

Performing Arts – Key Stage 3

Term	Year 7			Year 9		
	Topic	Knowledge	Skills/Assessment	Topic	Knowledge	Skills/Assessment
Term 1	<u>June – July</u> <u>Developing skills 1</u>	<u>June – July</u> <u>Developing skills 1</u>	<u>June – July</u> <u>Developing skills 1</u>	<u>Block 1 – 7 weeks</u> <u>Frantic Assembly – The Curious Incident of the dog in the night-time</u>	<u>Block 1 – 7 weeks</u> <u>Frantic Assembly – The Curious Incident of the dog in the night-time</u>	<u>Block 1 – 7 weeks</u> <u>Frantic Assembly – The Curious Incident of the dog in the night-time</u>
	<p>This project is designed to support the development of drama skills such as vocal work, mime and drama techniques.</p> <p>They will also start developing a range of skills such as: self-confidence, peer engagement, emotional resilience, teamwork, communication, and self-esteem.</p> <p>Those who already have prior experience of drama will be challenged with additional tasks (task cards) in order to ensure all pupils, make progress.</p>	<p>Social: exploring parental & friend relationships, bullying and</p> <p>Moral: promoting acceptance and inclusion among everyone. Respecting one another.</p> <p>Spiritual: Understanding the emotional aspects of relationships with family and peers</p> <p>Build confidence as a performer Begin to demonstrate key acting skills</p> <p>To be able to <i>control</i> our voices <i>effectively</i> to communicate <i>in role</i></p> <p>To understand and apply physical theatre techniques</p> <p>To understand the conventions of mime and be able to use them in my own work To understand what we mean by proxemics and</p>	<p>Developing the following skills:</p> <ul style="list-style-type: none"> • Projection • Pronunciation • Pace • Pause • Freeze frame • Movement • Tone • Pitch • Emotional range • Proxemics • Mime • Body language • Status • Levels • Facial expressions <p>Ongoing teacher oral formative feedback throughout lesson, pointing out areas of success and how to make further progress.</p> <p>Self-assess using assessment criteria.</p> <p>Group and peer assessment.</p>	<p>This project is designed to teach all students drama techniques to support the development of devised theatre by exploring the text & stage performance of ‘The Curious Incident of the dog in the night-time.’</p> <p>Students will explore, experiment and build up a number of methods/techniques used by Frantic Assembly. This will equip them with the skills to create performance from stimuli and script from The Curious Incident of the dog in the night-time and understand how physical theatre can communicate the story of a journey.</p>	<p>Social: Issues around parental relationships and autism Moral: promoting acceptance and inclusion among everyone, those with and without a disability Spiritual: Understanding the emotional aspects of autism.</p> <p>To Explore the character of Christopher and the theme of autism in ‘The Curious Incident of the Dog in the night-time’</p> <p>To explore, develop and perform extracts of a script using effective physical theatre and characterisation.</p> <p>To create a journey using physical theatre techniques.</p>	<p>Developing the following skills:</p> <ul style="list-style-type: none"> • Characterisation • Use of movement to communicate meaning • Use of physical theatre to communicate meaning • Perform as part of an ensemble • Working with stimuli • Push-hands • Chair duets • Under and over • Jet-pack • Vocal skills • Physical skills <p>Ongoing teacher oral formative feedback throughout lesson, pointing out areas of success and how to make further progress.</p> <p>Self-assess using assessment criteria.</p> <p>Group and peer assessment.</p> <p>Summative assessment</p>

Sept – Dec
Developing skills 1

This project is designed to support the development of drama skills such as vocal work, mime and drama techniques.

They will also start developing a range of skills such as: self-confidence, peer engagement, emotional resilience, teamwork, communication, and self-esteem.

Those who already have prior experience of drama will be challenged with additional tasks (task cards) in order to ensure all pupils, make progress.

levels and how they enhance our performances

Sept - Dec
Developing skills 1

Social: exploring parental & friend relationships, bullying and

Moral: promoting acceptance and inclusion among everyone. Respecting one another.

