

Year 11	AUTUMN			
	Live Review	Live Review	Text In Practice	Text In Practice
<p><b>Declarative</b>  <i>What should they know?</i>  <i>What key facts/concepts/knowledge do we want all students to know?</i></p>	<p><b>Understanding Drama</b></p> <ul style="list-style-type: none"> <li>• Characteristics of performance text(s) and dramatic work(s)</li> <li>• Social, cultural and historical contexts</li> <li>• How meaning is interpreted and communicated</li> <li>• Drama and theatre terminology and how to use it appropriately</li> </ul>	<p><b>Performance conventions</b></p> <ul style="list-style-type: none"> <li>• use of performance space and spatial relationships on stage</li> <li>• actor and audience configuration</li> </ul> <p><b>Know how to review a performance you have watched and be able to discuss;</b></p> <ul style="list-style-type: none"> <li>• relationships between performers and audience</li> <li>• performers' vocal interpretation of character such as accent, volume, pitch, timing, pace, intonation, phrasing, emotional range, delivery of lines</li> </ul>	<p><b>Selecting and exploring</b></p> <ul style="list-style-type: none"> <li>• How to contribute to Text exploration exercises</li> <li>• Know how to approach an extract from a script and complete character analysis.</li> </ul>	<p><b>Development and research</b>  Genre style historical context</p> <ul style="list-style-type: none"> <li>• Know how to approach a script selecting key character information</li> <li>• Know how to describe status and social background</li> <li>• Relationship with other characters</li> <li>• Personality and attitudes</li> <li>• Relationship to their stage environment</li> </ul>



		<ul style="list-style-type: none"> <li>• performers' physical interpretation of character such as build, age, height, facial features, movement, posture, gesture, facial expression.</li> </ul>		
<p><b>Procedural</b></p> <p><i>What should they be able to do?</i></p> <p><i>What things should all students be able to do?</i></p>	<p><b>Analyse and evaluate the context of a Live Theatre production</b></p> <ul style="list-style-type: none"> <li>• Carry out the What, Quote, How, Why, Why structure of the exam structure.</li> </ul>	<p><b>Watch a Live Theatre production, taking notes on two or more performers and analyse and evaluate how they were successful on stage.</b></p> <ul style="list-style-type: none"> <li>• Carry out the What, Quote, How, Why, Why structure of the exam structure.</li> </ul>	<ul style="list-style-type: none"> <li>• develop a range of vocal skills and techniques e.g. clarity of diction, inflection, accent, intonation and phrasing; pace, pause and timing; projection, pitch; emotional range; song and/or choral speaking</li> <li>• develop a range of physical skills and techniques eg movement, body language, posture, gesture, gait, co-ordination, stillness, timing, control; facial expression; eye contact, listening, expression</li> </ul>	<ul style="list-style-type: none"> <li>• develop the ability to interpret and/or create and perform a character as appropriate to the demands of the performance</li> <li>• learn how to commit dialogue to memory</li> </ul>



			of mood; spatial awareness; interaction with other performers; dance and choral movement	
<b>Disciplinary Literacy (Tier 3 Vocab)</b>	<b>Describe Explain Analyse Evaluate</b>		<b>Performance Conventions Interpretation</b>	<b>Subtext Motivation Style</b>
<b>Assessment</b>	Live Review Exam Question (32)	Live Review Exam Question (32)		



