRIPT	PERFORMING A SCRIPT
Key Retainable Knowledge & Skills	<p><u>The first few lessons will be spent establishing safe working practices, getting to know the group and building a supportive, creative environment.</u></p> <p>Freedom Holidays</p> <p>5 weeks</p> <p>Creating stock characters</p> <p>Stereotypes</p> <p>Introducing characters to a scene</p> <p>Introduction to devising drama for an audience</p> <p>Creating a montage</p> <p>Multi role</p>	<p>Freedom Holidays 2 weeks</p> <p>Introduction to devising</p> <p>Devising scenes to meet a time limit.</p> <p>Continuation in development of character.</p> <p>ANNE FRANK 5 weeks</p> <p>This is a continuation of developing characters.</p> <p>Exploration of historical events.</p>	<ul style="list-style-type: none"> <li>Timothy Winters</li> <li>Exploring a text as a stimulus</li> <li>Developing characters from a poem</li> <li>Using montage</li> <li>With lots of guidance from the teacher, beginning to explore a structure for devising</li> <li>Ensuring that a scene has a focal point and a message</li> <li>Introducing dramatic techniques</li> <li>Dramatic pause</li> <li>Multirole</li> <li>Whole class work</li> <li>Improvisation</li> <li>Split focus work with a narrator (When Mum tells the true story to Timmy).</li> </ul>	<ul style="list-style-type: none"> <li>Continuation of Timothy Winters</li> </ul> <p>Whole class work on the Courtroom scene.</p> <p>Mini devising project for the last 2 weeks of term.</p>	<p>1-week intro to script</p> <p>Stage directions, characters.</p> <p>Loop dialogues.</p> <p>2 weeks</p> <p>Line learning techniques,</p> <p>The importance of stage directions</p> <p>Quality, intense rehearsal</p> <p>Entrances and exits</p> <p>4 weeks on Kes</p> <p>Blocking, backstory, character, audience</p>	<p>During this term students have a choice of 4 scripts</p> <p>The teacher will work through each extract with the whole group but then their task is to approach a script independently applying the knowledge gained on the Kes script.</p> <p>Extracts available are:</p> <p>Shooting stars, Blood brothers, The secret. Our Day out</p>
Expected standard	Students can take on a stereotypical character and can demonstrate this through changing their voice and movements in some way. They can explain and use dramatic techniques such as multi-role and hot seating. When devising a scene they are able to introduce characters to the audience by ensuring they don't all speak at the same time. They can work more independently with their group when devising..		Students can work on devising a range of scenes independently with their group, ensuring that they focus on the given dramatic technique and discuss ways on making this most effective, e.g introducing characters, dramatic pause, flash back and split focus. They offer support and feedback to their group when devising and when watching other groups perform.		Students can demonstrate an understanding of how to use line learning techniques. They can learn at least half a page of text.  Students can demonstrate their understanding of stage direction through rehearsal and performance. They can analyse a text and work with their group to find meaning within it that they must then try to convey to the audience. They can demonstrate an awareness of the audience.	
Key Technical Vocabulary	Character, voice, movement, tone, accent, multi- role, physicality, audience, mood, pace, montage,		Improvisation, montage, character, voice, accent, tone, pace, dramatic pause, audience, devising, social worker		Script, character, stage directions, pause, entrances and exits, rehearsal, line learning, blocking, backstory, dialogue	
Opportunities for Reading	<ul style="list-style-type: none"> <li>Stock characters <a href="https://en.wikipedia.org/wiki/Stock_character">https://en.wikipedia.org/wiki/Stock_character</a></li> <li><a href="https://www.jet2holidays.com/destinations">https://www.jet2holidays.com/destinations</a></li> <li>Anne Frank <a href="https://www.annefrank.org/en/">https://www.annefrank.org/en/</a></li> </ul>		<ul style="list-style-type: none"> <li><a href="https://poetryarchive.org/poem/timothy-winters/">https://poetryarchive.org/poem/timothy-winters/</a></li> </ul>		<ul style="list-style-type: none"> <li>Kes <a href="https://en.wikipedia.org/wiki/Kes_(film)">https://en.wikipedia.org/wiki/Kes_(film)</a></li> <li>Script</li> </ul>	
Developing Cultural Capital	<ul style="list-style-type: none"> <li>Students learn to appreciate their actions and lifestyle choices and apply these to their stereotypical characters.</li> <li>Students investigate careers and the concept of making money responsibly</li> <li>Students must engage with the stereotypical character and identify the poor choices they make.</li> <li>This is a real coming of age story.</li> </ul>		<ul style="list-style-type: none"> <li>This story explores bullying, social work, poverty, empathy, not judging someone for how they look, abuse, divorce, explores a range of family issues and support systems.</li> </ul>		<ul style="list-style-type: none"> <li>Looking at the context of their local community</li> <li>Students will develop a knowledge of a range of scripts that look at characters from a range of backgrounds.</li> <li>As a class will have an experience of being an audience together as they watch clips from Kes</li> </ul>	
Cross Curricular Links (Authentic Connections)	<ul style="list-style-type: none"> <li>Numeracy/ time management</li> <li>Literacy, creating a persuasive pamphlet</li> </ul>		<ul style="list-style-type: none"> <li>English/Literacy – Story telling analysing a poem</li> <li>A range of ethical and moral dilemmas to consider</li> <li>Introduction to Law with the courtroom scene</li> <li>Range of citizenship issues</li> </ul>		<ul style="list-style-type: none"> <li>English/Literacy studying text</li> </ul>	
Key Assessment	<ul style="list-style-type: none"> <li>Using the making the money scenes teacher to assess the student's ability to create and maintain their stock character. Do they use their imagination to make choices that their character would?</li> </ul>		<ul style="list-style-type: none"> <li>Assessment of Scene 2. Students ability to create characters and use the Dramatic pause. They should also be able to create a change in mood within a scene.</li> <li>Assessment of contribution to whole group task in the courtroom</li> </ul>		<ul style="list-style-type: none"> <li>Assessment of line learning use of stage directions and application of character can take place on:</li> <li>Loop Dialogues</li> <li>Kes</li> </ul>	



## Drama Curriculum Intent: Start to End Point Mapping – Curriculum Sequence Grids



	- Assessment of devising scenes. Who leads within the group, do they use dramatic techniques, who multi roles effectively, do they understand the mood of the scene?	- Performance of individual script
--	--	------------------------------------

Year 9	Term 1		Term 2		Term 3	
<b>Unit(s)</b> – As outlined in 39-week plans	TEACHER LED DEVSING AND STORYTELLING.	INTRODUCTION TO COMPLEX DRAMATIC SKILLS AND TEACHER LED DEVSING.	Devising using Dramatic techniques	Naturalism. Performing a short script using a range of different stages.	Applying Dramatic techniques and styles	Set text practical work
<b>Key Retainable Knowledge &amp; Skills</b>	<p><b>Recapping knowledge so far of KS 3</b></p> <p>Voice, movement, facial expressions and gestures, audience awareness.</p> <p><b>Dark wood Manor</b></p> <p>This scheme builds upon the character work studies in Y 8.</p> <p>It is now expected that students can apply the knowledge from Y 8 to developing characters more independently.</p> <p>The range of characters here are more challenging than those covered in Y 8. They will also be expected to use characters to devise appropriately.</p> <p>Building tension, Thought tracking</p>	<p><b>Club Mischief</b></p> <ul style="list-style-type: none"> <li>Whole group improvisation</li> <li>Playing a range of stock characters</li> <li>Status</li> <li>Teacher led devising responding to stimulus</li> </ul> <p>Handling Drama with mature themes.</p> <ul style="list-style-type: none"> <li>Whole group improvisation</li> <li>Playing a range of stock characters</li> <li>Status</li> <li>Teacher led devising responding to stimulus</li> </ul> <p>Applying empathy to a range of characters.</p>	<p>Creating a reality show.</p> <p>Students will focus on performance and devising a piece of theatre using stereotypes and a range of Dramatic techniques such as</p> <p>Direct address</p> <p>Narration</p> <p>Freeze frame</p> <p>Angel vs devil</p> <p>Cross cutting</p> <p>Multirole</p> <p>Slow motion</p>	<p>An introduction to Naturalism.</p> <p>Students are expected to understand the concept of naturalism and the fourth wall.</p> <p>Stanislavski’s method</p> <p>Working as a director</p> <p>Working on a naturalistic piece of script</p> <p>Understating back story</p> <p>Understanding subtext</p> <p>This builds on everything that students have covered so far but with the introduction of different types of staging and how they work in terms of performance and audience impact.</p> <p>Groups to be given a type of stage to work on and a script and must work as a team to apply their knowledge of everything covered so far to realise a performance on the given stage.</p> <p><b>Adrian Mole To Burn a witch, Colin and Alistair, Rosie and Kate,</b></p>	<p>Derik Bentley case.</p> <p>Students explore the plot of the Derik Bentley case and use this as a stimulus for creating Drama.</p> <p>Brechtian techniques to be introduced and the socio political issue of capital punishment.</p>	<p>An introduction to the GCSE set text. In both vocational and the GCSE course students must be able to interpret a text and realise it in performance.</p> <p>Over this unit students will cover: Reading the play, basic plot, themes and characters, acting skills and rehearsal techniques.</p> <p>All y 9 will explore and watch a production of the Mark Wheeler play “ I love you mum I promise I won’t die.” This play not only allows them to explore a piece of verbatim theatre but highlights issues around choices and the dangers of drug use.</p>
<b>Expected standard</b>	<p><b>Students can demonstrate an ability to work as a group on much more challenging whole group role play. They can demonstrate an understanding of mood and how they can successfully add to/ create this when devising and performing. They can multi-role and respond to stimulus material. They can use the skills learning in Y 8 when devising and performing a role to work creatively and independently.</b></p>		<p>Students are encouraged to devise using team work skills.</p> <p>To devise a piece of Drama using a variety of drama techniques.</p> <p><b>Consider what we mean by stereotypes and what they represent in Reality TV. Create our own versions of Reality TV shows. Take on characters other than ourselves.</b></p> <ul style="list-style-type: none"> <li><i>Students are able to use my voice, body and gestures with a good level of control to portray my character can demonstrate a good level of creativity and</i></li> </ul>	<p>Students can show maturity when dealing with challenging issues. They demonstrate an ability to use backstory, create a believable character and understand the given circumstances of a scene.</p> <p>They can then apply this when learning and presenting at least 1 page of text.</p> <p>Students can describe why certain examples are effective or not, offer feedback to members of their group throughout the rehearsal process and, refine their own performance through rehearsal</p>	<p>Students demonstrate an understanding of the given circumstances of the set text. They are able to contribute to the workshops on this text with creativity and imagination. In small group work they demonstrate some leadership qualities offering advice/ ideas to others.</p> <p>They can perform extracts confidently and showcase the skills they have learnt throughout the course so far.</p>	