Spiritual: Understanding the emotional aspects of relationships with family and peers

Build confidence as a performer
Begin to demonstrate key acting skills

To be able to *control* our voices *effectively* to communicate *in role*

To understand and apply physical theatre techniques

To understand the conventions of mime and be able to use them in my own work

To understand what we mean by proxemics and levels and how they enhance our performances

Sept - Dec
Developing skills 1

Developing the following skills:

- Projection
- Pronunciation
- Pace
- Pause
- Freeze frame
- Movement
- Tone
- Pitch
- Emotional range
- Proxemics
- Mime
- Body language
- Status
- Levels
- Facial expressions

Ongoing teacher oral formative feedback throughout lesson, pointing out areas of success and how to make further progress.

Self-assess using assessment criteria.

Group and peer assessment.

Block 2 – 5 weeks
Devising with stimuli

This project is designed to follow on from the exploration of Frantic Assembly techniques.

All students will be presented with a range of stimuli from pictures, poems to motifs and create, rehearse, and perform a piece of devised theatre.

Students will use a range of skills such as; physical theatre, theatre in education and movement to communicate meaning through performance.

Block 2 – 5 weeks
Devising with stimuli

Social: exploring a range of themes such as; bullying, parental, abuse, relationship's, knife crime, war, refugees etc.
Moral: promoting acceptance and inclusion among everyone. Educating an audience on a range of topics/themes using facts and statistics.

Spiritual: exploring wellbeing through the use of Theatre in Education

To develop knowledge and understanding of how to create a performance from a stimulus.

To understand and develop the ability to perform as part of a group using theatrical skills and techniques to communicate meaning

To take on the role of one character and communicate meaning to the audience through the use of vocal and physical skills.

Block 2 – 5 weeks
Devising with stimuli

Developing the following skills:

- Stimulus
- Theatrical skills
- Communicate- meaning
- Freeze frame
- Thought-tap
- Conscience circle/alley
- Movement
- Tone
- Pitch
- Pause
- Emotional range
- Proxemics
- Body language
- T.I.E (Theatre in education)

Ongoing teacher oral formative feedback throughout lesson, pointing out areas of success and how to make further progress.

Self-assess using assessment criteria.

Group and peer assessment.

Jan – April
Developing Skills 2

Students will develop their acting skills through practical work. They will focus on how they can use pitch, pace, placing emphasis, projection, pause and tone to communicate meaning and create emotional range. They will explore physical skills (proxemics, status, body language, mime and gesture) to communicate how their character is feeling.

Jan – April
Developing Skills 2

Social: exploring parental & friend relationships, bullying and

Moral: promoting acceptance and inclusion among everyone. Respecting one another.

Spiritual: Understanding the emotional aspects of relationships with family and peers

Build confidence as a performer

Begin to demonstrate key acting skills

To be able to *control* voice *effectively* to communicate *in role*

To understand and apply physical theatre techniques

To understand the conventions of mime and be able to use them in their work

To understand what we mean by proxemics and levels and how they enhance our performances

Jan – April
Developing Skills 2

Developing the following skills:

- Stimulus
- Narration
- Mime
- Levels
- Status
- Improvisation
- Freeze frame
- Thought-tap
- Conscience circle/alley
- Movement
- Tone
- Pitch
- Placing Emphasis
- Projection
- Pace
- Pause
- Emotional range
- Proxemics
- Body language

Ongoing teacher oral formative feedback throughout lesson, pointing out areas of success and how to make further progress.

Self-assess using assessment criteria.

Group and peer assessment.

In term 2 blocks 1 and 2 are repeated with a new option group.