Year 11	SPRING			
	Text in Practice	Blood Brothers Examination Practice	Live Review Examination Practice	Job Roles Examination Practice
<p><b>Declarative</b> <i>What should they know?</i></p>	<p><b>Refining acting skills</b></p> <ul style="list-style-type: none"> <li>• Know and understand character relationships and the appropriate use of staging in order to show how space and proximity can be used to show effective relationships on stage.</li> <li>• Know how to be resilient when following directions responding to feedback in or to show practically an thorough understanding of character, status, staging and relationship between actor and audience</li> <li>• Know the playwright intention and their personal character intention in order to complete coursework intentions sheet.</li> </ul>	<ul style="list-style-type: none"> <li>• Show understanding of Blood Brothers and your ideas about how it could be performed and designed.</li> <li>• Know the conventions of a musical with a strong understanding of the combination of naturalistic theatre with stylised elements.</li> <li>• Have a strong understanding of the context of Blood Brothers exploration of class divide and working-class communities in Liverpool between the</li> </ul>	<p><b>Understanding Drama</b></p> <ul style="list-style-type: none"> <li>• Characteristics of performance text(s) and dramatic work(s)</li> <li>• Social, cultural and historical contexts</li> <li>• How meaning is interpreted and communicated</li> </ul> <p>Drama and theatre terminology and how to use it appropriately</p>	<p><b>Performance conventions</b></p> <ul style="list-style-type: none"> <li>• use of performance space and spatial relationships on stage</li> <li>• actor and audience configuration</li> </ul> <p><b>Know how to review a performance you have watched and be able to discuss;</b></p> <ul style="list-style-type: none"> <li>• relationships between performers and audience</li> <li>• performers' vocal interpretation of character such as accent, volume, pitch, timing, pace, intonation, phrasing, emotional range, delivery of lines</li> </ul> <p><b>• performers' physical interpretation of character such as build, age, height, facial features, movement, posture, gesture, facial expression.</b></p>



		<p>60's to 80's, the effects of recession and a Thatcherite administration.</p> <ul style="list-style-type: none"> <li>• Know how to break down the demands of each exam question on Blood Brothers.</li> </ul>		
<p><b>Procedural</b> <i>What should they be able to do?</i></p>	<ul style="list-style-type: none"> <li>• develop an appropriate performer/audience relationship and ensure sustained engagement throughout the performance</li> <li>• adopt the latest safe working practices.</li> <li>• study and present a key extract (monologue, duologue or group performance)</li> <li>• study and present a second key extract (monologue, duologue or group performance) from the same play.</li> </ul>		<p><b>Analyse and evaluate the context of a Live Theatre production</b></p> <p>Watch a Live Theatre production, taking notes on two or more performers and analyse and evaluate how they were successful on stage.</p> <ul style="list-style-type: none"> <li>• Carry out the What, Quote, How, Why, Why structure of the exam structure.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Students should be able to</b> identify the 12 job roles in the theatre and describe what that job role entails and the activity each theatre maker might undertake.</li> <li>• playwright</li> <li>• performer</li> <li>• understudy</li> <li>• lighting designer</li> <li>• sound designer</li> <li>• set designer</li> <li>• costume designer</li> <li>• puppet designer</li> <li>• technician</li> <li>• director</li> <li>• stage manager</li> <li>• theatre manager.</li> </ul>



				<ul style="list-style-type: none"> <li>• Use the subject specific terminology to describe places on stage.</li> <li>• upstage (left, right, centre)</li> <li>• downstage (left, right, centre)</li> <li>• centre stage.</li> </ul> <ul style="list-style-type: none"> <li>• Use the subject specific terminology to describe stage configuration. Describe the advantages and disadvantages of each stage configuration as well as the different types of performance that they might suit.</li> </ul> <ul style="list-style-type: none"> <li>• theatre in the round</li> <li>• proscenium arch</li> <li>• thrust stage</li> <li>• traverse</li> <li>• end on staging</li> <li>• promenade.</li> </ul>
<b>Disciplinary Literacy</b>	<b>Intention</b> <b>Interpretation</b> <b>Context</b> <b>Subtext</b>	<b>Musical</b> <b>Naturalistic</b> <b>Stylised</b> <b>Multi-rolling</b> <b>Chronological</b>		<b>Terminology</b>  <b>Configuration</b>



<b>(Tier 3 Vocab)</b>		<b>Bookended</b> <b>Society</b> <b>Status</b> <b>Oppression</b> <b>Social role</b> <b>Describe</b> <b>Explain</b> <b>Analyse</b> <b>Evaluate</b> <b>Justify</b> <b>Context</b>		
<b>Assessment</b>	<b>Two extracts assessed in front of visiting AQA Examiner</b>	6.1 Design (4) 6.2 Describe how you would perform one line (8) 6.3 Describe interaction and use of space from shaded extract (12) 6.4 Describe how you would perform as a specific character from the extract and analyse why this is appropriate to the play as a whole. (20)	Understand the work of theatre makers in a single live performance (32)	<b>Multiple choice questions</b> Roles and responsibilities of theatre makers (4)

