

Curriculum Overview – Drama

Introduction

This document outlines the curriculum and key considerations including:

- Aims and purpose
- Alignment with the whole school provision and curriculum intent
- A summary programme of study which includes sequencing of taught content

We use the National Curriculum as our statutory foundation and broadly share its principles and aims including:

- ‘To provide pupils with an introduction to the essential knowledge that they need to be educated citizens. To introduce pupils to the best that has been thought and said; and help engender an appreciation of human creativity and achievement’.
- To prepare students to be confident in themselves, to have a fulfilled and successful life beyond our school – one where they contribute positively to society.
- Our statutory curriculum is just one element in the education of every child. There is time and space in the school day and in each week, term and year to range beyond statutory specifications.
- Provision of a framework of core knowledge around which teachers can develop exciting and stimulating lessons to promote the development of pupils’ knowledge, understanding and skills as part of the wider school curriculum.
- The wider school curriculum includes an extensive range of opportunities and activities that are routinely available to students, are inclusive and reflect our diverse community.

Numeracy and literacy

Teachers should take opportunities to develop pupils’ mathematical fluency, spoken language, reading, writing and vocabulary within their specific discipline and in line with the expectations laid out in our school curriculum statement.

Purpose of study

All pupils should be enabled to participate in and gain knowledge, skills and understanding associated with the artistic practice of drama. Pupils should be able to adopt, create and sustain a range of roles, responding appropriately to others in role. They should have opportunities to improvise, devise and script drama for one another and a range of audiences, as well as to rehearse, refine, share and respond thoughtfully to drama and theatre performances.’ Adapted from National Curriculum, DfE, 2014.

Curriculum Intent

“All the world’s a stage”

Curriculum Aims

Hessle High School curriculum for Drama aims to ensure that all our pupils:

- To develop and refine students’ physical, vocal, and interpretive acting skills
- To foster creativity and directorial skills
- To build self-confidence and strong oral communication skills
- To develop problem-solving abilities, adaptability, and independent thinking
- To encourage empathy, tolerance, and respect for others
- To promote effective collaboration and teamwork through shared creative processes

Through the Drama curriculum, students are encouraged to explore and develop their physical, vocal, and interpretive skills through a wide range of practical activities and performance opportunities. Creativity is nurtured through acting and directorial experiences, allowing students to experiment with ideas and take artistic risks. Alongside performance skills, drama supports the development of confidence, clear communication, and independent thinking. Students are challenged to solve problems creatively, adapt to different roles and situations, and work respectfully with others. Collaborative projects and ensemble work help students mature as team members, fostering empathy, tolerance, and a strong sense of shared responsibility within the creative process.

In addition to this at Key Stage 4, students will study the methodology and working practices of several professional theatre practitioners and study plays in a range of contrasting styles. Students will also explore roles & responsibilities within a professional theatre, influences, processes, purpose, themes & creative/dramatic intentions. Students will take an active and collaborative part in practical workshops, rehearsals and live performances whilst continuously tracking and monitoring their understanding, identifying strengths and areas to develop thus reviewing their own progress.

Students will respond to an exam brief, that is externally set and assessed, in which they will use the skills, knowledge and understanding gained from the course and devise their own performance for a live audience.

Building on prior learning

Although Drama is not a compulsory subject at Key Stages 1 and 2, the core skills required to participate effectively at Key Stage 3 are developed through the spoken language element of the primary English curriculum.

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What can students do by the end of KS2?

Pupils should be taught to:

- listen and respond appropriately to adults and their peers
- ask relevant questions to extend their understanding and knowledge
- use relevant strategies to build their vocabulary
- articulate and justify answers, arguments and opinions
- give well-structured descriptions, explanations and narratives for different purposes, including for expressing feelings
- maintain attention and participate actively in collaborative conversations, staying on topic and initiating and responding to comments
- use spoken language to develop understanding through speculating, hypothesising, imagining and exploring ideas
- speak audibly and fluently with an increasing command of Standard English
- participate in discussions, presentations, performances, role play, improvisations and debates
- gain, maintain and monitor the interest of the listener(s)
- consider and evaluate different viewpoints, attending to and building on the contributions of others
- select and use appropriate registers for effective communication.

