





# THE DRAMA CURRICULUM 2019-20: BUILDING TO GCSE ACHIEVEMENT

## OCR GCSE DRAMA 9-1: CONCEPTS, SKILLS AND KNOWLEDGE

### DEVISING DRAMA (30%)

Written Portfolio (40 marks): Planning and Research (10 marks); Creating and Developing Drama (10 marks); Evaluation (20 marks).

Live performance (20 marks): application of performance/design skills; realisation of artistic intention; developed reflection of stimulus; communication of meaning.

	Assessment Objective	
AO1	Create and develop ideas to communicate meaning for theatrical performance.	
AO2	Apply theatrical skills to realise artistic intentions in live performance.	
AO3	Demonstrate knowledge and understanding of how drama and theatre is developed and performed.	
AO4	Analyse and evaluate their own work and the work of others.	

### PRESENTING AND PERFORMING TEXTS (30%)

Written Concept Pro Forma (20 marks): demands of play extracts; artistic intention; developed preparation for performance.

Live Performance Meaning and Intention (20 marks): realised artistic intention; communication of meaning; creation of mood and atmosphere.

Live Performance Performing Skills (20 marks): characterisation; rapport; vocal and physical technique.


Component	AO1	AO2	AO3	AO4
Devising Drama (J316/01/02)	20 (10%)	20 (10%)		20 (10%)
Presenting and Performing Texts (J316/03/04)	20 (10%)	40 (20%)		
Drama: Performance and Response (J316/05)			60 (30%)	20 (10%)
<b>Total</b>	40 (20%)	60 (30%)	60 (30%)	40 (20%)

### DRAMA: PERFORMANCE AND RESPONSE (40%, terminal written examination)


**Section A Set Play Text** (55 minutes for 50 marks): applied knowledge of acting, direction and design for the chosen text. Spelling, punctuation, grammar not marked.

**Section B Live Performance Review** (35 minutes for 30 marks): extended written evaluation of artistic intention and theatrical method, covering strengths, weaknesses and suggested improvements. WHAT HOW WHY paragraphs explicitly recommended, spelling, punctuation, grammar marked.










## THE GCSE DRAMA CURRICULUM OVERVIEW 2019-20

<b>YEAR 11</b> 	<b>PRESENTING AND PERFORMING TEXTS</b> exam, with CONCEPT PRO FORMA developed, refined and completed and differentiated interventions on quality of characterisation and communication of artistic intention ready for examiner visit and terminal performances mid-February- early March.	<b>DRAMA: PERFORMANCE AND RESPONSE</b> Examination preparation through November and March mocks, and required follow up action, plus enhancement of intervention for students to meet/exceed target grades through push groups and differentiated learning. Whole group learning on key scenes, characters, directing, design, mood and atmosphere, audience impact for both sections.		
<b>YEAR 10</b>	Terminal <b>DEVISING DRAMA EXAM BRIEF</b> established – with research and planning documentation, reflection and target setting through written portfolio. Development, refinement of performance - performance recording, assessment and written evaluation. Setting up of differentiated script extract trials for the <b>PRESENTING AND PERFORMING TEXTS</b> exam.	Push groups established for differentiated learning improving achievement in <b>DRAMA PERFORMANCE AND RESPONSE:</b> Section A set text (key scenes, characters, directing, staging form, design, audience impact) and live performance review (key examples and precision/accuracy in WHAT HOW WHY paragraphs).		
<b>YEAR 9</b>	Enhancing skills in research, planning, devising and developing drama from demanding briefs: <b>Commedia dell'Arte</b> (in its theatrical, social and historical context); poetry of depth demanding considered selection, application and refinement of plot, structure and conventions, including scripting ( <b>The Identification; Martian Postcards</b> ) as test run <b>DEVISING DRAMA</b> portfolios.	Developing precision of vocal and physical characterisation through Status Work, then into visual comedy, slapstick and wordplay through <b>Commedia dell'Arte</b> lazzi, contrasted with realism of <b>The Identification</b> , into personification/ Anthropomorphism through <b>Martian Postcards</b> ). Development of CONCEPT PRO FORMA questions for set text extracts, realised in performance.	Exploration of GCSE set text: artistic intention, genre, structure, plot, conventions, key characters. Expanding and embedding of understanding of set text through performance assessment of two extracts and accompanying CONCEPT PRO FORMA questions, leading to more developed and precise Section A answers.	Developing skills for WHAT HOW WHY written analysis of professional performance: artistic intention; characterisation; audience impact, leading to ore developed and precise Section B answers. Expanding and embedding of understanding CONCEPT PRO FORMA questions for set text performance extracts, leading to more impactful Section A answers.
	<b>AO1: Create and develop ideas to communicate meaning for theatrical performance.</b>	<b>A02: Apply theatrical skills to realise artistic intentions in live performance.</b>	<b>A03: Demonstrate knowledge and understanding of how drama and theatre is developed and performed.</b>	<b>A04: Analyse and evaluate their own work and the work of others.</b>