## Drama Curriculum Intent: Start to End Point Mapping – Curriculum Sequence Grids



		<p style="text-align: center;"><i>imagination in my performance can use a range of dramatic techniques of my own accord when devising</i></p> <ul style="list-style-type: none"> <li>•</li> </ul>		
<b>Key Technical Vocabulary</b>	Devising, character, thought tracking, voice, tone, accent, movement, pause, tension, mood, atmosphere, empathy,	Naturalism, Stanislavski, fourth wall, Proscenium Arch, subtext, pause, pace, emotion, traverse, thrust, in the round.		Set text I love you mum I promise I won't die Plot, themes, rehearsal techniques, language, meaning,
<b>Opportunities for Reading</b>	<p>Character cards,  <a href="https://www.independent.co.uk/news/uk/crime/knife-crime-stabbings-offences-england-wales-rise-latest-uk-a9159511.html">https://www.independent.co.uk/news/uk/crime/knife-crime-stabbings-offences-england-wales-rise-latest-uk-a9159511.html</a></p>	<p><a href="https://www.bbc.co.uk/bitesize/guides/zxn4mp3/revision/1">https://www.bbc.co.uk/bitesize/guides/zxn4mp3/revision/1</a>            Staging <a href="https://www.bbc.co.uk/bitesize/guides/z7qsxc/revision/1">https://www.bbc.co.uk/bitesize/guides/z7qsxc/revision/1</a></p>		<p><a href="https://en.wikipedia.org/wiki/Derek_Bentley_case">https://en.wikipedia.org/wiki/Derek_Bentley_case</a>            Set text to be set by the board.</p>
<b>Developing Cultural Capital</b>	<ul style="list-style-type: none"> <li>- Educating students on issues around knife crime</li> <li>- Having the opportunity to approach social issues from the point of view of an adult and realising they don't know all the answers either is an excellent way for students to realise that they are responsible for their own actions.</li> <li>- A range of discussions on social issues</li> </ul>	<p>Students engage in a piece of theatre about a family who have lost their child. They engage with how the characters feel and discuss what effect this would have on them.</p> <p>Students put themselves into the shoes of someone else to realise empathy.</p> <p>Students research one of the 20<sup>th</sup> century theatre pioneers.</p>		<p>Students debate the pros and cons of the death penalty            Students have another opportunity to have access to different text</p>
<b>Cross Curricular Links (Authentic Connections)</b>	<ul style="list-style-type: none"> <li>- PHSE a range of social issues covered.</li> </ul>	PHSCE, range of social and ethical issues covered. Empathy Literacy, analysing and interpreting text		<p>PHSCE</p> <p>Literacy- analysing and interpreting text</p>
<b>Key Assessment</b>	<ul style="list-style-type: none"> <li>- Assessment on application of 7 levels of tension</li> <li>- Engagement with whole group role play.</li> <li>-</li> </ul>	<p>Performance of last hurdle script. Use of subtext.</p> <p>Rehearsals and ability to prepare a performance of a script for a given stage.</p>		<p>Quiz on play themes/plot/characters            Engagement in workshops for "let him have it."</p>

In Key stage 3 students begin to develop the necessary performance skills so that they are equipped to engage with the rigours of the GCSE course.

These 5 main skills are voice, movement, facial expression and gesture, audience awareness and working independently. Standardisation of marks will be carried out in twilights and department meetings with video.

Assessment in Drama is of a practical nature and will focus on these 5 skills, however the audience awareness element should allow students to reflect upon work that they have watched and offer feedback to each other equipping them with the skills to review live theatre.

Written homework in key stage 3 may be used to develop students understanding of a particular area but is not necessarily vital to give an assessment grade or monitor progress. Homework may take the form of a research task, learning lines, preparing a character, developing character, watching a play, designing or making things.

The skills covered in KS 3 are of a cyclical nature and need to be repeated. Each time they are repeated the content will become more challenging and mature

By the end of y 10 students should have:

- The ability to write a theatre review from a live performance (dependant on theatre trip)
- The ability to devise and perform a piece of theatre in a given style.
- An understanding of Stanislavski and Brecht's style.
- Understanding of exam technique for the component 3 exam.
- The ability to produce a creative log.
- Visited the theatre or watched a live performance.



## Drama Curriculum Intent: Start to End Point Mapping – Curriculum Sequence Grids



- Performed to an audience other than their peers.

Year 10	Term 1	Term 2	TERM 3	Term 4	Term 5	Term 6
<b>Unit(s)</b> – As outlined in 39-week plans	<b>Introduction to Devising using some Brechtian techniques.</b>	<b>Brecht Theory and performance. (I don't like Mondays)</b>	<b>Performing and designing a script- An Inspector calls .</b>	<b>Performing and designing a script- DNA.</b>	<b>Writing a theatre review and introduction to written exam techniques. 4 weeks</b>	<b>Preparing for trial written exam.</b>
<b>Key Retainable Knowledge &amp; Skills</b>	Students are led through the devising process of any politically charged story. possibilities when devising for component 1 In Y 11. E.g. exploration of human rights, the Hillsborough disaster. The teacher will guide them through the project supporting devising techniques and ensuring students have a grasp on non-naturalistic theatre.	<ul style="list-style-type: none"> <li>• Students work study the theory and practice of Brecht's work. Students should understand:</li> <li>• Brecht's work is political and should teach the audience or deliver a message</li> <li>• Should be able to describe what the following are:</li> <li>• Use of multi role</li> <li>• Gestus</li> <li>• Alienation effect</li> <li>• Epic/episodic theatre</li> <li>• Placards</li> <li>• Status</li> <li>• Spass/slap and tickle</li> <li>• Montage</li> <li>• Choral speech</li> </ul> <p>Apply these skills to a stimulus such as the song "I don't like Mondays.</p>	Learners will approach the set text from the point of view of a designer and director  They will explore the how the play can use:: <ul style="list-style-type: none"> <li>• Staging</li> <li>• Lighting</li> <li>• Sound</li> <li>• Projection</li> <li>• Costume</li> <li>• The original performance</li> <li>• Set and props</li> </ul>	Learners must consider how the text is constructed and how performances create meaning through: <ul style="list-style-type: none"> <li>• the characteristics of the performance text, including o genre o structure o character o form and style o language/dialogue o stage directions</li> <li>• the social, historical and cultural context including the theatrical conventions of the period in which the performance text was created</li> <li>• how meaning is interpreted and communicated through o performance conventions o use of performance space and spatial relationships on stage, including the impact of different stages (proscenium arch, theatre in round, traverse and thrust) on at least one scene o relationships between performer and audience o the design of lighting, sound, set (including props) and costume and make-up o the actor's vocal and physical interpretation of character.</li> </ul> <p>This will be realised through several acting and design workshops and will lead to a performance of the set text</p>	<p><b>Though access to the National theatre collection students should watch and review the live streamed production of Frankenstein.</b></p> <p><b>Understanding of the productions:</b></p> <p>Learners will be expected to analyse and evaluate how meaning is communicated through the role of theatre makers in contemporary professional performance. Learners must consider the role of the: <ul style="list-style-type: none"> <li>• actor o interpretation of character o character interaction o vocal skills o movement skills</li> <li>• designer o creation of mood and atmosphere o use of performance space o lighting o sound o set and props o costume and make-up</li> <li>• director o interpretation and style o performance conventions o spatial relationships on stage o relationship between performer and audience</li> <li>• reaction and response o individual o audience</li> </ul> <p>Complete reviews of 2 key scenes from the play.</p> <p>. Using the work completed on the theatre reviews students will approach DNA with new influences. This time they should begin to explore the play from an actor's point of view.</p> </p>	SEE TERM 5 in year 11.
<b>Expected standard</b>	Students should be able to demonstrate a clear understanding of the Brecht's their and apply this to a range of workshops on the practitioner.		<ul style="list-style-type: none"> <li>• Students should demonstrate:</li> <li>• An understand of how to approach a text as a designers and an actor</li> <li>• How to realise a piece of theatre, ensuring that each scene communicates meaning</li> <li>• The ability to work as part of a team</li> <li>• The ability to work independently</li> <li>• What causes issues when working as a team for devising and how to work through these.</li> <li>• Creating a piece of theatre that fits a given time limit</li> <li>• Self and peer assessing devised work</li> <li>• They must perform to an audience.</li> </ul>		Students will be expected to review a piece of theatre from a critical point of view. They should be able to analyse and evaluate all elements of the acting a technical choices, stating their own feelings about the effectiveness of these elements.	
<b>Key Technical Vocabulary</b>	<ul style="list-style-type: none"> <li>• political message</li> <li>• multi role</li> <li>• Gestus</li> <li>• Alienation effect</li> <li>• Epic/episodic theatre</li> <li>• Placards</li> <li>• Status</li> </ul>		Target audience, communicating meaning, political message multi role Epic/episodic theatre Placards Status Spass/slap and tickle Montage Choral speech. Set, lighting, atmosphere, mood, costume, Proscenium Arch, Thrust, Traverse, in the round, communicating meaning.		Analyse, review, theatre review, Frankenstein, Social context, interpretation, structure, audience Should now be able to explain how set, lighting, sound, costume, staging and projection can have an impact on the audience and create atmosphere. .	