What are the skills gaps?

Most students will have some experience of performing to an audience at primary school. However, formal tuition of drama is inconsistent between schools. Some students will have drama experience from outside school and extracurricular activities – these are often well-developed. Script writing in KS2 English supports the transition into KS3 drama study. Consequently, the scheme of learning activity in Year 7 focuses on bridging the gap between those students who have experience of live performances and others who may not yet have had that opportunity.

Curriculum Structure

The subject content is divided into three components: Understanding Drama, Devising Drama and Texts in Practice

Knowledge & Skills	
Understanding Drama	<p>Students will be taught to:</p> <ul style="list-style-type: none">• develop knowledge and understanding of the characteristics and context of a whole play.• explore ideas for how a play may be interpreted practically.• understand how a play is interpreted in productions seen and what messages a company might be trying to communicate.• identify and understand the skills demonstrated by performers and how successful meaning is communicated to an audience by performers in performance.• identify and understand design skills demonstrated in productions and how successful meaning is communicated to an audience through design.
Devising Drama	<p>Students will be taught to:</p> <ul style="list-style-type: none">• carry out research.• develop their own ideas.• collaborate with others.• rehearse, refine and amend their work in progress.• analyse and evaluate their own process of creating devised drama.• create and communicate meaning.• realise artistic intention in devised drama.
Performing Drama	<p>Students will be taught to:</p> <ul style="list-style-type: none">• interpret texts• create and communicate meaning.• realise artistic intention in text-based drama.• learn how to commit dialogue to memory for devised performances and/or learn text they are performing for text-based performances.• develop the ability to interpret and/or create and perform a character as appropriate to the demands of the performance.• develop a range of vocal skills and techniques eg clarity of diction, inflection, accent, intonation and phrasing; pace, pause and timing; projection, pitch; emotional range; song and/or choral speaking.• develop a range of physical skills and techniques eg movement, body language, posture, gesture, gait, co-ordination, stillness, timing, control; facial expression; eye contact, listening, expression of mood; spatial awareness; interaction with other performers; dance and choral movement.• develop an appropriate performer/audience relationship and ensure sustained engagement throughout the performance <p>adopt the latest safe working practices.</p>

KS3 – Long Term Planning

(Lessons taught = 1 per fortnight)

	Unit 1	Unit 2	Unit 3
7	<p>Actor Tool Kit</p> <p>Introduction to drama, health and safety rules of the space and working with others.</p> <p>Gaining trust and developing confidence through group exercises. Learning how to use physical skills and how these can be used to communicate to an audience.</p> <p>Introduction to vocal skills and performance. Introduction to drama conventions.</p> <p>7Y: New SOL has been created working towards a short performance. This will continue to focus on the same skills.</p>	<p>Understanding the theatrical style of Pantomime.</p> <p>Exploration of the style of Pantomime including the history, stock characters, audience participation, cross gender roles, and exaggerated acting skills.</p>	<p>Exploration of Shakespeare.</p> <p>Understanding and gaining knowledge of Shakespeare’s upbringing and background in writing.</p> <p>Exploration of <i>Macbeth</i>, creation of character and creative writing of a spell. Incorporating physical and vocal skills suitable for a witch and using ensemble skills.</p>
	<p>Skill development:</p> <ul style="list-style-type: none"> ■ Introduction to vocal skills: Projection, tone, emphasis, pause and pace. ■ Introduction into physical skills: Gesture, body language, facial expression. ■ Introduction to freeze frame, improvisation and mime ■ Communicative and interpersonal skills through group work. ■ Building confidence through performing in front of peers. 	<p>Skill Development</p> <ul style="list-style-type: none"> <input type="checkbox"/> Exaggerated physical and vocal skills <input type="checkbox"/> Developing awareness of an audience <input type="checkbox"/> How to stage a script <input type="checkbox"/> Verbally evaluating the work of a peer 	<p>Skill Development</p> <ul style="list-style-type: none"> <input type="checkbox"/> Text interpretation and analysis <input type="checkbox"/> Interpreting a character and selecting appropriate acting skills to perform <input type="checkbox"/> Stage configuration <input type="checkbox"/> Creative writing <input type="checkbox"/> Page to stage technique <input type="checkbox"/> Line learning <input type="checkbox"/> Projection of body and voice