## THE KS3 BUILDING TO GCSE DRAMA CURRICULUM OVERVIEW 2019-20

<b>YEAR 8</b> 	<p>CONTRASTING MEANING, MOOD AND ATMOSPHERE, CONVENTIONS: REALISTIC IN REAL LIFE VERSUS REPRESENTATIONAL FANTASY SEQUENCE. CREATION OF MOOD AND ATMOSPHERE FOR COMEDY AND/OR HORROR. EXPANDING UNDERSTANDING OF GENRE AND CONVENTIONS: MASK; MIME; VISUAL COMEDY; CLOWNING. PLANNING AND RESEARCH SKILLS LINKED TO BOTH DEVISING FROM STIMULI (E.G. SCHOOL THEMED POEMS, SCRIPTED WITNESS STATEMENTS) AND INTERPRETING PROFESSIONAL SCRIPT.</p>	<p>CHARACTERISATION CONTRASTS: REALISM VERSUS FANTASY; COMEDY/HORROR. EXPANDING PERFORMANCE TECHNIQUE: MASK; MIME; VISUAL COMEDY; CLOWNING. CHARACTERISATION SKILLS AND ATTENTION TO DETAIL LINKED TO BOTH DEVISING DRAMA AND PRESENTING AND PERFORMING TEXTS. INTERPRETING KEY SCRIPT SAMPLES: E.G. <i>HAMLET</i> AND <i>OEDIPUS</i>.</p>	<p>EXPLORING GENRE INDICATORS. SCRIPT WORK PLUS INTERPRETATION OF PROSE STIMULUS. ANALYSING PROFESSIONAL EXAMPLES OF STAGE SET, COSTUME AND LIGHTING DESIGN. EXPANDING TECHNIQUE AND UNDERSTANDING OF GENRE EXPLORING PROFESSIONAL EXAMPLES: MASK; MIME; VISUAL COMEDY; CLOWNING. EXPLORATION OF MOOD AND ATMOSPHERE – <i>HAMLET</i> (<i>GHOST</i> AND <i>DUMB SHOW</i>). EXPLORING ACTING, DIRECTING, SCRIPTING AND STAGE DESIGN TO A BRIEF.</p>	<p>WRITTEN EVALUATION OF GENRE INDICATORS. WRITTEN REVIEW AND EVALUATION OF PROFESSIONAL EXAMPLES OF STAGE SET, COSTUME AND LIGHTING DESIGN. UNDERSTANDING OF GENRE WRITTEN REVIEW AND EVALUATION OF PROFESSIONAL EXAMPLES: MASK; MIME; VISUAL COMEDY; CLOWNING. EVALUATING PROGRESS IN ACTING, DIRECTING, SCRIPTING AND STAGE DESIGN.</p>
<b>YEAR 7</b>	<p>STIMULI DEVELOPED FOR EXPLORATION OF REALISTIC AND REPRESENTATIONAL CONVENTIONS. PLOT DEVELOPMENT, STRUCTURING, CREATION OF STRONG CONTRASTS. RESEARCH AND SCRIPTING. REFLECTION AND EVALUATION OF THE CREATION OF MOOD &amp; ATMOSPHERE.</p>	<p>ADOPTING, SUSTAINING &amp; DEVELOPING ROLE. STIMULI DEVELOPED FOR EXPLORATION OF REALISTIC VS REPRESENTATIONAL CHARACTERISATIONS. STRONG CONTRASTS IN CHARACTERISATION, CONVEYING MOOD AND ATMOSPHERE. PRECISION IN PERFORMANCE SKILLS, EXPLORATION OF NEW &amp; ACCESSIBLE TECHNIQUES, E.G. PHYSICAL THEATRE</p>	<p>RESEARCH AND SCRIPTING; PERFORMANCE WITH ENHANCED STEREOTYPES. DEVELOPMENT OF REALISTIC STRUCTURES AND CHARACTERS. WRITTEN EVALUATION OF THE DEVELOPMENT AND COMMUNICATION OF CHARACTERS TYPES. EVALUATING PROFESSIONAL MODELS; E.G. PHYSICAL THEATRE.</p>	<p>WRITTEN EVALUATION OF OWN WORK AND PROFESSIONAL EXAMPLES: CREATION OF MOOD &amp; ATMOSPHERE; USE OF CONVENTIONS; EFFECTIVENESS OF CHARACTERISATION; TARGET SETTING.</p>
	<p><b>AO1: Create and develop ideas to communicate meaning for theatrical performance.</b></p>	<p><b>A02: Apply theatrical skills to realise artistic intentions in live performance.</b></p>	<p><b>A03: Demonstrate knowledge and understanding of how drama and theatre is developed and performed.</b></p>	<p><b>A04: Analyse and evaluate their own work and the work of others.</b></p>