## Drama Curriculum Intent: Start to End Point Mapping – Curriculum Sequence Grids



	<ul style="list-style-type: none"> <li>• Spass/slap and tickle</li> <li>• Montage</li> <li>• Choral speech</li> </ul>					
<b>Opportunities for Reading</b>	<a href="https://www.bbc.co.uk/bitesize/guides/zwmvd2p/revision/2">https://www.bbc.co.uk/bitesize/guides/zwmvd2p/revision/2</a>	<a href="https://www.bbc.co.uk/bitesize/guides/zsbn39/revision/1">https://www.bbc.co.uk/bitesize/guides/zsbn39/revision/1</a> <a href="https://www.bbc.co.uk/bitesize/topics/zjdv9g">https://www.bbc.co.uk/bitesize/topics/zjdv9g</a>	<a href="https://www.dramaonlineibrary.com/series/national-theatre-collection-iiid-190464?start=10">https://www.dramaonlineibrary.com/series/national-theatre-collection-iiid-190464?start=10</a>			
<b>Developing Cultural Capital</b>	<ul style="list-style-type: none"> <li>- Students explore how theatre has developed throughout the 20<sup>th</sup> Century and has been used not only as a form of entertainment but a tool for teaching, lashing out against oppressive regimens and an opportunity to develop community</li> <li>- We cover a range of political issues within these topics and students look at WW2 how the far right effected people's lives</li> <li>- Students are asked to consider what is good and evil and whether they exist or whether people simply react to their situation.</li> </ul>	<ul style="list-style-type: none"> <li>- Exploration of the lives of others</li> <li>- Working on a published play</li> <li>- Working as a theatre company</li> <li>- Gang culture and it's dangers</li> </ul>	<ul style="list-style-type: none"> <li>- Access to National theatre productions</li> <li>- Experiencing watching live theatre</li> <li>- How theatre can have a social message</li> <li>- Gang culture and it's dangers</li> </ul>			
<b>Cross Curricular Links (Authentic Connections)</b>	<ul style="list-style-type: none"> <li>- Links with History and PHSCE/Citizenship -WW2 morals and ethics</li> <li>- Links with literacy through study of new terminology</li> <li>- Numeracy in timings and rhythm, e.g choral speech.</li> </ul>	<ul style="list-style-type: none"> <li>- Literacy, scripting, placards, projection</li> <li>- PHSCE, Citizenship- positive role models for KS 3 students, engaging with a range of cultural, social, political issues and presenting these.</li> </ul>	<ul style="list-style-type: none"> <li>- History- study of social, historical context</li> <li>- Literacy, Study of Frankenstein, using analytical and evaluative language</li> <li>- Science, study of DNA</li> <li>- PHSCE/Citizenship, exploring gang culture.</li> </ul>			
<b>Key Assessment</b>	<p>Assessment of written work completed in Brecht booklet</p> <p>On-going peer and teacher assessment throughout practical workshops</p> <p>Practical performance using Brechtian techniques within the Workshops and a devised piece from the political piece.</p>	<ul style="list-style-type: none"> <li>- On-going assessment when devising, through rehearsal, questioning and notes.</li> <li>- Performance.</li> <li>- Evaluation</li> </ul>	<ul style="list-style-type: none"> <li>- Written theatre review for 2 key scenes</li> <li>- Written assessment on Acting question and design question</li> <li>- Performance of one scene from DNA</li> </ul>			
<b>Year 11</b>	Term 1	Term 2	Term 3	Term 4	Term 5	Term 6
<b>Unit(s)</b> – As outlined in 39 week plans	<b>Devising from a stimulus set by the board and developing creative log.</b>	<b>GCSE Component 1 coursework.</b>	<b>Developing scripted performance component 2</b>	<b>GCSE component 2 Performances</b>	<b>Component 3 exam preparation</b>	<b>Written exam.</b>
<b>Key Retainable Knowledge &amp; Skills</b>	<p>Component 1</p> <p>Learners are required to devise a piece of original theatre in response to a stimulus, using either the techniques of an influential theatre practitioner or the characteristics of a genre of drama. 40% of qualification</p> <p>Devising: Learners choose one stimulus from a list of four supplied annually by WJEC. There are example stimulus materials</p> <p>Learners devise a piece of theatre in response to the stimulus which demonstrates either the techniques of a theatre practitioner or the dramatic characteristics of a specific genre of the learner's choice. Learners create and develop ideas to communicate meaning to an audience by:</p> <ul style="list-style-type: none"> <li>• researching and developing ideas using the techniques or characteristics of the practitioner or genre</li> <li>• rehearsing, amending and refining the work in progress. All learners should consider the following when devising their piece of theatre: • structure • theme/plot • form and style • language/dialogue. Learners choosing performing should consider how meaning is communicated through the following, as appropriate to the piece of theatre: • performance conventions • use of space and spatial relationships on stage, including the choice of stage (e.g., proscenium arch, theatre in round, traverse or thrust) • relationships between performers and audience • design elements including lighting, sound, set and costume • the physical and vocal interpretation of character.</li> </ul> <p>Learners must produce a portfolio of supporting evidence which demonstrates the research, creation and development of ideas. This is a working record and therefore should be compiled during the process and edited to ensure an appropriate focus. The evidence should focus on three stages which are significant to the development of the devised piece of theatre. The three</p>		<p>Learners are required to participate in a performance from a text. Learners will gain a deeper understanding of how to interpret a text for performance and realise artistic intentions. Group arrangements Learners may choose to be assessed on either acting or design. Learners are assessed on the final performance or design only. Learners choosing design must work with a group of actors. It is not necessary for all acting groups to work with designers. Learners choosing design must pick one option from the list below: • lighting design • sound design • set design (including props) • costume design (including hair and make-up).</p> <p>Learners are required to study two 10 minute extracts, within the context of the whole text, from one performance text of their own choice. The extracts studied must be key extracts from the text selected for study: they must each represent a scene or moment that is significant to the text as a whole. Texts must be studied to gain a practical understanding of drama. It is preferable that all groups work on different texts to avoid performing the same scenes to the examiner. This creates difficulties with largest groups but the department has built up a wide range of possible text extracts.</p> <p>Student work on developing their extracts through workshops designed to help learn lines, develop characters/design and performance.</p> <p>Realising The piece must be performed live for a visiting examiner on a date agreed with the centre between January and May. The length of the piece will depend on the number of actors in the group and should be as follows: Group of two actors: 5-10 minutes Group of three actors: 7-12 minutes Group of four actors: 9-14 minutes. Each actor must interact with other performers and/or the audience for a minimum of five minutes. Designers must realise their design in performance. However, as it is the design itself which is assessed, the technical equipment may be operated by someone else. The following is a list</p>		<p>All content for the exam has been covered across the course. This term is about refining that knowledge, revision and exam practice of the following:</p> <p>Learners must consider how the text is constructed and how performances create meaning through:</p> <ul style="list-style-type: none"> <li>• the characteristics of the performance text, including o genre o structure o character o form and style o language/dialogue o stage directions</li> <li>• the social, historical and cultural context including the theatrical conventions of the period in which the performance text was created</li> <li>• how meaning is interpreted and communicated through o performance conventions o use of performance space and spatial relationships on stage, including the impact of different stages (proscenium arch, theatre in round, traverse and thrust) on at least one scene o relationships between performer and audience o the design of lighting, sound, set (including props) and costume and make-up o the actor's vocal and physical interpretation of character.</li> </ul> <p>Section B Learners are required to analyse and evaluate one piece of live theatre, (Frankenstein )Learners will be expected to analyse and evaluate how meaning is communicated through the role of the theatre makers in contemporary professional performance. Learners must consider the role of the:</p> <ul style="list-style-type: none"> <li>• actor o interpretation of character o character interaction o vocal skills o movement skills</li> <li>• designer o creation of mood and atmosphere o use of performance space o lighting o sound o set and props o costume and make-up</li> <li>• director o interpretation and style o performance conventions o spatial relationships on stage o relationship between performer and audience</li> <li>• reaction and response o individual o audience.</li> </ul>	