	<p>7Y: Focus is on the same skills</p> <p>Assessment</p> <p>Performance of a character utilising physical and vocal skills:</p> <p>Performance and making criteria highlighted and shared with students</p> <ul style="list-style-type: none"> ■ Ability to cooperate with others and share ideas ■ Ability to perform, facing the audience, using some vocal and physical skills. <p>7Y: Students will have the same assessment criteria but there may be some specific criteria changed based on the assessment performance been different.</p>	<p>Assessment</p> <p>Performance of a short script of a well-known Pantomime</p> <p>Performance and making criteria highlighted and shared with students</p> <ul style="list-style-type: none"> ■ Ability to work as a group and share ideas ■ Exaggerated movement and voice projection ■ Audience participation and creative adaptation. 	<p>Assessment</p> <p>Performance of a witches spell and extract of text.</p> <p>Performance and making criteria highlighted and shared with students</p> <ul style="list-style-type: none"> ■ Learning lines ■ Appropriate characterisation ■ Staying in role ■ Developed awareness of the audience
	<p>Contextual knowledge</p> <p>The elements of drama focussing on the breakdown of vocal and physical skills</p>	<p>Contextual knowledge</p> <p>History of Pantomime and exploration of stock characters.</p> <p>Narrative structure - Literacy</p>	<p>Contextual knowledge</p> <p>Shakespearean language - links to English</p> <p>History of Shakespeare</p>
<p>The BIG QUESTION ?</p>	<p>How can you express a character through physical skills?</p>	<p>What effect does exaggerated movement have on our audience?</p>	<p>How can you portray a character through vocal and physical skills?</p>

<p>8</p>	<p>Actor Tool Kit</p> <p>Revisit the fundamentals of acting skills and creating narrative.</p> <p>Continuation of building confidence in performing in front of peers through group exercises.</p> <p>Developing knowledge of how to use physical skills and how these can be used to communicate to an audience.</p> <p>Development of vocal skills and performance.</p> <p>Development of drama conventions and key terms.</p>	<p>‘Blood Brothers’ by Willy Russell</p> <p>Practical and theoretical/technical and design exploration into an extract of script.</p>	<p>Performing a scripted extract</p> <p>‘Teachers’ by John Godber.</p> <p>Use of vocal and physical skills to direct and perform a script - learning lines.</p>
	<p>Skill development:</p> <p>Development of vocal skills:</p> <p>Projection, tone, emphasis, pause and pace.</p> <p>■ Development of physical skills:</p> <p>Gesture, body language, facial expression.</p> <p>■ Introduction to flashback, role on the wall, forum theatre, conscience corridor and hot seating.</p> <p>■ Developing improvisation, and freeze-frame/thought tracking.</p> <p>■ Communicative and interpersonal skills through group work.</p> <p>■ Building confidence through performing in front of peers.</p>	<p>Skill development:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Text and character analysis <input type="checkbox"/> Vocal and physical skills <input type="checkbox"/> Knowledge and understanding of technical features: set design and costume design. 	<p>Skill development:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Learning all lines <input type="checkbox"/> Using vocal and physical skills to show the age and personality of a character <input type="checkbox"/> Staying in character, showing complete control. <input type="checkbox"/> Directing a performance towards the audience <input type="checkbox"/> Ability to multi-role <input type="checkbox"/> Knowledge and understanding of observational comedy
	<p>Assessment:</p> <p>Performance and making criteria highlighted and shared with students.</p>	<p>Assessment:</p> <p>Performance and making criteria highlighted and shared with students.</p>	<p>Assessment:</p> <p>Performance and making criteria highlighted and shared with students.</p>