## THE GCSE DRAMA CURRICULUM OVERVIEW 2019-20

	AUTUMN	SPRING	SUMMER
<b>YEAR 11 Theory</b>	<p><b>PRESENTING AND PERFORMING TEXTS: CONCEPT PRO FORMA</b> Examination preparation: research of play, demands, artistic intention for performance and character/design. (also Milestone assessment)</p>  <p><b>DRAMA: PERFORMANCE AND RESPONSE</b> Section A and Section B work for November mock examination.</p> 	<p><b>PRESENTING AND PERFORMING TEXTS: CONCEPT PRO FORMA (January/early February)</b> Examination preparation: development of character/design and impact on audience.</p>  <p><b>DRAMA: PERFORMANCE AND RESPONSE</b> Preparation for March mock examination, followed by review, target setting and moving forward for terminal written examination mid-May.</p> 	<p><b>DRAMA: PERFORMANCE AND RESPONSE</b> Final preparation for terminal written examination mid-May.</p> 
<b>YEAR 11 Practical</b>	<p><b>PRESENTING AND PERFORMING TEXTS:</b> Examination preparation: rehearsal development of artistic intention, characterisation and technique/performance design.</p> 	<p><b>PRESENTING AND PERFORMING TEXTS: PERFORMANCE EXAM RECORDING</b> Assessed performance to visiting examiner.</p>  <p><b>DRAMA: PERFORMANCE AND RESPONSE</b> Refining/expanding decisions for acting/direction of set text key characters and scenes to support preparation for terminal written examination mid-May.</p> 	<p><b>DRAMA: PERFORMANCE AND RESPONSE</b> Final practical exploration of set text key characters and scenes to support preparation for terminal written examination mid-May.</p> 

## THE GCSE DRAMA CURRICULUM OVERVIEW 2019-20

	AUTUMN	SPRING	SUMMER
<b>YEAR 10 Theory</b>	<p><b>DEVISING DRAMA: EXAM BRIEF</b> Examination preparation: interpretation and research of exam stimuli. Planning content and style of drama performance to realise one stimulus. Documentation and ongoing evaluation of rehearsal development and progress of performance/design.</p>  <p><b>DRAMA: PERFORMANCE AND RESPONSE</b> Preparation for April mock examination; Section A and Section B</p> 	<p><b>DRAMA: PERFORMANCE AND RESPONSE</b> April mock examination and follow up work.</p>  <p><b>DEVISING DRAMA</b> Written Portfolio: Section 2 and final improvements to documentation and evaluation of rehearsal and target setting; Section 3 for final evaluation of performance.</p> 	<p><b>DRAMA: PERFORMANCE AND RESPONSE</b> Expansion of key scenes, character detail, model answers, stage design and directing decisions extending from April mock examination and follow up work.</p>  <p><b>PRESENTING AND PERFORMING TEXTS</b> Exploration of potential performance examination scripts: research of playwright and artistic intention; research of impact of original and subsequent productions; key aspects of genre and conventions; key demands on technique for performance/design.</p> 
<b>YEAR 10 Practical</b>	<p><b>DEVISING DRAMA: PERFORMANCE/ DESIGN DEVELOPMENT</b> Examination preparation: rehearsal development of artistic intention, plot and structure, genre and conventions, techniques for characterisation/design.</p> 	<p><b>DEVISING DRAMA: PERFORMANCE EXAM</b> Final rehearsal/design refinements into examination recording.</p> 	<p><b>PRESENTING AND PERFORMING TEXTS: PERFORMANCE EXAM</b> Exploration of potential performance examination scripts: artistic intention; content and style; vision; characterisation; and the communication of mood and atmosphere.</p> 