Optional block 3: 4 weeks

Optional block 3: 4 weeks

Optional block 3: 4 weeks

				<p><u>Texts in practice & Konstantin Stanislavski</u></p> <p>This project is designed to develop students acting skills in creating a believable character through the exploration of Stanislavsky's methods of naturalistic acting and applying this to script work.</p> <p>All students will be presented with a duologue and monologue and will be expected to create a convincing character and perform this at the end of the topic.</p> <p>Students will use a range of skills such as; emotion memory, relaxation, character development and the fourth wall to communicate a naturalistic performance.</p>	<p><u>Texts in practice & Konstantin Stanislavski</u></p> <p>Social: exploring a range of themes such as; poverty, unemployment, friendship, relationships, abuse, social class and war. Moral: promoting acceptance and inclusion among everyone. Spiritual: exploration of different characters and embodying them through the use of emotion memory</p> <p>To develop knowledge and understanding of how to create a believable performance using Konstantin Stanislavski's methods, such as emotion memory.</p> <p>To understand and develop the ability to perform as part of a group using theatrical skills and techniques to communicate meaning.</p> <p>To perform a convincing character using characterisation skills</p>	<p><u>Texts in practice & Konstantin Stanislavski</u></p> <p>Developing the following skills:</p> <ul style="list-style-type: none"> • Theatrical skills • Communicate- meaning • Blocking • Movement • Tone • Pitch • Pause • Emotional range • Proxemics • Body language • Fourth wall • Naturalism • Emotion memory <p>Ongoing teacher oral formative feedback throughout lesson, pointing out areas of success and how to make further progress.</p> <p>Self-assess using assessment criteria.</p> <p>Group and peer assessment.</p>
<p style="writing-mode: vertical-rl; transform: rotate(180deg);">Term 3</p>	<p><u>April - June Theatre through the ages</u></p> <p>Students will develop their acting skills through practical work. They will explore different theatrical styles through the ages:</p>	<p><u>April - June Theatre through the ages</u></p> <p>Social: exploring relationships Moral: promoting acceptance and inclusion among everyone. Respecting one another.</p>	<p><u>April - June Theatre through the ages</u></p> <p>Developing the following skills:</p> <ul style="list-style-type: none"> • Stimulus • Narration • Mime • Levels • Status • Improvisation 	<p>. POSSIBLE ENRICHMENT PROJECT *** ASSOCIATE SCHOOLS PROGRAMME WITH ROYAL SHAKESPEARE COMPANY AT THE YORK THEATRE ROYAL ***</p> <p><u>Jan – March</u> RSC Associate Schools programme, a national project run by regional</p>	<p>*** ASSOCIATE SCHOOLS PROGRAMME WITH ROYAL SHAKESPEARE COMPANY AT THE YORK THEATRE ROYAL ***</p> <p><u>Jan – March</u> Social: exploring a range of themes such as; love, death, ambition, power, fate, free will, conflict.</p>	<p>*** ASSOCIATE SCHOOLS PROGRAMME WITH ROYAL SHAKESPEARE COMPANY AT THE YORK THEATRE ROYAL ***</p> <p><u>Jan – March</u> Students need to have a deep understanding of the text, to get the language 'in the body', to speak it as if it is 'fresh-minted', and to be open to a range of interpretive</p>

medieval, Elizabethan & Melodrama.

Commedia dell'Arte - Medieval theatre

Students will explore the key characteristics of commedia characters and be able to perform as key commedia characters.

Shakespeare - Elizabethan theatre

Students will be introduced to Shakespeare language, themes and storylines, exploring practically some of his well-known plays.

Melodrama – Victorian theatre

Students will learn how to recognise and perform basic melodrama techniques and stock characters. They will learn what Proxemics is and how to use it on stage to show power and status.

Spiritual:

Understanding the emotional aspects of relationships with family and peers

Commedia

To be able to recognise and apply the key characteristics of commedia characters, and be able to perform key commedia characters.

To be able to demonstrate commedia techniques in performance, and create inventive performance pieces.

Shakespeare

To understand Shakespeare language, themes and storylines.

To practically explore the story of Hamlet and stage act 1, scene 1 to create a scary and tense atmosphere.

To practically explore the story of Romeo and Juliet and stage the fight scene between the Montagues and Capulets.