## Drama Curriculum Intent: Start to End Point Mapping – Curriculum Sequence Grids



	<p>stages should demonstrate: 1. how ideas have been researched, created and developed in response to the chosen stimulus 2. how ideas from the chosen practitioner/genre have been incorporated in the piece to communicate meaning 3. how ideas have been developed, amended and refined during the development of the devised piece. For each stage, candidates must provide illustrative material (as listed below) and a commentary, which may include annotations on the illustrative material. The commentary for each stage should be approximately 250 words and total to 900 words for the complete portfolio.</p> <p>Learners realise their piece of theatre in mind November .The length of the piece will depend on the number of actors in the group and should be as follows: Group of two actors: 5-10 minutes Group of three actors: 7-12 minutes Group of four actors: 9-14 minutes Group of five actors: 11-16 minutes. Each actor must interact with other performers and/or the audience for a minimum of five minutes.</p> <p>Evaluating Learners evaluate the final performance or design under supervised conditions. Learners will indicate their chosen stimulus and chosen practitioner or genre. There will be three main sections to the evaluation in which learners: 1. analyse and evaluate either their interpretation of character/role or their realisation of design in the final performance. 2. analyse and evaluate how either their own performance skills or their own design skills contributed to the effectiveness of the final performance 3. analyse and evaluate their individual contribution to the final performance, including how effectively they fulfilled their initial aims and objectives (referring back to stimulus and practitioner/genre). Learners will have 1 hour 30 minutes to complete the evaluation. Learners may have access to two sides of A4 in bullet point notes when writing the evaluation. The notes must be handed in with the evaluation.</p>	<p>of minimum requirements for the realisation of each design skill. Lighting design • 4 different states using, for example, different: o colours o angles o strengths o specials. Sound design • 4 different cues using, for example: o recorded sound effects o effects used at source o atmospheric sound effects o specials. Set design • set created for performance of one group • set dressed appropriately • props for the performance of chosen group Costume design (including hair and make-up) • 1 full costume, hair and make-up for 1 character.</p> <p>The performances take place to a visiting examiner usually late March.</p> <p>Students must complete an artistic intentions form.</p>	
<p><b>Expected standard</b></p>	<p>See Component 1,2 and 3 mark schemes in Eduqas specification. <a href="https://www.eduqas.co.uk/qualifications/drama-gcse/#tab_overview">https://www.eduqas.co.uk/qualifications/drama-gcse/#tab_overview</a></p>		
<p><b>Key Technical Vocabulary</b></p>	<p>Stimulus, creative log, performance, audience, analyse, evaluate, voice, tone, pause, pitch, accent, movement, gesture, interaction, Brecht, style, technique</p>	<p>Learning lines, character development, blocking, voice, tone, pause, pitch, accent, movement, gesture, interaction, rehearsal, artistic intentions.</p>	<p>Actor, communicating meaning, interpretation, voice, tone, pace, pause, accent, pitch, volume, movement, the 4 types of stages, gesture, interaction, how lighting, staging, set, sound, costume can be used to create atmosphere, location, and period. Analyse, review, theatre review, Frankenstein, Social context, interpretation, structure, audience.</p> <p>A list of specialist drama terms relevant to this component is located in Appendix C of the specification.</p> <p><a href="https://www.eduqas.co.uk/media/abtjz5rx/wjec-eduqas-gcse-drama-specification-pdf.pdf">https://www.eduqas.co.uk/media/abtjz5rx/wjec-eduqas-gcse-drama-specification-pdf.pdf</a></p>
<p><b>Opportunities for Reading</b></p>	<p><a href="https://www.eduqas.co.uk/media/abtjz5rx/wjec-eduqas-gcse-drama-specification-pdf.pdf">https://www.eduqas.co.uk/media/abtjz5rx/wjec-eduqas-gcse-drama-specification-pdf.pdf</a> <a href="https://www.bbc.co.uk/bitesize/examspecs/zdb6xyc">https://www.bbc.co.uk/bitesize/examspecs/zdb6xyc</a></p>	<p>Research should be completed on the individual Scirto that students are working on. <a href="https://www.bbc.co.uk/bitesize/topics/zm7rgwx">https://www.bbc.co.uk/bitesize/topics/zm7rgwx</a></p>	<p><a href="https://www.bbc.co.uk/bitesize/topics/z6m4cat">https://www.bbc.co.uk/bitesize/topics/z6m4cat</a></p>
<p><b>Developing Cultural Capital</b></p>	<ul style="list-style-type: none"> <li>- Working as a team to create a piece of Theatre</li> <li>- Working under time constraints</li> <li>- Performing in the style of an influential 20<sup>th</sup> Century theatre practitioner</li> <li>- Performing to an audience</li> <li>- Problem solving skills</li> </ul>	<ul style="list-style-type: none"> <li>- The plays studied in this component span 100's of years and explore a range of cultural, political and historical issues.</li> <li>- Empathising with the characters with the script they are working on.</li> </ul>	<ul style="list-style-type: none"> <li>- Access to National theatre productions</li> <li>- Experiencing watching live theatre</li> <li>- How theatre can have a social message</li> <li>- Gang culture and it's dangers</li> </ul>
<p><b>Cross Curricular Links (Authentic Connections)</b></p>	<ul style="list-style-type: none"> <li>- PHSCS this topic requires research on a range of cultural and social issues.</li> <li>- Literacy, keeping notes of progress and the writing of the creative log and evaluation.</li> </ul>	<ul style="list-style-type: none"> <li>- Literacy through interpreting the script and characters within them</li> <li>- <b>PHSCE and History. All of the plays have a range of historical, social and ethical issues to be explored.</b></li> </ul>	<ul style="list-style-type: none"> <li>- History- study of social, historical context</li> <li>- Literacy, Study of Frankenstein, using analytical and evaluative language</li> <li>- Science, study of DNA</li> <li>- Refining exam techniques</li> <li>- PHSCS/Citizenship, exploring gang culture.</li> </ul>
<p><b>Key Assessment</b></p>	<ul style="list-style-type: none"> <li>- This component assesses: • Devising: create and develop ideas to communicate meaning for performance (AO1, 30 marks). This is assessed through the portfolio of supporting evidence. • Realising: apply theatrical skills to realise artistic intentions (AO2, 15 marks). This is assessed through the performance or design (realised in performance). • Evaluating: analyse and evaluate their own work (AO4, 15 marks). This is assessed through a written evaluation completed under supervised conditions. Each learner must produce the following:             <ul style="list-style-type: none"> <li>- 1. a performance or design, recorded audio-visually from the audience perspective</li> <li>- 2. a portfolio of supporting evidence</li> <li>- 3. an evaluation.</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>- This component assesses the final realisation only (AO2, 60 marks). In this component learners must demonstrate the ability to: • apply performing or design skills to realise artistic intentions in live performance • interpret their chosen text • contribute as an individual to the live performance. Evidence 1. Each learner must submit to the examiner a brief account of approximately 150 words (i.e. approximately half a side of A4) outlining their artistic intentions for the piece. This should include: • for performance candidates, a brief account of how they aim to interpret their chosen character • for design candidates, a brief account of how they aim to interpret the chosen scene(s) through design • for all candidates, a brief indication of how the 20 minutes of text studied for the component was edited to create the final performance. This outline of artistic intentions is not assessed but is necessary to assist the examiner in assessing the realisation of artistic intentions. A form for this purpose, Component 2: Artistic Intentions, will be made available on WJEC's website. 2. The centre must record all the live performances given in front of the visiting</li> </ul>	<ul style="list-style-type: none"> <li>- Section A: 45 marks • a series of questions assessing knowledge and understanding of an extract from the set text (30 marks) • one question assessing knowledge and understanding of the wider text (15 marks) Note: a clean copy (no annotation) of the chosen set text must be taken into the examination. Centres must ensure that on entering the examination room, all candidate texts are checked to confirm that they are clean (with no annotation). WJEC must be notified of any infringements. Section B: 15 marks Learners will be expected to provide basic details of the production, including the name of the play, company and venue. • one question, from a choice of two, assessing analysis and evaluation of a given aspect of a live theatre production (15 marks) Learners will be expected to understand and use appropriate drama and theatre terminology in this component</li> </ul>



## Drama Curriculum Intent: Start to End Point Mapping – Curriculum Sequence Grids



examiner from the audience perspective. 2 The recording must be submitted to WJEC within two weeks of the assessment.