## THE GCSE DRAMA CURRICULUM OVERVIEW 2019-20

	AUTUMN	SPRING	SUMMER
<b>YEAR 9 Theory</b>	<p><b>DRAMA: PERFORMANCE AND RESPONSE</b> Introduction to set text – artistic intention, genre, structure, plot, conventions, key characters. Developing skills for WHAT HOW WHY written analysis of professional performance: artistic intention; characterisation; audience impact.</p>  <p><b>DEVISING DRAMA</b> Research and interpretation of Commedia dell'Arte conventions and lazzi brief; social and historical context; stock characters; sample lazzi and comedy sources.</p> 	<p><b>DRAMA: PERFORMANCE AND RESPONSE</b> Meets <b>PRESENTING AND PERFORMING TEXTS</b> Concept Pro Forma test run for two performed extracts from set text.</p>  <p><b>DEVISING DRAMA</b> Research and interpretation of contrasting stimulus, genre and performance conventions; moving into <i>The Identification</i>, aka devising drama from poem stimulus investigating the accidental death of a young boy.</p> 	<p><b>DRAMA: PERFORMANCE AND RESPONSE</b> May mock examination: Section A on set text, leading to follow up work, expanding knowledge of set text and decisions for acting, design and direction. Building skills in Section B work on live performance review.</p> 
<b>YEAR 9 Practical</b>	<p><b>DEVISING DRAMA</b> Developing performance technique through <i>Status Work</i>. Developing skills in interpreting stimulus, working to a brief and expanding performance technique matched to genre and conventions through <i>Commedia dell'Arte</i> (stylised comedy, including strong status contrasts and reversals, visual comedy, slapstick and wordplay). Learning bridge on theme and style into <i>The Identification</i>.</p> 	<p><b>DEVISING DRAMA</b> Developing skills in interpreting poem stimulus, working to a brief and expanding performance technique matched to genre; <i>The Identification</i> requires realism in characterisation versus nonlinear structure and representational conventions, e.g. thought tracking. Developing onto advanced devising and high demand in acting/directing: <i>Martian Postcards</i>.</p> 	<p><b>DRAMA: PERFORMANCE AND RESPONSE</b> Meets <b>PRESENTING AND PERFORMING TEXTS</b> Assessment of two performed extracts from set text, enabling understanding of theatrical demands and assessment criteria for <b>PRESENTING AND PERFORMING TEXTS</b> whilst also embedding understanding and use of specific examples for <b>DRAMA: PERFORMANCE AND RESPONSE</b>.</p> 

## THE KS3 BUILDING TO GCSE DRAMA CURRICULUM OVERVIEW 2019-20

	AUTUMN	SPRING	SUMMER
YEAR 8	<p><b><i>The Secret Life of Walter Mitty</i></b>  <b>A01, A02, A03:</b> REALISTIC IN REAL LIFE VERSUS REPRESENTATIONAL IN FANTASY SEQUENCE CHARACTERISATION; STYLE AND CONVENTIONS IN THE COMMUNICATION OF GENRE. <b>A03, A04:</b> WRITTEN EVALUATION OF GENRE INDICATORS.  <b>ASSESSABLE OUTCOMES:</b> TEAM DEVISED PERFORMANCE, WITH STRONG CONTRASTS IN CHARACTERISATION AND STAGING FOR GENRE. STRUCTURED WRITTEN EVALUATION OF GENRE.</p>	<p><b><i>Acting Without Words</i></b>  <b>A02, A03:</b> EXPANDING TECHNIQUE AND UNDERSTANDING OF GENRE  <b>A03, A04:</b> WRITTEN REVIEW AND EVALUATION OF PROFESSIONAL EXAMPLES OF MASK/MIME/VISUAL COMEDY AND CLOWNING.  <b>A01, A02, A03:</b> PLANNING, RESEARCH, DEVISING AND PRESENTING – DEVISING DRAMA EXAM SKILLS.  <b>ASSESSABLE OUTCOMES:</b> PROGRESS AND PRECISION IN NEW PERFORMANCE TECHNIQUES; STRUCTURED WRITTEN EVALUATION OF PROFESSIONAL EXAMPLES OF MASK/MIME/ VISUAL COMEDY AND CLOWNING. DEVISED PERFORMANCE. WRITTEN RESEARCH AND PLANNING PORTFOLIO ELEMENTS.</p>	<p><b><i>Page to Stage</i></b>  <b>A01, A02, A03:</b> DEVELOPING KEY SKILLS AS DIRECTOR, ACTOR, TECHNICAL OPERATOR, DESIGNER – TO FEED INTO OTHER GCSE SUBJECTS (E.G. ENGLISH, ART, PRODUCT DESIGN) IF NOT OPTING FOR GCSE DRAMA. <b>A03, A04:</b> EVALUATION OF DESIGN/PERFORMANCE.  <b>ASSESSABLE OUTCOMES:</b> PRESENTATION OF PERFORMANCE/ DIRECTING/DESIGN, SUPPORTED BY WRITTEN REHEARSAL LOG. <b>END OF YEAR WRITTEN EXAM:</b> SELECTED PERFORMANCE CLIP OF MASK/MIME OR QUALITY REALISTIC ACTING SHOWN AT THE START: STRUCTURED WRITTEN EVALUATION</p>
	<p><b><i>Bush of Ghosts</i></b>  <b>A03:</b> SCRIPT WORK PLUS INTERPRETATION OF PROSE STIMULUS; <b>A01, A02:</b> CREATION OF MOOD AND ATMOSPHERE; <b>A03, A04:</b> WRITTEN REVIEW AND EVALUATION OF PROFESSIONAL EXAMPLES OF STAGE SET, COSTUME AND LIGHTING DESIGN.  <b>ASSESSABLE OUTCOMES:</b> SCRIPTED PERFORMANCE; DEVISED PERFORMANCE; STRUCTURED WRITTEN EVALUATION OF SET/ COSTUME/LIGHTING DESIGN.</p>		
YEAR 7	<p><b><i>Induction: Cooperation &amp; Communication</i></b>  <b>A02:</b> ADOPTING ROLE  <b>ASSESSABLE OUTCOMES:</b> EFFECTIVE TEAM WORK, DIRECTION AND FEEDBACK  <b><i>Space Mission</i></b>  <b>A02:</b> ADOPTING, SUSTAINING &amp; DEVELOPING ROLE.  <b>ASSESSABLE OUTCOMES:</b> VARIED IN ROLE WORK, INCLUDING WHOLE GROUP WITH TEACHER IN ROLE.</p>	<p><b><i>Superheroes</i></b>  <b>A01, A02:</b> STRUCTURING; CREATION OF STRONG CONTRASTS; (PAST VS PRESENT, GOOD VS EVIL); CAREFUL CHOREOGRAPHY OF ACTION SEQUENCES  <b>ASSESSABLE OUTCOMES:</b> DEVELOPED TEAM PERFORMANCE WITH CONTRASTS IN FLASHBACK.</p>	<p><b><i>Jason and the Argonauts (Incorporating Physical Theatre)</i></b>  <b>A01, A02:</b> PRECISION IN PERFORMANCE SKILLS, EXPLORATION OF NEW TECHNIQUES. WRITTEN EVALUATION OF THE CREATION OF MOOD &amp; ATMOSPHERE. <b>A03, A04:</b> EXPLORING PRACTICAL, EVALUATING PROFESSIONAL MODELS OF PHYSICAL THEATRE TO EXPLORE NEW &amp; ACCESSIBLE TECHNIQUES  <b>ASSESSABLE OUTCOMES:</b> EPISODIC PERFORMANCE WORK COVERING A RANGE OF TECHNIQUES, BOTH IN DEVISING AND SCRIPT. STRUCTURED WRITTEN EVALUATION OF MOOD AND ATMOSPHERE. <b>END OF YEAR WRITTEN ASSESSMENT:</b> SELECTED PERFORMANCE CLIP SHOWN AT THE START: STRUCTURED WRITTEN EVALUATION OF PROFESSIONAL PHYSICAL THEATRE PERFORMANCE</p>
	<p><b><i>Time Travel</i></b>  <b>A01, A02, A03:</b> EXISTING STIMULUS DEVELOPED FOR EXPLORATION OF REALISTIC VS REPRESENTATIONAL CHARACTERISATIONS. <b>A04:</b> WRITTEN REVIEW AND EVALUATION OF PROFESSIONAL EXAMPLES ON QUALITY ACTING.  <b>ASSESSABLE OUTCOMES:</b> DEVELOPED CHARACTERISATION, STRUCTURED WRITTEN EVALUATION OF ACTING.</p>		