Melodrama

To be able to recognise and perform basic

- Freeze frame
- Thought-tap
- Conscience circle/alley
- Movement
- Tone
- Pitch
- Placing Emphasis
- Projection
- Pace
- Pause
- Emotional range
- Proxemics
- Body language
- Exaggeration
- Dynamics
- Physical theatre

Ongoing teacher oral formative feedback throughout lesson, pointing out areas of success and how to make further progress.

Self-assess using assessment criteria.

Group and peer assessment.

theatre companies and lead associate schools, in partnership with the RSC.

Programme with the ambition to bring about a significant change in the way young people experience, engage with, and take ownership of the work of Shakespeare.

Students that take part in the Associate Schools Programme, will be able to:

- work with RSC practitioners on a Shakespeare play
- Perform on York Theatre Royal stage in our local performance festival
- Access opportunities for students interested in a career in theatre
- Take part in exciting national projects
- Have the opportunity to be part of the playmaking festival, work with RSC and perform on stage in Stratford

Moral: promoting acceptance and inclusion among everyone.

Spiritual: exploring wellbeing, forgiveness, love, kindness and compassion

possibilities and choices. The ways in which they do this are both active and playful, connecting mind, voice and body. They are also approaches that young people take to readily, allowing them to explore complex language confidently and openly.

Rehearsal-room approaches open up Shakespeare's language, amplifying the views and opinions of students and igniting a love of language and literature in learners of all backgrounds and abilities. They can make clear that Shakespeare has something to say to everyone, and that everyone has something to say back to Shakespeare.

melodrama techniques
and stock characters.

To understand what
Proxemics is and how to
use it on stage to show
power and status.

Term	Year 10 – One Year GCSE		
	Topic	Knowledge	Skills/Assessment
Term 1	<p>June - Dec Component 2: Devising with stimulus This is a practical component in which students create a devised performance from a stimuli/s and are assessed on their ability to create and develop ideas to communicate meaning for theatrical performance (AO1), apply theatrical skills to realise artistic intentions in live performance (AO2) and analyse and evaluate their own work (AO4).</p> <p>Alongside the creation of their performance, they will be expected to complete a 2,500 word (max) devising log evidencing how they developed the piece from their initial ideas to the finished product (AO4)</p>	<p>June - Dec Component 2: Devising with stimulus Students must develop their ability 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 • create and communicate meaning • realise artistic intention in devised drama. • analyse and evaluate their own process of creating devised drama. <p>Students will explore a range of stimuli presented by the teacher as a starting point for their devised performance:</p> <ul style="list-style-type: none"> • visual (such as a photograph, painting or sculpture) • printed or spoken word (such as a poem, news article, story or novel) • musical (such as a song, melody or instrumental piece) • fact-based (such as a current, political or historical event) • theme or issue-based (such as conflict, relationships, justice or freedom) <p>Students will explore and choose one or more genres or performance styles for their devised piece, but are not limited to:</p> <ul style="list-style-type: none"> • comedy • tragedy • melodrama 	<p>June - Dec Component 2: Devising with stimulus Component 2 constitutes 40% of the GCSE. Students will be assessed on the following for their practical performance – marked out of 20 marks:</p> <ul style="list-style-type: none"> • the level of theatrical skills demonstrated in their performance • the range of theatrical skills demonstrated in their performance • their contribution to the effectiveness of the piece, made through their performance, as evidenced through their performance • their success in realising their individual artistic intentions, as evidenced by their performance when considered against their Statement of Dramatic Intentions <p>Students must also produce an individual Devising log documenting their devising process and an analysis and evaluation of their contribution.</p> <p>The Devising log (max 2,500 words) must comprise of three sections, each marked out of 20 marks:</p> <ol style="list-style-type: none"> 1. Section 1: Response to a stimulus 2. Section 2: Development and collaboration 3. Section 3: Analysis and evaluation. <p>AO1: Create and develop ideas to communicate meaning for theatrical performance</p> <p>AO2: Apply theatrical skills to realise artistic intentions in live performance</p>

- commedia dell'arte
- naturalism
- verbatim
- documentary theatre
- physical theatre.