	<p>KEY ASSESSMENT with written feedback</p> <ul style="list-style-type: none"> ■ Performance of a character utilising developed physical and vocal skills: ■ Written evaluation ■ Ability to cooperate with others and share ideas ■ Ability to perform, facing the audience, using some vocal and physical skills. 	<ul style="list-style-type: none"> ■ Practical performance of an extract of Blood Brothers that has been studied and interpreted during the term. 	<p>KEY ASSESSMENT with written feedback</p> <ul style="list-style-type: none"> ■ Performance of an extract of script that incorporates the directorial style of John Godber ■ Ability to learn all lines ■ Show complete control in performance ■ Demonstration of vocal and physical skills ■ Style of John Godber is evident
	<p>Contextual knowledge</p> <p>The elements of drama focussing on the breakdown of vocal and physical skills</p>	<p>Contextual knowledge</p> <p>Class system in Liverpool</p> <p>Politics</p> <p>History of Liverpool</p> <p>Costume design -DT</p>	<p>Contextual knowledge</p> <p>Class system in deprived areas</p> <p>Stereotypes</p>
<p>The BIG QUESTION ?</p>	<p>How can you express a character through vocal and physical skills?</p>	<p>What is the purpose of theatre and why does it exist?</p>	<p>Who are the different characters we live amongst and how are they physically and vocally different?</p>
<p>9</p>	<p>Practitioner - Stanislavski</p>	<p>Dance - Exploring the professional work 'Swansong' by Christopher Bruce.</p>	<p>Scripted Bouncers/Shakers</p>

	<p>Using knowledge and understanding to write and perform a realistic monologue performance</p>	<p>Developing choreography, interpretive and analysis skills through professional work. Students will explore their own interpretations of specific sections of the work, incorporating a chair and a range of choreographic devices.</p>	<p>Further, in depth exploration of John Godber’s plays with a focus on vocal and physical skills in his directorial style.</p> <p>Application of prior knowledge of Godber’s style to a new play</p> <p>Performance of a scripted extract with costumes, props and setting</p> <p>Workshops in the last few weeks of term to prepare students for KS4.</p>
	<p>Skill Development</p> <ul style="list-style-type: none"> ■ Knowledge and understanding of ‘The System’ - created and pioneered by Stanislavski ■ Use of Stanislavski techniques to create realism ■ Writing and performance of a monologue (writing in character) 	<p>Skill Development</p> <p>Interpreting and analysing a professional dance work.</p> <ul style="list-style-type: none"> ■ Choreography in trios using the stimulus of a professional work ■ Choreography skill development - actions, space, dynamics and relationships ■ Incorporation of a chair to the choreography ■ Ability to demonstrate status and meaning through choreography and performance 	<p>Skill Development</p> <ul style="list-style-type: none"> <input type="checkbox"/> Learning all lines <input type="checkbox"/> Using vocal and physical skills to show the age and personality of a character <input type="checkbox"/> Staying in character, showing complete control. <input type="checkbox"/> Directing a performance towards the audience <input type="checkbox"/> Ability to multi-role <p>Knowledge and understanding of observational comedy</p>
	<p>Assessment</p> <p>Performance and making criteria highlighted and shared with students.</p> <p>KEY ASSESSMENT with written feedback</p> <ul style="list-style-type: none"> <input type="checkbox"/> Create a clear character through vocal and physical skills using realism 	<p>Assessment</p> <p>Making criteria highlighted and shared with students.</p>	<p>Assessment</p> <p>Performance and making criteria highlighted and shared with students.</p> <ul style="list-style-type: none"> ■ Ability to learn all lines ■ Show complete control in performance

	<input type="checkbox"/> Stayed focused and in character throughout the rehearsal/ devising and performance <input type="checkbox"/> Show the emotions of the character in performance through detailed choice of vocal and physical skills	<input type="checkbox"/> Performance of choreography demonstrating choreographic devices and clear links to the stimulus <input type="checkbox"/> Use of unison, canon, solo, duet <input type="checkbox"/> Peer assessment	<ul style="list-style-type: none"> ■ Demonstration of vocal and physical skills ■ Style of John Godber is evident
	<p>Contextual knowledge</p> <p>History of theatre and Stanislavski</p> <p>The core skills of acting</p>	<p>Contextual knowledge</p> <p>Human rights</p> <p>Abusive power</p> <p>Imprisonment & isolation</p>	<p>Contextual knowledge</p>
<p>The BIG QUESTION ?</p>	<p>What is the purpose of theatre and why does it exist?</p>	<p>How can we accurately portray historical events through dance?</p>	<p>Who are the different characters we live amongst and how are they physically and vocally different?</p>