# THE DRAMA CURRICULUM

KEY STAGE 3 DRAMA		
What do we want the students to learn?	What do the students need to do?	Why is it important to have this knowledge?
<p><b>DEVISING DRAMA: AO1, AO2.</b></p> <p>The ability to respond to a stimulus to create and develop a drama.</p> <p>The ability to plan a drama, identifying target audience and intended impact, with plot matched to structure.</p> <p>Working to teacher's set brief, the ability to develop appropriate scenes, conventions and characters.</p> <p>The ability to rehearse and refine drama through purposeful rehearsal, constructive criticism and audience feedback.</p> <p>Through success criteria, the ability to refine, reflect upon and evaluate theatrical effectiveness.</p> <p>The ability to: develop skills in communication and collaboration; contribute to a team; persevere in developing content, style and technique; prove open to feedback; experiment with resilience; recognise the needs of the identified audience.</p>	<p><b>WRITTEN PORTFOLIO <u>AND</u> DEVISING DRAMA PERFORMANCE</b></p> <p>Interpret stimuli and establish a plan for a drama.</p> <p>Understand theatrical content matched to genre, with teacher setting and modelling plot and structure.</p> <p>Develop the set content, style of a drama, applying (with teacher-set and modelled) conventions and techniques.</p> <p>Focus on developing drama through rehearsal, responding to teacher feedback on deliberate practice, developed into Structured Talk reflection and target setting.</p> <p>Structured Talk reflection and evaluation - using identified success criteria to reflect on a final performance, for evaluation of strengths, areas for development, alternative approaches.</p> <p><b>DEVISING DRAMA PERFORMANCE</b></p> <p>Developing team contribution to the development of a drama, demonstrating problem solving and determination (ideally initiative) in performance/design.</p> <p>Developing creativity in scene, character and/or design development.</p> <p>Consideration of stage design, matching artistic intention.</p> <p>Moving forward in characterisation skills, developing vocal and physical techniques.</p> <p>Developing understanding of how to communicate meaning, mood and atmosphere to an audience.</p>	<p><b>GCSE PORTFOLIO ASSESSMENT CRITERIA:</b></p> <p><b>PLANNING AND RESEARCH</b> Select ideas to create engaging drama; use research to inform creative decisions when devising; examine the social, cultural or historical context of the chosen stimulus.</p> <p><b>DOCUMENTING PROGRESS</b> Explain the development and refinement of artistic intentions; show the progression of the idea from initial thoughts to the realised form; justify changes made.</p> <p><b>ANALYSIS AND EVALUATION</b> Analyse and evaluate decisions and choices made throughout the creative process; measure the impact on a live audience; review the final performance and the skills used, setting targets for future progress.</p> <p><b>GCSE PERFORMANCE EXAMINATION CRITERIA</b> Refine and amend work throughout the devising process so that clear dramatic intentions are communicated; focused and productive rehearsal; determined development of design or characterisation, matched to style/genre; communication of meaning through engaging drama.</p>