Y10 Vocational	Term 1		Term 2		Term 3	
Unit(s) – As outlined in 39 week plans	<b>UNIT: PERFORMING TEXT (7 weeks)</b> INTERNAL MODERN	<b>UNIT: PERFORMING TEXT (7 weeks)</b> INTERNAL MODERN	<b>LIVE PERFORMANCE UNIT (MOCK) (7 weeks)</b> ATFFORD GRANGE / FUTURE SOCIETY	<b>UNIT: LIVE PERFORMANCE (6 weeks)</b> EXTERNAL	<b>UNIT: LIVE PERFORMANCE (5 weeks)</b> EXTERNAL	
<b>Topics covered and Key Retainable Knowledge &amp; Skills</b>	<b>Context:</b> Understanding exactly how dialogue / conversation works, how this is reflected in good dramatic writing and how an actor ‘lifts’ such speech ‘off the page’ is important for those wishing to work in the theatre or as performers more widely. The ability to sight read competently and bring dialogue to life is essential for most television, film, radio, voice over and commercial work.  <b>Specialist Knowledge and Transferrable Skills:</b> Imaginative response to text rooted in informed analysis of textual pointers/cues for an actor’s use. Vocal dexterity in bringing text alive, supported by physicality and movement. Interpretation of character and clear conveyance of narrative deriving from the text and interpretation of the text appropriately.		Students will devise a Mock Live Performance in preparation for their real Live Performance exam. These topics will allow them to devise from a stimulus using the techniques of theatre practitioner, Bertolt Brecht.	<b>Context:</b> Any aspiring professional performer will need to learn a variety of performance skills to perform in a way that will meet the expectations of their audience and accurately represent them as performers. Beyond just performing effectively, performers need to think about the other performers, technical crew, performance, equipment, the expectations of the audience, quality and variety in the set and the practice and rehearsal schedule it takes to get to the final performance itself. Regularly having the opportunity to perform in front of an audience can help hone technique, expression and stage presence in order that high quality performance, and the practice required to get there, becomes second nature. Reflecting on performances is also a useful tool – as performers can see themselves through the audience’s eyes and learn more about how to develop their performance style to continually improve and grow in confidence.  <b>Through completion of this unit, the learner will:</b> 1. Be able to plan for a live performance 2. Be able to demonstrate the skills for a live performance 3. Be able to reflect on their performance		
<b>Expected standard</b>	To develop the skills necessary for analysing a piece of dialogue in dramatic writing and to be able to perform it appropriately. To give learners practical experience in these skills, using both modern and classic texts. The purpose of this unit is to enable learners to develop the skills to perform text appropriately.		Students to produce a devised performance based on the topic. They will need to be able to devise in a group, demonstrate their acting skills and produce a personal aims and health and safety plan.	The aim of this unit is to give learners the opportunity to explore all the skills required for a live performance. These range from planning, rehearsing and the performance itself to the reflection required post-performance to ensure continual development as performers. By undergoing the process of preparing for a live performance, learners will have the opportunity to experience the variety of activities and skills required to bring a performance together.		
<b>Key Technical Vocabulary</b>	Script, Text, Hot-Seating, Role On The Wall, Given Circumstances, Character, Movement, Facial Expression, Body Language, Voice, Pace, Tone, Volume, Pitch, Musicality, Accent and Rhythm.		Devise, Bertolt Brecht, Health and Safety, Character, Proxemics, Atmosphere, Movement, Facial Expression, Body Language, Voice, Pace, Tone, Volume, Pitch, Musicality, Accent and Rhythm.	Devise, Bertolt Brecht, Health and Safety, Character, Proxemics, Atmosphere, Movement, Facial Expression, Body Language, Voice, Pace, Tone, Volume, Pitch, Musicality, Accent and Rhythm.		
<b>Opportunities for Reading</b>	Students are required to read and learn a Classical and Modern script and are therefore consistently reading throughout this unit.		Students will need to complete research tasks that will require reading from the internet and other resources such as books, poems, songs etc.	Students will need to complete research tasks that will require reading from the internet and other resources such as books, poems, songs etc.		
<b>Developing Cultural Capital</b>	<ul style="list-style-type: none"> <li>- Working as a team to create a piece of Theatre</li> <li>- Working under time constraints</li> <li>- Performing to an audience</li> </ul> Problems solving skills					
<b>Cross Curricular Links (Authentic Connections)</b>						
<b>Key Assessment</b>	<ul style="list-style-type: none"> <li>• Learners should understand how to interpret and analyse text in modern and classic dramatic writing through describing the context of two texts – one modern and one classic – and the purpose of one scene from each, the writers’ use of language, identifying demands it places on the performer, how the writer communicates role/character through language and techniques for ‘lifting’ text off the page in order to convey the role/ character. This can be in written form or via oral discussion with the tutor.</li> <li>• Learners should perform chosen scenes dialogue from modern and classic texts using spoken dialogue and related movement, demonstrating effective vocal skills including pace, tone, clarity,</li> </ul>		Students will be assessed on their final performance (mock) based on the topic/stimulus. They will need to produce a health and safety plan and a personal aims plan which will be set as homework. They will also need to peer and self-assess each other’s work.	<i>Planning and evaluative elements of a unit should be evidenced through at least one of the following; written work, video presentations, blog or vlog etc. Practical elements of a unit should be evidenced through video (e.g. live venue set up or performance) or through audio where appropriate. The learner must produce evidence of achievement of the assessment criteria. This must include:</i> <ul style="list-style-type: none"> <li>• Statement of personal aims and proposal of ideas for the performance, giving reasons for their recommendations (1.1, 1.2): essay; report; audio/visual presentation (<i>planning/evaluative</i>)</li> <li>• Production plan for working towards the live performance, including an assessment of the venue, size and make-up of audience, personal equipment needs and Health &amp; Safety implications (including electrical safety, noise and manual handling issues) (1.3, 1.4): essay; report; audio/visual presentation accompanied by notes (<i>planning/evaluative</i>)</li> </ul>		





## Drama Curriculum Intent: Start to End Point Mapping – Curriculum Sequence Grids



	<p>articulation, rhythm and musicality and appropriately interpreting the character. This will be observed by the tutor and recorded.</p> <ul style="list-style-type: none"> <li>Learners should evaluate their performance, identifying strengths and areas for improvement. This can be in written form or via oral discussion with the tutor.</li> </ul>		<ul style="list-style-type: none"> <li>Video recording of the live performance to the target audience (2.1, 2.2, 2.3): video footage (<i>practical</i>)</li> <li>Record of feedback received (3.1, 3.2): essay; report; audio/visual presentation (<i>planning/evaluative</i>)</li> <li>Report or videoed presentation evaluating their performance, in the light of feedback from the audience and/or teacher/tutor, with suggestions for improvement (3.1, 3.2): essay; report; audio/visual presentation (<i>planning/evaluative</i>)</li> </ul> <p><b>Practical</b> Live performance footage should be between: 4-10 minutes for learners following the acting discipline</p>	
--	---	--	---	--

In year 11 students will be applying all of the skills they have learnt over the course. They will also have the opportunity to:

- See live theatre performances
- Attend extra rehearsals when devising and working on components 1 and 2
- Develop their ability to write a theatre review
- Use subject specific terminology in discussions and feedback.
- Engage in extracurricular opportunities to develop performance skills.