AO4: Analyse and evaluate their own work and the work of others

Ongoing self and peer assessment
Teacher formative assessment – verbal

NEA - Component 2 is marked by teacher and moderated by AQA. Practical exam will take place in Term 1b.

June - Dec

Component 1: Understanding drama

This component is a written exam where students are assessed on their knowledge and understanding of how drama and theatre is developed and performed (AO3), and their ability to analyse and evaluate the live theatre work of others (AO4).

Students have 1 hour and 45 minutes to answer the paper.

Students are permitted to refer to a clean copy of their chosen play during the exam for section B

June - Dec

Component 1: Understanding drama

In the exam students are expected to demonstrate knowledge and understanding of the subject content.

Characteristics of performance text(s) and dramatic work(s)

- genre
- structure
- character
- form
- style
- language
- sub-text
- character motivation and interaction
- the creation of mood and atmosphere
- the development of pace and rhythm
- dramatic climax
- stage directions
- the practical demands of the text.

Social, cultural and historical contexts:

- the social, cultural and historical context in which the performance texts studied are set

June - Dec

Component 1: Understanding drama

Component 1 constitutes 40% of the GCSE.

The paper is divided into three compulsory sections and has an overall mark out of 80:

Section A: Theatre roles and terminology (4 marks)

Section B: Study of set text (44 marks)

Section C: Live theatre production (32 marks)

Section B of the paper Students are expected to know and understand the characteristics and context of the whole play they have studied.

Section C, students will review a live theatre performance, describing, analysing and evaluating how the theatre was developed and performed.

Students will be assessed on their understanding of the social, cultural and historical context including the theatrical conventions of the period in which they were created against the set text, and if they can successfully describe, analyse and evaluate the live theatre work of others.

Ongoing self and peer assessment

- the theatrical conventions of the period in which the performance texts studied were created.

How meaning is interpreted and communicated:

- performance conventions
- use of performance space and spatial relationships on stage
- actor and audience configuration
- relationships between performers and audience
- design fundamentals such as scale, shape, colour, texture
- the design of props and the design of sets such as revolves, trucks, projection, multimedia, pyrotechnics, smoke machines, flying
- the design of costume including hair and make-up
- the design of lighting such as direction, colour, intensity, special effects
- the design of sound such as direction, amplification, music, sound effects both live and recorded
- performers' vocal interpretation of character such as accent, volume, pitch, timing, pace, intonation, phrasing, emotional range, delivery of lines
- performers' physical interpretation of character such as build, age, height, facial features, movement, posture, gesture, facial expression.

Drama and theatre terminology and how to use it appropriately:

- stage positioning:
 - upstage (left, right, centre)
 - downstage (left, right, centre)
 - centre stage.
- staging configuration:
 - theatre in the round

Teacher formative assessment – verbal/written

Summative – Dec mock exams for Component 1

		<ul style="list-style-type: none"> • proscenium arch • thrust stage • traverse • end on staging • promenade. • Students should have a general understanding of the implications of the above stage configurations on the use of the performance space. <p>The roles and responsibilities of theatre makers in contemporary professional practice</p> <p>Roles:</p> <ul style="list-style-type: none"> • playwright • performer • understudy • lighting designer • sound designer • set designer • costume designer • puppet designer • technician • director • stage manager • theatre manager. 	
Term 2	<p><u>Jan – April</u> Component 3: Texts in Practice</p> <p>Students will be presented with two extracts from the same play and will perform both to a an external AQA examiner. All plays are approved by AQA. Students are assessed on their ability to apply theatrical skills to realise artistic intentions in live performance (AO2).</p> <p>For this component students must complete two assessment tasks:</p>	<p><u>Jan – April</u> Component 3: Texts in Practice</p> <p>Students perform one character/interpret one role per extract.</p> <p>Students will gain the following knowledge:</p> <ul style="list-style-type: none"> • explore performance texts, understanding their social, cultural and historical context including the theatrical conventions of the period in which they were created • develop a range of theatrical skills and apply them to create performance 	<p><u>Jan – April</u> Component 3: Texts in Practice Component 3 constitutes 20% of the GCSE.</p> <p>Students will be assessed on the following:</p> <ul style="list-style-type: none"> • the overall contribution to performance made by their performance • the range of theatrical skills demonstrated in their performance • the effectiveness with which they deploy their performance