# THE DRAMA CURRICULUM

KEY STAGE 3 DRAMA		
What do we want the students to learn?	What do the students need to do?	Why is it important to have this knowledge?
<p><b>PRESENTING AND PERFORMING TEXTS: AO1, AO2.</b></p> <p>The ability to read a scripted play and identify the key demands in moving the text from page to stage for a) actors, b) directors, c) designers.</p> <p>The ability to select scenes that provide effective contrast and appropriate opportunities to demonstrate understanding and technique.</p> <p>The ability to suggest alternative/ additional theatrical means to make drama with impact.</p> <p>The ability to translate teacher set brief and rehearsal plans into effective theatrical practice.</p> <p>The ability to: suggest, trial and improve characterisation/design; sustain and develop team working practice and relationships through rehearsal and performance; develop attention to detail/precision in theatrical techniques.</p>	<p><b>WRITTEN CONCEPT PRO FORMA</b></p> <p>Interpretation of sample script for a) creating character and b) director decisions on acting and staging.</p> <p>Identify, through success criteria and guided constructive criticism, improvements that could be made to the drama.</p> <p><b>LIVE PERFORMANCE: MEANING AND INTENTION</b> Understand success criteria and set artistic intention. Reflect upon the communication of meaning, the impact on an audience and steps taken to create mood and atmosphere.</p> <p><b>LIVE PERFORMANCE: SKILLS AND TECHNIQUE</b> Developing a considered characterisation or design. Developing rapport with the team. Developing control of vocal and physical techniques/design technique.</p>	<p><b>CONCEPT PRO FORMA ASSESSMENT CRITERIA:</b> Identifying the performance and staging demands of the text as a whole, and the original intentions of the playwright; explaining an artistic vision for the two extracts and how the audience should respond; explaining and evaluating the development of the role or designs, supporting the chosen genre and style.</p> <p><b>PERFORMANCE EXAMINATION ASSESSMENT CRITERIA:</b> Refined and developed drama with clear dramatic intentions that are communicated to the audience ; focused and productive rehearsal leading to developed and refined design or characterisation, matched to style/genre with appropriate and controlled technique; communication of meaning, mood and atmosphere through engaging drama.</p>

# THE DRAMA CURRICULUM

KEY STAGE 3 DRAMA		
What do we want the students to learn?	What do the students need to do?	Why is it important to have this knowledge?
<p><b>DRAMA PERFORMANCE AND RESPONSE:</b> <b>AO3, AO4</b></p> <p>The ability to identify the genre and conventions of a scripted play against teacher-identified plot and to make suggestions as to how teacher-identified theatrical conventions can be applied.</p> <p>The ability to suggest key aspects of how a character should be played.</p> <p>The ability to maximise opportunities of teacher-set staging forms in blocking and positioning.</p> <p>The ability to make suggestions of how lighting/sound/projections/special effects could enhance the drama.</p> <p>The ability to suggest areas of strength, making an impact on an audience – and guided constructive criticism, against success criteria, for improvements.</p>	<p><b>SECTION A: SET TEXT and SECTION B: PERFORMANCE REVIEW</b> <b>Show with specific examples developed understanding of:</b></p> <ul style="list-style-type: none"> <li>plot, structure, genre, conventions and artistic intention of the set text and the live performance;</li> <li>of character aspects and how these are communicated vocally and physically;</li> <li>advantages and disadvantages of staging forms;</li> <li>effectiveness of stage design in fulfilling artistic intention and communicating mood and atmosphere and also social/historical context;</li> <li>key scenes and director decisions for blocking, communication of mood and atmosphere, creation of impact on the audience, such as suspense, tension, climax, anti-climax, empathy, antipathy, inquiry, shock, catharsis, entertainment and comedy</li> <li>re-interpretation of artistic intention, such as updates for modern audience/dramatic weaknesses and justified improvements.</li> </ul>	<p><b>EXAMINATION ASSESSMENT CRITERIA</b></p> <p><b>SECTION A:</b> Through study and practical application, candidates should be able to address the set text with their production ideas for acting, direction and staging. This includes: the theatrical conventions of the period; social and historical context; genre and structure; characters; setting(s); plot and sub plot. Learners must explain, with specific examples, how their vision and meaning will be communicated through: the use of performance space, and staging form; the relationship between performers and audience; an actor's vocal and physical interpretation of character; the design of set, props, costume, mask, make up, lighting and sound. Bullet points recommended – still covering WHAT HOW WHY.</p> <p><b>SECTION B:</b> Select and use appropriate subject-specific terminology to: discuss, analyse and evaluate how meaning is created and communicated; analyse and evaluate the acting, design and the characteristics of the performance text seen; assess how genre is used in live performance to communicate meaning to an audience; evaluate work of others, drawing considered conclusions.</p> <p>N.B. the most accomplished answers will cover both positives and suggested improvements/areas that were less effective. Concise and well-structured WHAT HOW WHY paragraphs required, with accurate spelling, punctuation and grammar.</p>