KS4 – Long Term Planning

(Lessons taught = 6 per fortnight)

	<u>HT1</u>	<u>HT2</u>	<u>HT3 & 4</u>	<u>HT 5 & 6</u>
10	<u>Content</u> Intro to the course BTEC TECH PREP Component 1 Delivery * Examine 3 different live or recorded performances	<u>Content</u> * Examine live & recorded performances to develop understanding of practitioners work	<u>Content</u> <i>*PSA (Pearson Set Assignment Brief) Released 1st December 2022*</i> <u>Component 1: Exploring the Performing Arts (Dance)</u>	<u>Content</u> BTEC TECH PREP Component 2 or 3 Delivery

	<p>to develop understanding of practitioners work:</p> <ul style="list-style-type: none"> * Gain a practical appreciation of practitioners work & how they may respond to a particular theme or issue * How they use / interpret / modify a pre-existing style * How they communicate ideas to the audience * Creative intentions - theme, issue, response to stimulus, style, contextual influences, collaboration with other practitioners & influences * Purpose - to educate, inform, entertain, provoke, challenge viewpoints, raise awareness, celebrate. <p style="text-align: center;">★★★</p> <ul style="list-style-type: none"> * Continue to develop technical & interpretive skills with a focus on the set theme. 	<ul style="list-style-type: none"> * Gain a practical appreciation of practitioners work & how they may respond to a particular theme or issue - * How they use / interpret / modify a pre-existing style * How they communicate ideas to the audience * Creative intentions - theme, issue, response to stimulus, style, contextual influences, collaboration with other practitioners & influences * Purpose - to educate, inform, entertain, provoke, challenge viewpoints, raise awareness, celebrate. <p style="text-align: center;">★★★</p> <ul style="list-style-type: none"> * Continue to develop technical & interpretive skills with a focus on the set theme. 	<p>Summative Assessment and Internal Marking</p>	<ul style="list-style-type: none"> * Developing Skills & Techniques in DRAMA - Responding to a brief - Devising strategies and techniques <p>Written evaluative log</p>
	<p><u>Skill development:</u></p> <ul style="list-style-type: none"> ■ Critical analysis of performance skills in 3 different styles. 	<p><u>Skill development:</u></p> <ul style="list-style-type: none"> ■ Critical analysis of performance skills in 1 set text. ■ More in-depth understanding the roles and responsibilities of 	<p><u>Skill development:</u></p> <p><i>(PSA 'theme' will determine the Professional Work selected for Assessment)</i></p>	<p><u>Skill development:</u></p> <ul style="list-style-type: none"> * Interpreting a stimulus and culminating creative ideas for a piece of devised theatre based on a specific theme