1. study and present a key extract (monologue, duologue or group performance)
2. study and present a second key extract (monologue, duologue or group performance) from the same play.

- work collaboratively to generate, develop and communicate ideas
- develop as creative, effective, independent and reflective students who are able to make informed choices in process and performance
- contribute as an individual to a theatrical performance
- reflect on and evaluate their own work and that of others
- develop an awareness and understanding of the roles and processes undertaken in contemporary professional theatre practice
- adopt safe working practices.

- the appropriateness of their interpretation to the play as a whole, as evidenced through their performance
- the sensitivity to the context of the play they display through their performance
- their success in achieving their artistic intent, as evidenced by their performance when considered against their Statement of Dramatic Intentions (see below for an explanation of what is meant by 'Statement of Dramatic Intentions').

Each extract performance is marked out of 20, with a total of 40 marks available.

Student must offer a statement of their individual dramatic intentions to justify their theatrical choices and provide the examiner with a context for the productions he/she is assessing.

Visiting examiner from AQA - marked by AQA. The examiner will set the date and the exam will take place between January and May.

Jan – April

Component 1: Understanding drama

Component 1 constitutes 40% of the GCSE.

The paper is divided into three compulsory sections and has an overall mark out of 80:

Section A: Theatre roles and terminology (4 marks)

Section B: Study of set text (44 marks)

Section C: Live theatre production (32 marks)

Section B of the paper Students are expected to know and understand the characteristics and context of the whole play they have studied.

Jan – April

Component 1: Understanding drama

This component is a written exam where students are assessed on their knowledge and understanding of how drama and theatre is developed and performed (AO3), and their ability to analyse and evaluate the live theatre work of others (AO4).

Students have 1 hour and 45 minutes to answer the paper.

Students are permitted to refer to a clean copy of their chosen play during the exam for section B.

Jan – April

Component 1: Understanding drama

In the exam students are expected to demonstrate knowledge and understanding of the subject content.

Characteristics of performance text(s) and dramatic work(s)

- genre
- structure
- character
- form
- style
- language
- sub-text
- character motivation and interaction
- the creation of mood and atmosphere
- the development of pace and rhythm
- dramatic climax
- stage directions
- the practical demands of the text.

Social, cultural and historical contexts:

- the social, cultural and historical context in which the performance texts studied are set
- the theatrical conventions of the period in which the performance texts studied were created.

How meaning is interpreted and communicated:

- performance conventions
- use of performance space and spatial relationships on stage
- actor and audience configuration
- relationships between performers and audience
- design fundamentals such as scale, shape, colour, texture
- the design of props and the design of sets such as revolves, trucks, projection, multimedia, pyrotechnics, smoke machines, flying
- the design of costume including hair and make-up
- the design of lighting such as direction, colour, intensity, special effects
- the design of sound such as direction, amplification, music, sound effects both live and recorded
- performers' vocal interpretation of character such as accent, volume, pitch, timing, pace, intonation, phrasing, emotional range, delivery of lines
- performers' physical interpretation of character such as build, age, height, facial features, movement, posture, gesture, facial expression.

Drama and theatre terminology and how to use it appropriately:

- stage positioning:
- upstage (left, right, centre)

Section C, students will review a live theatre performance, describing, analysing and evaluating how the theatre was developed and performed.

Students will be assessed on their understanding of the social, cultural and historical context including the theatrical conventions of the period in which they were created against the set text, and if they can successfully describe, analyse and evaluate the live theatre work of others.