# THE DRAMA CURRICULUM

<b>KEY STAGE 4 DRAMA: DEISING DRAMA (30%)</b>		
What do we want the students to learn?	What do the students need to do?	Why is it important to have this knowledge?
<p>The ability to identify dramatic possibilities of a variety of stimuli, such as: target audience brief; source text (reportage, prose, poetry, song lyric); source images (reportage, graphics, visual art); sound (music across a range of genres; sound effects; voice recording); multimedia (tv, film, projections, web information)</p> <p>The ability to develop a dramatic concept covering artistic intention, target audience, plot, structure, scenes, conventions and characters.</p> <p>The ability to develop a drama concept through devising and/or script, through rehearsal, through constructive criticism and audience feedback.</p> <p>The ability to refine, reflect upon and evaluate theatrical effectiveness.</p> <p>The ability to: develop skills in communication and collaboration; contribute to a team with creativity, determination, independence and a sense of responsibility to a) the team and b) rehearsal/performance deadlines; persevere in developing content, style and technique; prove open to feedback; experiment with resilience; recognise, articulate and realise the needs of the identified audience.</p>	<p><b>WRITTEN PORTFOLIO <u>AND</u> DEISING DRAMA PERFORMANCE</b></p> <p>Make detailed research and interpretation of stimuli. Establish a concept for drama developed from one stimulus.</p> <p>Develop and refine theatrical content, genre, style and conventions.</p> <p>Plan meaning, theme, content, style of a drama identifying appropriate conventions and techniques.</p> <p>Develop and refine a drama through rehearsal, testing, feedback and further target setting.</p> <p>In depth reflection on a final performance, for evaluation of strengths, areas for development, alternative approaches.</p> <p><b>DEISING DRAMA PERFORMANCE</b></p> <p>Problem solving and demonstrating initiative in rehearsal, through performance/design. Contributing to development with sensitivity, generosity, responsibility and determination. Depth in scene, character and/or design development. Mature and realised design, matching artistic intention. Fully developed and fluent characterisation, secure in vocal and physical techniques. Communication of meaning, theme, mood and atmosphere.</p>	<p><b>PORTFOLIO ASSESSMENT CRITERIA:</b></p> <p><b>PLANNING AND RESEARCH</b> Select ideas to create engaging drama; use research to inform creative decisions when devising; examine the social, cultural or historical context of the chosen stimulus.</p> <p><b>DOCUMENTING PROGRESS</b> Explain the development and refinement of artistic intentions; show the progression of the idea from initial thoughts to the realised form; justify changes made.</p> <p><b>ANALYSIS AND EVALUATION</b> Analyse and evaluate decisions and choices made throughout the creative process; measure the impact on a live audience; review the final performance and the skills used, setting targets for future progress.</p> <p><b>PERFORMANCE EXAMINATION CRITERIA</b> Refine and amend work throughout the devising process so that clear dramatic intentions are communicated; focused and productive rehearsal; determined development of design or characterisation, matched to style/genre; communication of meaning through engaging drama.</p>