	<ul style="list-style-type: none"> ■ Analysis of costume, lighting design, set and sound design and how they relate to the significance of the play ■ More in-depth understanding the roles and responsibilities of professional theatre makers and how their roles interrelate. ■ Leading the group in rehearsal ■ Taking an active part in practical workshops in the style of the director and performers ■ Collaboration and purposeful rehearsal skills ■ Review and reflection on own work in order to improve 	<p>professional theatre makers and how their roles interrelate.</p> <ul style="list-style-type: none"> ■ Taking an active part in practical workshops in the style of the director and performers ■ Review and reflection on own work in order to improve <p>Practical Workshops - exploration of repertoire Written Journal Notes Scripted performance</p>	<ul style="list-style-type: none"> * Examine the selected Professional Work further for assessment (continuing on from 'delivery') ★★★ * Examine the roles, responsibilities & skills of practitioners * Develop knowledge and understanding of how they contribute to performance * <u>Roles</u> - Actor, director, costume designer, lighting, sound, set design * <u>Responsibilities</u> - Rehearsing, performing, devising, refining material, managing * <u>Skills</u> - physical, interpretive, managing & directing, creative skills, communication, organisational skills ★★★ * Develop knowledge & understanding of the interrelationships between processes, techniques & approaches that contribute to the performance repertoire * <u>Processes, techniques and approaches</u> include - Responding to a stimulus, exploring & developing ideas to develop material, discussion with performers, setting tasks, sharing ideas, teaching material, developing performance material, organising & running rehearsals, refining & adjusting to make improvements, providing notes and feedback 	<ul style="list-style-type: none"> * Development of creative ideas using specific rehearsal strategies, drama conventions and acting styles * Review and analysis of own contribution to individual character and narrative development * Evaluation of own contribution to final piece and individual character and narrative * Understanding of dramatic intentions and the process of realising said intentions
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	<u>Assessment</u> COMP 1 - CONTINUOUS LA: A2: Practical Workshops - Video Evidence & Research Journal. Practitioners' roles, responsibilities and skills	<u>Assessment</u> COMP 1 - CONTINUOUS LA: B1 & B2: Practical Workshops - Video Evidence & Written Report. Processes, techniques and approaches used in Performance	<u>Assessment</u> COMPONENT 1: Research Journal & Video Evidence LOA: Investigate how professional performance or production work is created LOB: Demonstrate understanding of the skills, techniques and approaches used by professionals to create performance/production work <i>1st May 2026 marking & learner work submission deadline</i>	<u>Assessment</u> Teacher observations of rehearsals Verbal and written feedback of practical and reflective log Final performance Log book	
	Contextual knowledge Drink driving in the UK and the consequences. Miners strike in the 1980's (History). Class system (Sociology)	Contextual knowledge Responsibilities & skills of an actor and director.	Contextual knowledge Responsibilities & skills of the following roles: Actor & Director Costume Designer Lighting Designer Set Designer Sound Designer & Composer (Careers) How different roles in theatre work together to produce a piece of professional theatre. Appreciation of how different theatre styles have a range of challenges, responsibilities and expectations of people in those roles (Careers)		Contextual knowledge
The BIG QUESTION ?	Is all theatre created through the same process? How do they differ and what could the potential impact be on an audience?				

11	<p style="text-align: center;">Content</p> <p style="text-align: center;"><i>*PSA (Pearson Set Assignment Brief) Released 1st December 2025*</i></p> <p style="text-align: center;">Component 2: Developing Skills and Techniques in Performing Arts (Acting) Summative Assessment and Internal Marking</p> <p style="text-align: center;">**NOTE: PSA selected will determine on the THEME & best fit with the Professional works studied **</p>			<p style="text-align: center;"><u>Content</u></p> <p style="text-align: center;"><i>*External Exam Brief*</i></p> <p style="text-align: center;">Pearson Exam Brief Released January 2026</p> <p style="text-align: center;"><u>Component 3: Responding to a Brief</u></p>
	HT1	HT2	HT3	HT 4 & 5
	<p>Component Two: Developing skills and techniques in the Performing Arts.</p> <p>Develop skills and techniques during the rehearsal process and workshops.</p> <p>How to rehearse, review and develop effectively.</p> <p>Application of skills and techniques learnt during workshops to the developing piece of repertoire.</p> <p>Learning lines, blocking and staging an extract of script.</p> <p>Review own development and contribution to the performance.</p>	<p>Component Two: Developing skills and techniques in the Performing Arts.</p> <p>Developing skills and techniques through exploratory workshops.</p> <p>Develop and refinement of skills and techniques during the rehearsal process.</p> <p>Application of skills and techniques during rehearsal.</p> <p>Review own development and contribution to the performance.</p>	<p>Component Two: Developing skills and techniques in the Performing Arts.</p> <p>Finalising acting skills (vocal, physical and interpretive) that will portray a clear character for performance.</p> <p>Finalising performance, continuing to develop skills and techniques during the final stages of the rehearsal process.</p> <p>Completion of the Working logbook (essay).</p>	<p>Component Three</p> <ul style="list-style-type: none"> * Discuss key requirements & parameters for the workshop performance - target audience, space, planning/resources, style. * Starting points & explore ideas. * Develop ideas - structure, style & genre, skills required, creative intentions. * Working effectively as a member of a group - individual contribution & responding to contribution of others. <p style="text-align: center;">★★★</p> <ul style="list-style-type: none"> * Skills & techniques of the individual performer & the group * Style & genre of work created * Influence of selected practitioners * Appropriate skills for the target audience * Skills development during classes & workshops * Rehearsal discipline & personal management skills <p style="text-align: center;">★★★</p> <ul style="list-style-type: none"> * Demonstrate & sustain effective use of performance, physical & interpretive skills / techniques * Communication & group preparations - before, during & after performance * Communicate ideas & intentions to a live audience through performance