## Drama Curriculum Intent: Start to End Point Mapping – Curriculum Sequence Grids



Year 12	Term 1		Term 2		Term 3		Term 4					
Unit(s) – As outlined in 39-week plans	<b>Introduction to Exploring text as an actor, designer director</b>	<b>Stanislavski</b>	<b>Further study of actor director, designer. Then 3 weeks on analysing theatre.</b>	<b>Introduction to Berkoff and Artaud</b>	Introduction to Saved! (Set text)	Introduction to Component 1 and further development of Brecht.	Development on saved	Component 1 Devising	Saved on the exam paper	Component 1 performance	Development of Saved. Designing the play.	Introduction to Murder Mystery
<b>Key Retainable Knowledge &amp; Skills</b>	<p>This unit bridges the gap for theoretical knowledge from KS 4 to KS5 Drama. Some of the tasks will consolidate the knowledge that GCSE Drama students have and will help prepare BTEC and students with no experience of KS 4 Drama for the rigours of A level. The work covered is theoretical knowledge that is required for all components of the course however the main focus here is preparing students for the component 3 written exam.</p> <p>How to approach a text as an Actor, Director and Designer.</p>	<p>An depth study of the practices of Stanislavski</p> <p>How Stanislavski used rehearsal techniques to develop performance</p> <p>Emotional Memory, Subtext</p> <p>Truth</p> <p>Imagination</p> <p>Units and objectives</p> <p>Slowing the pace of the performance to see the character's thinking</p> <p>Realism</p> <p>Apply some of these techniques to short of piece of script or devised piece.</p> <p>Potential to look at extracts from The Crucible, Tom's diner to build up backstory and subtext.</p>	<p>This unit bridges the gap for theoretical knowledge from KS 4 to KS5 Drama. Some of the tasks will consolidate the knowledge that GCSE Drama students have and will help prepare BTEC and students with no experience of KS 4 Drama for the rigours of A level. The work covered is theoretical knowledge that is required for all components of the course however the main focus here is preparing students for the component 3 written exam.</p> <p>How to approach a text as an Actor, Director and Designer.</p> <p>Analysing theatre and using this to influence your own ideas. Students are given an opportunity to see a range of theatre examples to broaden their horizons on what is possible in live theatre. This should also cover different styles.</p>	<p>A workshop based scheme of work with a focus on three key practitioners all with varying styles – Berkoff, Artaud and Frantic Assembly. The students will practically experiment with these styles of theatre in preparation for the Component 1 exam.</p> <p>Steven Berkoff, total theatre and physical theatre</p> <p>Using bodies as objects, working as an ensemble, developing mime and chorus work, 7 levels of tension, Artaud's theatre of cruelty</p> <p>Abstract theatre, dreams/nightmares</p> <p>Frantic assembly, physical theatre. chair duets.</p>	<p>Study the social, cultural, historical context of the play.</p> <p>Discuss the Ruth Snyder case and its influence on Sophie Treadwell</p> <p>Understanding of expressionism and why this style was chosen.</p> <p>Understanding of the plot/themes of machinal and how these could be realised in performance.</p> <p>Approach each scene as a director and an actor exploring how movement, voice, interaction, gestures, proxemics and rehearsal techniques can communicate meaning, highlight the themes and relationships between characters.</p>	<p>Reinterpretation of a text</p> <p>Students will look at a number of selected texts set by the exam board.</p> <p>How to realise text in a different style.</p> <p>Realising text in a Brechtian style</p>	<p>Designing Machinal. Using knowledge of style, cultural, social, historical context and demonstrating influences from live theatre seen.</p> <p>Making theatre relevant to a contemporary audience.</p>	<p>Devising from text in a Brechtian style.</p> <p>Process log that highlights reasons for creative choices made</p>	<p>historical context of the play.</p> <p>Discuss work of Edward Band and work he has influenced.</p> <p>Understanding of the plot/themes of Saved and how these could be realised in performance.</p> <p>Approach each scene as a director and an actor exploring how movement, voice, interaction, gestures, proxemics and rehearsal techniques can communicate meaning, highlight the themes and relationships between characters.</p> <p>Explore a range of section A questions.</p>	<p>Refining a performance through rehearsal and using feedback to improve.</p> <p>Working effectively in technical rehearsals.</p> <p>Completing process report</p> <p>Performance to an audience.</p>	<p>Designing Saved using knowledge of cultural, social, historical context and demonstrating influences from live theatre seen.</p> <p>Making theatre relevant to a contemporary audience.</p>	<p>Looking at style and genre</p> <p>Stanislavski's rehearsal techniques.</p> <p>Developing plot</p> <p>Creating backstory</p>
<b>Expected standard</b>	Students should demonstrate a clear understanding of how to approach texts from the point of view of an actor, designer and director. They should be able to apply this knowledge to their studies on the practitioners. They should have clear notes show an understanding of: Naturalism, subtext, given circumstances, epic theatre, theatre of cruelty and physical theatre. They should also be able to highlight their understanding of these concepts through workshops, devising and performance.				See mark schemes for Component 1, 2 and 3 in the Eduqas A level specification. <a href="https://www.eduqas.co.uk/qualifications/drama-and-theatre-as-a-level/#tab_overview">https://www.eduqas.co.uk/qualifications/drama-and-theatre-as-a-level/#tab_overview</a>							
<b>Key Technical Vocabulary</b>	Voice, gestures, interaction, pace, pause, subtext, rehearsal techniques, Stanislavski, movement, Down/up/centre stage. Lighting, colour, intensity, direction, sound, volume, direction, staging, set, style, naturalism, period, communicating meaning, audience. Posture, themes, plot, backstory.				Voice, gestures, interaction, pace, pause, subtext, rehearsal techniques, Stanislavski, movement, Down/up/centre stage. Lighting, colour, intensity, direction, sound, volume, direction, staging, set, style, naturalism, period, communicating meaning, audience. Posture, themes, plot, backstory. Reinterpretation, style, Brecht, rehearsal techniques.				Voice, gestures, interaction, pace, pause, subtext, rehearsal techniques, Stanislavski, movement, Down/up/centre stage. Lighting, colour, intensity, direction, sound, volume, direction, staging, set, style, naturalism, period, communicating meaning, audience. Posture, themes, plot, backstory.			
<b>Opportunities for Reading</b>	<a href="https://www.bbc.co.uk/bitesize/guides/zxn4mp3/revision/1">https://www.bbc.co.uk/bitesize/guides/zxn4mp3/revision/1</a> <a href="https://www.bbc.co.uk/bitesize/guides/zkgbscw/test">https://www.bbc.co.uk/bitesize/guides/zkgbscw/test</a> <a href="http://essentialdrama.com/practitioners/antonin-artaud/">http://essentialdrama.com/practitioners/antonin-artaud/</a> <a href="http://abigaillewisdrama.blogspot.com/2016/09/research-berkoff_8.html">http://abigaillewisdrama.blogspot.com/2016/09/research-berkoff_8.html</a> <a href="http://dramaandsuch.blogspot.com/2013/02/steven-berkoff-theatre-technique.html">http://dramaandsuch.blogspot.com/2013/02/steven-berkoff-theatre-technique.html</a>				A Level Drama and Theatre Resource E-Book Carole Dore, Peter Davies and Carys Edwards <a href="https://resources.eduqas.co.uk/Pages/ResourceSingle.aspx?rId=700">https://resources.eduqas.co.uk/Pages/ResourceSingle.aspx?rId=700</a>  <a href="https://resources.eduqas.co.uk/Pages/ResourceSingle.aspx?rId=720">https://resources.eduqas.co.uk/Pages/ResourceSingle.aspx?rId=720</a>				<a href="https://resources.eduqas.co.uk/Pages/ResourceSingle.aspx?rId=700">https://resources.eduqas.co.uk/Pages/ResourceSingle.aspx?rId=700</a>			