# THE DRAMA CURRICULUM

<b>KEY STAGE 4 DRAMA: PRESENTING AND PERFORMING TEXTS (30%)</b>		
What do we want the students to learn?	What do the students need to do?	Why is it important to have this knowledge?
<p>The ability to read a scripted play and identify the key demands in moving the text from page to stage for a) actors, b) directors, c) designers. The ability to select scenes that provide effective contrast and appropriate opportunities to demonstrate understanding and technique.</p> <p>The ability to suggest alternative/ additional theatrical means to make theatre resonate for a contemporary audience.</p> <p>The ability to make specific, critical analysis of the impact required chosen, contrasting scenes and make appropriate choices in characterisation/design.</p> <p>The ability to translate concepts, plans and targets into effective theatrical practice, affecting the target audience as intended.</p> <p>The ability to: plan, develop and refine, in response to constructive criticism, developed characterisation/design; sustain and extend team working practice and relationships through rehearsal and performance; work towards mastery of theatrical techniques.</p>	<p><b>WRITTEN CONCEPT PRO FORMA</b></p> <p>Interpretation and explanation of the theatrical demands of a scripted play and two extracts selected for performance.</p> <p>Understanding of playwright's artistic intentions, developed into own vision and considered theatrical method.</p> <p>Fully considered preparation for performance.</p> <p><b>LIVE PERFORMANCE: MEANING AND INTENTION</b> Developed realisation of artistic intention. Communication of meaning, making impact on an audience. Creation of mood and atmosphere.</p> <p><b>LIVE PERFORMANCE: SKILLS AND TECHNIQUE</b> Crafted characterisation or design. Developed rapport with the team. Control of vocal and physical techniques/design technique.</p>	<p><b>CONCEPT PRO FORMA ASSESSMENT CRITERIA:</b> Identifying the performance and staging demands of the text as a whole, and the original intentions of the playwright; explaining an artistic vision for the two extracts and how the audience should respond; explaining and evaluating the development of the role or designs, supporting the chosen genre and style.</p> <p><b>PERFORMANCE EXAMINATION ASSESSMENT CRITERIA:</b> Refined and developed drama with clear dramatic intentions that are communicated to the audience ; focused and productive rehearsal leading to developed and refined design or characterisation, matched to style/genre with appropriate and controlled technique; communication of meaning, mood and atmosphere through engaging drama.</p>

# THE DRAMA CURRICULUM

<b>KEY STAGE 4 DRAMA: DRAMA PERFORMANCE AND RESPONSE (40%)</b>		
What do we want the students to learn?	What do the students need to do?	Why is it important to have this knowledge?
<p>The ability to determine and evaluate the plot and genre of a scripted play, and how that is served by the playwright's artistic intentions, chosen structure and theatrical conventions to bring the meaning and themes to the audience.</p> <p>The ability to interpret theatrical characters, determine key acting and directing decisions on how they should be/are portrayed and evaluate the impact on the audience.</p> <p>The ability to select or reject key staging forms and their effectiveness in conveying artistic intention and meaning: proscenium arch; end stage; arena; wraparound; thrust; theatre in the round; theatre in the circle; promenade; traverse.</p> <p>The ability to select/evaluate effective theatrical impact in the use of set, costume, make up, props, projections, lighting, sound, special effects.</p> <p>The ability to make specific, critical analysis of the impact required/made in contrasting key scenes and suggest appropriate means of acting, direction and design.</p> <p>The ability to suggest alternative/additional theatrical means to make theatre resonate for a contemporary audience.</p>	<p><b>SECTION A: SET TEXT and SECTION B: PERFORMANCE REVIEW</b>  <b>Show with specific examples developed understanding of:</b></p> <p>plot, structure, genre, conventions and artistic intention of the set text and the live performance;</p> <p>of character aspects and how these are communicated vocally and physically;</p> <p>advantages and disadvantages of staging forms;</p> <p>effectiveness of stage design in fulfilling artistic intention and communicating mood and atmosphere and also social/historical context;</p> <p>key scenes and director decisions for blocking, communication of mood and atmosphere, creation of impact on the audience, such as suspense, tension, climax, anti-climax, empathy, antipathy, inquiry, shock, catharsis, entertainment and comedy</p> <p>re-interpretation of artistic intention, such as updates for modern audience/dramatic weaknesses and justified improvements.</p>	<p><b>EXAMINATION ASSESSMENT CRITERIA</b></p> <p><b>SECTION A:</b>  Through study and practical application, candidates should be able to address the set text with their production ideas for acting, direction and staging. This includes: the theatrical conventions of the period; social and historical context; genre and structure; characters; setting(s); plot and sub plot. Learners must explain, with specific examples, how in their vision and meaning will be communicated through: the use of performance space, and staging form; the relationship between performers and audience; an actor's vocal and physical interpretation of character; the design of set, props, costume, mask, make up, lighting and sound. Bullet points recommended – still covering WHAT HOW WHY.</p> <p><b>SECTION B:</b>  Select and use appropriate subject-specific terminology to: discuss, analyse and evaluate how meaning is created and communicated; analyse and evaluate the acting, design and the characteristics of the performance text seen; assess how genre is used in live performance to communicate meaning to an audience; evaluate work of others, drawing considered conclusions.</p> <p>N.B. the most accomplished answers will cover both positives and suggested improvements/areas that were less effective. Concise and well-structured WHAT HOW WHY paragraphs required, with accurate spelling, punctuation and grammar.</p>