				<ul style="list-style-type: none"> * Reflection - contribution, ideas, skills & techniques, overall outcome & effectiveness of the response to the brief * Identifying strengths & areas for improvement
	<p>Skill development: working on the progression of chosen skills based on physical, vocal, performance and interpretative skills. Develop teamwork skills such as cooperation, problem solving and negotiation Applying selective skills within rehearsals. Reviewing and recording individual development of skills, techniques and progress in logbook</p>	<p>Skill development: working on the progression of chosen skills based on physical, vocal, performance and interpretative skills. Develop teamwork skills such as cooperation and negotiation Applying chosen skills within rehearsals. Reviewing and recording individual development of skills, techniques and progress in logbook</p>	<p>Skill development: Choosing and applying a range of technical skills, such as facial expression, gesture, movement, pace, pause and vocal expression to a consistently high standard Applying stylistic and interpretative skills, such as interaction with performers, communication to the audience, clear elements of the performance style, and commitment in performance. Demonstrating and successfully communicating intention, such as conveying humour during an extract from a piece of physical comedy. Reviewing and recording individual development of skills, techniques and progress in logbook Analysing own skills and techniques in dress rehearsal and performance.</p>	<p>Skill Development</p> <ul style="list-style-type: none"> * Discuss key requirements & parameters for the workshop performance - target audience, space, planning/resources, style. * Starting points & explore ideas. * Develop ideas - structure, style & genre, skills required, creative intentions. * Working effectively as a member of a group - individual contribution & responding to contribution of others. <p style="text-align: center;">★★★</p> <ul style="list-style-type: none"> * Skills & techniques of the individual performer & the group Style & genre of work created * Influence of selected practitioners * Appropriate skills for the target audience * Skills development during classes & workshops * Rehearsal discipline & personal management skills <p style="text-align: center;">★★★</p> <ul style="list-style-type: none"> * Demonstrate & sustain effective use of performance, physical & interpretive skills / techniques * Communication & group preparations - before, during & after performance * Communicate ideas & intentions to a live audience through performance * Reflection - contribution, ideas, skills & techniques, overall outcome & effectiveness of the response to the brief * Identifying strengths & areas for improvement
	<p>Assessment Skills audit / Logbook Actor warm-up and development exercises Scripted performance -</p>	<p>Assessment Practical Workshop - exploration of repertoire Written Review – Rehearsal & Performance</p>	<p>Assessment COMPONENT 2: <i>Video Evidence, Personal Plan & Rehearsal & Performance Review</i> LOA: Use rehearsal or production/design processes</p>	<p><u>Assessment</u></p> <p>A01: Understand how to respond to a brief Activity 1: IDEAS LOG A02: Select and develop skills and techniques in response to a brief Activity 2: SKILLS LOG A03: Apply skills and techniques in a workshop performance in response to a brief</p>

			<p>LOB: Apply skills and techniques in performance or realisation LOC: Review own development and application of performance or design skills</p> <p>**Mid December (TBC) marking & learner work submission deadline**</p>	<p>Activity 3: WORKSHOP PERFORMANCE A04: Evaluate the development process and outcome in response to a brief Activity 4: EVALUATION</p>
	<p>Contextual Knowledge Research into practitioner's history - influences & stylistic qualities Theatre Terminology – specific to style <i>(PSA 'theme' will determine the focus)</i></p>		<p>Contextual Knowledge Skills & Responsibilities of practitioners (careers) Target audience Responding to a brief / Stimulus Explore ideas, devise and rehearse within a time limit meeting specific deadlines and milestones</p>	
<p>The Big QUESTION?</p>	<p>Is the ability to act a natural talent? Or can anyone develop the skills required to become a professional?</p>		<p>How can we effectively and accurately convey important messages to a specific target audience through a theatrical performance</p>	