## Drama Curriculum Intent: Start to End Point Mapping – Curriculum Sequence Grids



<b>Developing Cultural Capital</b>	Analysing, evaluating, interpreting and performing a range of theatre from across 100's of years. Study of potentially the most influential 20 <sup>th</sup> century theatre practitioner in Stanislavski		Students work approach the text in a vocational setting, often tasks are set putting them in the role of actor, director or designer. Students explore women's rights, feminism, expressionism and issues such as the death penalty through the study of machinal. Students explore a range of texts that cover relevant social cultural and historical issues.		Students engage in themes from the play Saved and make connections with them in today's society. There is the exploration of what it is like to be part of society that is forgotten, the range of social, cultural and historical issues that were prominent in the 60s. Performing to an audience in an afterschool event. Working as part of a theatre company in the Murder Mystery event.
<b>Cross Curricular Links</b>	<ul style="list-style-type: none"> <li>- Literacy through research of text, practitioner and interpreting language.</li> <li>- History when looking at the social, historical context of plays.</li> </ul>		<ul style="list-style-type: none"> <li>- Literacy- interpreting text and characters, developing characters, devising and creating script.</li> <li>- History-study of social, cultural, historical context of the 1920's, study of 20<sup>th</sup> century practitioners styles and their influence on today.</li> <li>- PHSC/citizenship. Study of women's rights and society.</li> </ul>		<ul style="list-style-type: none"> <li>- Literacy- interpreting text and characters, developing characters, devising and creating script.</li> <li>- History-study of social, cultural, historical context of the 1960's, study of 20<sup>th</sup> century practitioners styles and their influence on today.</li> <li>- PHSC/citizenship. Study of political, social, cultural themes from the 60's.</li> </ul>
<b>Key Assessment</b>	On-going assessment of notes for approaching a text and mini quizzes set throughout the scheme. Essay question set to compare and contrast the styles of practitioners.		<ul style="list-style-type: none"> <li>- On going assessment of set texts notes and work in practical workshops</li> <li>- Assessment of process log at intervals</li> <li>- Assessment and feedback slots planned in by the teacher during devising of Component 1 piece.</li> <li>- Practice exam questions set on Machinal.</li> </ul>		<ul style="list-style-type: none"> <li>- On going assessment of set texts notes and work in practical workshops</li> <li>- Assessment of process log at intervals</li> <li>- Assessment and feedback slots planned in by the teacher during devising of Component 1 piece.</li> <li>- Performance of Component 1 piece</li> <li>- Assessment of process log.</li> <li>- Practice exam questions set on Saved</li> </ul>
<b>Year 13 Drama</b>	<b>Term 1</b>		<b>Term 2</b>		<b>Term 3</b>
<b>Unit(s) – As outlined in 39 week plans</b>	<b>Murder Mystery</b>	Component 3 Saved	Component 2	Component 2	Component 3 exam.
<b>Key Retainable Knowledge &amp; Skills</b>	<p>Working as a theatre company to write produce, prepare and perform in a production.</p> <p>Develop a character using a Stanislavski's techniques</p> <p>Work as an Ensemble</p> <p>Script writing, characterisation and performance workshops</p> <p>Devising</p> <p>Subtext</p> <p>Developing plot</p>		<p>Non-exam assessment: externally assessed by a visiting examiner, usually around the end of March. 40% of qualification 120 marks</p> <p>This component requires learners to engage with a stimulus to create <b>two</b> pieces of live theatre: <b>one</b> devised piece using the working methods and techniques of <b>either</b> an influential theatre practitioner <b>or</b> a recognised theatre company and <b>one</b> extract from a text in a different style to the devised piece.</p> <p>The texts chosen across the qualification must represent a range of social, historical and cultural contexts. In this component, each group must choose <b>one</b> text. The text chosen must have been either professionally commissioned and/or professionally produced.</p> <p>Learners study a 10-15 minute extract from the text, within the context of the whole text. Each group of learners may choose a different extract or text, although different groups are also permitted to choose the same extract or text.</p> <p>There are <b>four</b> stages to this component.</p> <p><b>1. Researching</b></p> <p>a. Learners must study their chosen extract within the context of the whole text in order to interpret the text for performance. When researching the text learners should consider how performance texts are constructed to be performed, conveying meaning through:</p> <ul style="list-style-type: none"> <li>• structure</li> <li>• character construction</li> <li>• the style of the text.</li> </ul> <p>b. Learners are also required to research the techniques and working methods of <b>either</b> an influential theatre practitioner <b>or</b> a recognised theatre company. The chosen practitioner or company must be <b>different</b> to that chosen for Component 1. A list of suitable theatre practitioners and theatre companies can be found in Appendix B and is intended as a guide only. Learners may choose a different theatre practitioner or theatre company. If in doubt about the suitability of the chosen practitioner or company, please contact WJEC for advice. In relation to the chosen practitioner or company, learners should consider:</p> <ul style="list-style-type: none"> <li>• their historical, social and cultural context</li> <li>• their theatrical purpose and practices</li> <li>• their artistic intentions</li> <li>• the innovative nature of their approach</li> <li>• their working methods</li> <li>• their theatrical style and use of conventions</li> <li>• their collaboration with/influence on other practitioners.</li> </ul> <p>c. Learners are required to participate as an audience member in viewing at least <b>one</b> live theatre production. It is recommended that learners take the opportunity to view a professional production; however, the work of amateurs may also be used. Centres should ensure that any work seen in preparation for this assessment is of</p>		<ul style="list-style-type: none"> <li>• This term is used as the culmination of all the theory work that has gone throughout the course and consists of revision sessions, practice exam questions and one to one support in preparation for the written exam.</li> </ul> <p>Over the course students will have been prepared for the following: Written examination: 2 hours 30 minutes 40% of qualification 120 marks</p> <p>In this component, learners are required to study <b>two</b> complete texts and <b>one</b> extract from a third contrasting text. Centres are reminded that the five texts studied for this qualification as a whole must represent a range of social, historical and cultural contexts and centres should consider carefully their choice of texts in <b>all</b> components to ensure they cover a range of contexts. All texts listed for study will be reviewed periodically and updated when necessary.</p> <p>In Component 3, learners are given the opportunity to demonstrate their knowledge, understanding and skills in interpreting texts for performance in a written examination. Learners are encouraged to approach this component <b>practically</b> as an actor, designer and director, and as an informed member of a theatre audience. To this end, learners are required to view a minimum of <b>two</b> live theatre productions to inform their understanding.</p> <p>Learners are required to study a specified <b>10-15 minute</b> extract from a third contrasting performance text:</p> <ul style="list-style-type: none"> <li>• <b>The Curious Incident of the Dog in the Night-Time</b>, Mark Haddon, adapted by Simon Stephens (Bloomsbury, ISBN: 978-1-4081-7335-0).</li> </ul> <p>The extract must be studied within the context of the whole text and the examination questions will be based on a <b>different</b> 10-15 minute extract from the text each year. Details of the full 10-15 minute extract for each exam series will be published during the first week of March, in the year in which the assessment is due to take place.</p> <p>A short (approximately 2 pages) section from the 10-15 minute extract will be printed on the examination paper. The exam has 3 sections.</p> <p><b>Section A: 40 marks</b></p> <p>A series of structured questions on a specified extract from the chosen set text from <b>either</b> the pre-1956 list <b>or</b> the post-1956 list. Learners should consider:</p> <ul style="list-style-type: none"> <li>• interpretation of character (e.g. through motivation and interaction)</li> <li>• vocal and physical performing skills including interaction</li> <li>• how performance texts are constructed to be performed, conveying meaning through             <ul style="list-style-type: none"> <li>o structure</li> <li>o language</li> <li>o stage directions</li> <li>o rehearsal techniques</li> </ul> </li> <li>• interpretation of design elements including:             <ul style="list-style-type: none"> <li>o sound</li> <li>o lighting</li> <li>o set and props</li> <li>o costume</li> <li>o hair</li> </ul> </li> </ul>