Ongoing self and peer assessment
Teacher formative assessment – verbal/written

Summative – Feb/March mock exams for
Component 1

		<ul style="list-style-type: none"> • downstage (left, right, centre) • centre stage. • staging configuration: • theatre in the round • proscenium arch • thrust stage • traverse • end on staging • promenade. • Students should have a general understanding of the implications of the above stage configurations on the use of the performance space. <p>The roles and responsibilities of theatre makers in contemporary professional practice</p> <p>Roles:</p> <ul style="list-style-type: none"> • playwright • performer • understudy • lighting designer • sound designer • set designer • costume designer • puppet designer • technician • director • stage manager • theatre manager. 	
<p style="writing-mode: vertical-rl; transform: rotate(180deg);">Term 3</p>	<p>All NEA will have been sent off for the May deadline and Component 2 & 3 completed.</p> <p><u>April - June</u> Component 1: Understanding drama This component is a written exam where students are assessed on their knowledge and understanding of how drama and theatre is developed and performed (AO3), and their ability</p>	<p><u>April - June</u> Component 1: Understanding drama</p> <p>In the exam students are expected to demonstrate knowledge and understanding of the subject content.</p> <p>Characteristics of performance text(s) and dramatic work(s)</p>	<p><u>April - June</u> Component 1: Understanding drama Component 1 constitutes 40% of the GCSE.</p> <p>The paper is divided into three compulsory sections and has an overall mark out of 80:</p> <p>Section A: Theatre roles and terminology (4 marks) Section B: Study of set text (44 marks)</p>

to analyse and evaluate the live theatre work of others (AO4).

Students have 1 hour and 45 minutes to answer the paper.

Students are permitted to refer to a clean copy of their chosen play during the exam for section B.

- genre
- structure
- character
- form
- style
- language
- sub-text
- character motivation and interaction
- the creation of mood and atmosphere
- the development of pace and rhythm
- dramatic climax
- stage directions
- the practical demands of the text.

Social, cultural and historical contexts:

- the social, cultural and historical context in which the performance texts studied are set
- the theatrical conventions of the period in which the performance texts studied were created.

How meaning is interpreted and communicated:

- performance conventions
- use of performance space and spatial relationships on stage
- actor and audience configuration
- relationships between performers and audience
- design fundamentals such as scale, shape, colour, texture
- the design of props and the design of sets such as revolves, trucks, projection, multimedia, pyrotechnics, smoke machines, flying
- the design of costume including hair and make-up
- the design of lighting such as direction, colour, intensity, special effects

Section C: Live theatre production (32 marks)

Section B of the paper Students are expected to know and understand the characteristics and context of the whole play they have studied.

Section C, students will review a live theatre performance, describing, analysing and evaluating how the theatre was developed and performed.

Students will be assessed on their understanding of the social, cultural and historical context including the theatrical conventions of the period in which they were created against the set text, and if they can successfully describe, analyse and evaluate the live theatre work of others.

Written exam is 1hr 45mins and students will sit this May/June.

- the design of sound such as direction, amplification, music, sound effects both live and recorded
- performers' vocal interpretation of character such as accent, volume, pitch, timing, pace, intonation, phrasing, emotional range, delivery of lines
- performers' physical interpretation of character such as build, age, height, facial features, movement, posture, gesture, facial expression.

Drama and theatre terminology and how to use it appropriately:

- stage positioning:
 - upstage (left, right, centre)
 - downstage (left, right, centre)
 - centre stage.
- staging configuration:
 - theatre in the round
 - proscenium arch
 - thrust stage
 - traverse
 - end on staging
 - promenade.
- Students should have a general understanding of the implications of the above stage configurations on the use of the performance space.

The roles and responsibilities of theatre makers in contemporary professional practice

Roles:

- playwright
- performer
- understudy
- lighting designer
- sound designer
- set designer
- costume designer

- puppet designer
- technician
- director
- stage manager
- theatre manager.