## Drama Curriculum Intent: Start to End Point Mapping – Curriculum Sequence Grids



		<p>suitable scope and quality to suit the requirements of the assessment. It need not be a production of the chosen text(s) or use the techniques of the chosen practitioner or company. Learners should consider:</p> <ul style="list-style-type: none"> <li>• how elements of the live theatre production influence their own creative decisions including:             <ul style="list-style-type: none"> <li>○ interpretation of text</li> <li>○ use of design elements</li> <li>○ performing styles.</li> </ul> </li> </ul> <p><b>2. Developing</b> Learners participate in the creation and development of <b>two</b> pieces of theatre in response to a stimulus (see page 16 for the length of each piece). Learners will choose <b>one</b> stimulus from a choice of four supplied annually by WJEC. The stimuli will be released during the first week of June in the year before the assessment is due to be taken. Example stimulus materials can be found in Appendix E. Learners must produce:</p> <ol style="list-style-type: none"> <li>1. a <b>devised</b> piece based on the work of the theatre practitioner or theatre company chosen for study in stage 1. Clear elements of the practitioner's or company's work must be evident in the piece.</li> <li>2. an <b>extract</b> from the text chosen for study in stage 1 in a <b>style</b> chosen by the learners. Learners may freely explore various stylistic concepts and need not be restricted by one particular style or influence. However, the piece must be in a different style to the devised piece.</li> </ol> <p><b>3. Realising</b> <b>Both</b> pieces of theatre must be performed live for the visiting examiner on a date agreed with WJEC. Learners are assessed on the process of creating and developing theatre as well as the final performance or design. The timings of the pieces are based on the number of actors in each group and <b>each</b> piece must be:</p> <p>2 actors 5-10 minutes 3 actors 7-12 minutes 4 actors 9-14 minutes.</p> <p>Each actor must be fully engaged with other performers on the stage for a <b>minimum of 5 minutes</b> in each performance in order to be able to interact meaningfully.</p> <p><b>4. Reflecting and evaluating</b> Upon completion of the practical work, learners write one process and evaluation report on <b>both</b> pieces. Learners have one week to complete the report. The report has three sections and should be no more than 3000 words.</p> <p><b>1. Connections between theory and practice, (10 marks)</b> including explanation of how:</p> <ul style="list-style-type: none"> <li>• relevant research on the theatre practitioner or theatre company and chosen contrasting style informed their own practical work</li> <li>• the stimulus was used to interpret the text and provide ideas for devised work.</li> </ul> <p>Section 1 may contain a limited amount of additional evidence such as photographs or diagrams where necessary to illustrate the connections between theory and practice.</p> <p><b>2. Analysis and evaluation of process, (15 marks)</b> including how:</p> <ul style="list-style-type: none"> <li>• dramatic conventions or design techniques were used to create meaning</li> <li>• the piece was refined and amended for performance</li> <li>• live theatre influenced their own work.</li> </ul> <p><b>3. Analysis and evaluation of the final performance or design to realise artistic intentions, (15 marks)</b> including:</p> <ul style="list-style-type: none"> <li>• the effectiveness of their performing or design skills</li> <li>• the effectiveness of the practitioner or company and stylistic techniques in performance</li> <li>• their own contribution to the success of the piece.</li> </ul>	<ul style="list-style-type: none"> <li>○ make-up</li> </ul> <p><b>Section B: 40 marks</b> An essay question on the chosen set text from <b>either</b> the pre-1956 list <b>or</b> the post 1956 list, demonstrating how the text can be adapted for a contemporary audience as actors, designers and directors. Learners should consider:</p> <ul style="list-style-type: none"> <li>• the social, historical and cultural context of the text (e.g. the original performance conditions)</li> <li>• the influence of contemporary theatre practice</li> <li>• how performance texts are constructed to be performed, conveying meaning through             <ul style="list-style-type: none"> <li>○ structure</li> <li>○ language</li> <li>○ style of text</li> </ul> </li> <li>• how live theatre, seen as part of the course, influences their decision making and understanding of how drama and theatre is developed and performed</li> <li>• how the text approaches its theme.</li> </ul> <p><b>Section C: 40 marks</b> A question on the specified extract from <i>The Curious Incident of the Dog in the Night-Time</i> exploring how the text can be performed in the theatre. Learners will be expected to approach the text as theatre performers, directors and designers. Learners should consider:</p> <ul style="list-style-type: none"> <li>• the impact of different stages (proscenium arch, theatre in the round, traverse, and thrust)</li> <li>• character positioning and movement/proxemics</li> <li>• design elements including:             <ul style="list-style-type: none"> <li>○ sound</li> <li>○ lighting</li> <li>○ set and props</li> <li>○ costume,</li> <li>○ hair</li> <li>○ make-up</li> </ul> </li> <li>• how live theatre, seen as part of the course, influences their decision making and understanding of how drama and theatre is developed and performed.</li> </ul>
Expected standard	<ul style="list-style-type: none"> <li>• See mark schemes for Component 1, 2 and 3 in the Eduqas A level specification. <a href="https://www.eduqas.co.uk/qualifications/drama-and-theatre-as-a-level/#tab_overview">https://www.eduqas.co.uk/qualifications/drama-and-theatre-as-a-level/#tab_overview</a></li> </ul>		
Key Technical Vocabulary	<p>Voice, gestures, interaction, pace, pause, subtext, rehearsal techniques, Stanislavski, movement, Down/up/centre stage. Lighting, colour, intensity, direction, sound, volume, direction, staging, set, style, naturalism, period, communicating meaning, audience. Posture, themes, plot, backstory.</p> <p><b>Stanislavski</b></p> <ul style="list-style-type: none"> <li>• the fourth wall</li> <li>• feeling of truth</li> <li>• the magic 'if'</li> </ul>	<p>Voice, gestures, interaction, pace, pause, subtext, rehearsal techniques, Stanislavski, movement, Down/up/centre stage. Lighting, colour, intensity, direction, sound, volume, direction, staging, set, style, naturalism, period, communicating meaning, audience. Posture, themes, plot, backstory.</p> <p>This will be dependent on the text chosen.</p>	<p><b>Stanislavski</b></p> <ul style="list-style-type: none"> <li>• the fourth wall</li> <li>• feeling of truth</li> <li>• the magic 'if'</li> <li>• emotion memory</li> <li>• concentration of attention</li> <li>• intonation and pauses, restraint and control</li> </ul>



## Drama Curriculum Intent: Start to End Point Mapping – Curriculum Sequence Grids



	<ul style="list-style-type: none"> <li>• emotion memory</li> <li>• concentration of attention</li> </ul>		<p><b>Brecht</b>, direct address, narrator, multi-rolling, Gestus, placards, tickle and slap, music and songs, alienation, didactic, epic theatre, no fourth wall, episodic structure, political message</p> <p>Voice, gestures, interaction, pace, pause, subtext, rehearsal techniques, Stanislavski, movement, Down/up/centre stage. Lighting, colour, intensity, direction, sound, volume, direction, staging, set, style, naturalism, period, communicating meaning, audience. Posture, themes, plot, backstory.</p>
<b>Opportunities for Reading</b>	Previous scripts	<a href="https://resources.edugas.co.uk/Pages/ResourceSingle.aspx?rliid=549">https://resources.edugas.co.uk/Pages/ResourceSingle.aspx?rliid=549</a> <a href="https://resources.edugas.co.uk/Pages/ResourceSingle.aspx?rliid=802">https://resources.edugas.co.uk/Pages/ResourceSingle.aspx?rliid=802</a>	<a href="https://resources.edugas.co.uk/Pages/ResourceSingle.aspx?rliid=1314">https://resources.edugas.co.uk/Pages/ResourceSingle.aspx?rliid=1314</a> <a href="https://resources.edugas.co.uk/Pages/ResourceSingle.aspx?rliid=700">https://resources.edugas.co.uk/Pages/ResourceSingle.aspx?rliid=700</a>
<b>Developing Cultural Capital</b>	<ul style="list-style-type: none"> <li>- Students are working here as actors. They get an insight into what it is like to work in the profession</li> <li>- There are a number of transferable skills that are at play throughout the unit such as:</li> <li>- Time management</li> <li>- Communication</li> <li>- Teamwork</li> <li>- Interpreting and prioritising information</li> <li>-</li> </ul>	<ul style="list-style-type: none"> <li>- Students are working here as actors. They get an insight into what it is like to work in the profession</li> <li>- There are a number of transferable skills that are at play throughout the unit such as:</li> <li>- Time management</li> <li>- Communication</li> <li>- Teamwork</li> <li>- Interpreting and prioritising information</li> <li>- Evaluating own and others performance</li> <li>- Evaluating and analysing theatre</li> <li>-</li> </ul>	<p>Students engage in themes from the play <i>Saved</i> and make connections with them in today's society. There is the exploration of what it is like to be part of society that is forgotten, the range of social, cultural and historical issues that were prominent in the 60s.</p> <p>Students work approach the text in a vocational setting, often tasks are set putting them in the role of actor, director or designer.</p> <p>Students explore women's rights, feminism, expressionism and issues such as the death penalty through the study of <i>machinal</i>.</p> <p>-</p>
<b>Cross Curricular Links (Authentic Connections)</b>	-	<ul style="list-style-type: none"> <li>- History- students must carry out research into the social, historical and cultural context of their text</li> <li>- Literacy- interpreting text.</li> </ul>	- Literacy-interpreting text. Essay writing.
<b>Key Assessment</b>	- Performrnace in October	<p>Component 2 is externally assessed by a visiting examiner and assesses:</p> <ul style="list-style-type: none"> <li>• <b>Stages 1-2: Researching and Developing (AO1.1a, 20 marks, 10 marks for each piece)</b>  <i>Create and develop ideas to communicate meaning as part of the theatre making process.</i>            This is assessed through <b>both</b> performances or designs.</li> <li>• <b>Stage 3: Realising (AO2, 60 marks, 30 marks for each piece)</b>  <i>Apply theatrical skills to realise artistic intentions in live performance.</i>            This is assessed through the final performance or design.</li> <li>• <b>Stage 4: Reflecting and Evaluating (AO1.1b, 10 marks and AO4.1a, 1b and 1d 30 marks)</b>  <i>Making connections between theory and practice.</i>  <i>Analyse and evaluate their own work.</i>            This is assessed through one process and evaluation report.</li> </ul> <p>All learners must:</p> <ol style="list-style-type: none"> <li>1. realise <b>both</b> performances or designs live for a visiting examiner. The centre must record all pieces audio-visually<sup>2</sup> from the audience perspective</li> <li>2. complete a process and evaluation report which must be submitted with the           <ul style="list-style-type: none"> <li>- recording within <b>one</b> week of the practical assessment.</li> </ul> </li> </ol>	<p>All three texts will be assessed in every exam series. However, the allocation of each complete text, pre-1956 and post-1956 texts, to sections A and B will vary from year to year. The 10-15 minute extract will always be assessed in section C. Learners must answer <b>all</b> questions in relation to their chosen text.</p> <p>In this examination learners are also assessed on their knowledge, understanding and use of specialist subject terminology. Learners should make detailed references to the texts in their answers.</p> <p>Note: a clean copy (no annotation) of the chosen set texts for Sections A and B must be taken into the examination. Centres must ensure that on entering the examination room, all candidate texts are checked to confirm that they are clean (with no annotation). WJEC must be notified of any infringements.</p> <p>Component 3 assesses the following in relation to the three texts.</p> <p><b>AO3:</b>  <i>Demonstrate knowledge and understanding of how drama and theatre is developed and performed.</i></p> <p><b>AO4:</b>  <i>Analyse and evaluate the work of others.</i></p> <p>This assessment of AO3 and AO4 is divided between the three sections of the examination paper.</p> <p>-</p>