

### Curriculum map KS4

	Component 1- Written Examination	Component 2- Devising(practically)	Component 2- NEA written devising log	Component 3- Scripted
Skills – aims/expectations: <b>INTENT</b>	<p>Section A: Theatre roles and terminology In Section A students answer four multiple-choice questions on professional theatre maker roles and/or terminology. Section A is marked out of 4.</p> <p>Section B: Study of set text In Section B students answer short and extended questions on one set play chosen from the list in the Spec.</p> <p>Students are expected to know and understand the characteristics and context of the whole play they have studied. One extract from each set play is printed in the question paper. Students answer questions relating to that extract, referring to the whole play as appropriate to the demands of the question. Where relevant they may support their answers with sketches or diagrams. All students must be prepared to answer questions from the</p>	<p>Performing devised drama Students must learn how to contribute to devised drama in a live theatre context for an audience. They must contribute as either a performer or designer. Students must draw on and demonstrate a practical understanding of the subject content listed in Knowledge and understanding. They must develop their ability to:</p> <ul style="list-style-type: none"> <li>• create and communicate meaning</li> <li>• realise artistic intention in devised drama</li> </ul>	<p>Creating devised drama Students must learn how to create and develop ideas to communicate meaning in a devised theatrical performance. Students must draw on and demonstrate a practical understanding of the subject content listed in Knowledge and Students must develop their ability to:</p> <ul style="list-style-type: none"> <li>• carry out research</li> <li>• develop their own ideas</li> <li>• collaborate with others</li> <li>• rehearse, refine and amend their work in progress</li> <li>• analyse and evaluate their own process of creating devised drama and understanding</li> </ul> <p>The Devising log Each student is required to complete a Devising log documenting the creation and development of their ideas to communicate meaning through a devised piece and analysing and evaluating their individual contribution to the devising process and the final devised</p>	<p>Students who have chosen performing as a specialism are expected to</p> <p>: • learn how to commit dialogue to memory for devised performances and/or learn text they are performing for text-based performances</p> <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>• 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</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 of mood; spatial awareness; interaction with other performers; dance and choral movement</li> <li>• develop an appropriate performer/audience relationship and ensure sustained engagement</li> </ul>

	<p>perspective of a performer. The exam will include one compulsory short answer question for all students linking design and context and/or theatrical conventions. Students don't need to have gained practical experience of design to answer this question. One part of Section B will offer students the choice of answering as either a performer or designer (lighting, sound, set, costume, puppets). Section B is marked out of 44. Students are permitted to refer to a clean copy of their chosen play during the exam. This must not be annotated and must not contain any additional notes, marks, alterations or inclusions. Students must not answer Section B and Section C of the exam on the same play i.e. the live production seen cannot be their set play.</p> <p>In Section C students answer one question (from a choice) on the work of theatre makers in a single live production. Students must have experienced live production as an audience member as part of</p>		<p>piece. The Devising log must comprise three sections, each marked out of 20 marks:</p> <ul style="list-style-type: none"> <li>• Section 1: Response to a stimulus</li> <li>• Section 2: Development and collaboration</li> <li>• Section 3: Analysis and evaluation.</li> </ul>	<p>throughout the performance • adopt the latest safe working practices</p>
--	--	--	--	---

	<p>their course. They should be able to discuss a variety of aspects of one production giving a personal analysis and evaluation of the theatrical elements and how successfully meaning was communicated to the audience. Students are assessed on their knowledge and understanding of the subject content detailed in Knowledge and understanding (page 11) as well as their analytical and evaluative skills. Section C is marked out of 32. Students must not answer Section B and Section C of the exam on the same play i.e. the live production seen cannot be their set play.</p>			
<p>Teaching and learning activities</p> <p><b>IMPLEMENTATION</b></p>	<p>Students will be taught relevant information in 2 theory lessons per week.</p> <p>They will analyse the set text in a sketchbook style layout.</p> <p>Schemes of work created on Characteristics of performance text</p> <p>Blood Brothers</p> <ul style="list-style-type: none"> <li>• genre • structure • character</li> <li>• form • style • language • sub-text • character motivation and interaction • the creation of</li> </ul>	<p>For assessment, students must perform or create realised designs for a devised duologue or group piece. Students will be given a choice of stimuli to work from.</p> <p>Workshops will be don in preparation that link to the practitioners</p> <p>The starting point for the devised piece must be arrived at in the following way: 1.</p>	<p>For assessment, students must produce an individual Devising log documenting their devising process and an analysis and evaluation of their contribution.</p> <p>Students will have set lesson time to go through each section.</p> <p>Section 1: Response to a stimulus In this section students are expected to explain their initial ideas,</p>	<p>Extract 1 and Extract 2 must be taken from the same play and understood in the context of the whole play. The play chosen must:</p> <ul style="list-style-type: none"> <li>• have been professionally commissioned or professionally produced</li> <li>• as a whole, be a minimum of 35 minutes in duration if performed in full</li> <li>• offer interpretive opportunities for performers and designers</li> <li>• be rich and of substance in terms of content, context, theme and/or characterisation</li> </ul>

	<p>mood and atmosphere • the development of pace and rhythm • dramatic climax • stage directions • the practical demands of the text.</p> <p>Subject terminology 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.</p> <p>The roles and responsibilities of theatre makers in contemporary professional practice</p> <p>• playwright • performer • understudy • lighting designer • sound designer • set designer • costume designer • puppet designer • technician • director • stage manager • theatre manager. Knowledge and understanding should cover: • the activities each may undertake on a day-to-day basis</p>	<p>teacher presents students with a range of stimuli 2. students select one or more on which to base their devised piece. These stimuli may be, but are not limited to:</p> <ul style="list-style-type: none"> <li>• visual (such as a photograph, painting or sculpture)</li> <li>• printed or spoken word (such as a poem, news article, story or novel)</li> <li>• musical (such as a song, melody or instrumental piece)</li> <li>• fact-based (such as a current, political or historical event)</li> <li>• theme or issue-based (such as conflict, relationships, justice or freedom)</li> <li>• myths (such as folklore or urban myth)</li> <li>• cultural (such as traditions or festivals). We recommend that students choose one or more genres or performance styles for their devised piece but this is not a mandatory requirement. Genres and performance styles include but are not limited to:</li> </ul> <p>comedy • tragedy • melodrama • commedia</p>	<p>research and intentions for the devised piece. The student must explain:</p> <ul style="list-style-type: none"> <li>• their initial response to the stimuli presented by the teacher and the stimulus they chose</li> <li>• the ideas, themes and settings they have considered for the devised piece in response to the stimulus they chose</li> <li>• their research findings • their own dramatic aims and intentions</li> <li>• the dramatic aims and intentions of the piece as a whole.</li> </ul> <p>Section 2: Development and collaboration In this section students are expected to explain the process they undertook to refine their initial ideas and intentions into a final devised piece. The student must explain:</p> <ul style="list-style-type: none"> <li>• how they developed and refined their own ideas and those of the pair/group</li> <li>• how they developed and refined the piece in rehearsal</li> <li>• how they developed and refined their own theatrical skills during the devising process</li> </ul>	<ul style="list-style-type: none"> <li>• offer an appropriate level of theatrical challenge to students at GCSE</li> <li>• be deemed age-appropriate by the Head of Centre who must submit a declaration to AQA confirming that he/she has approved the plays chosen for practical study</li> <li>• not be the set play the student has studied for Component 1</li> <li>• not contravene the prohibited play combinations below (this is to ensure the play the student studies for Component 3 contrasts with the play he/she has studied for Component 1, so that he/she experiences two very different plays on his/her GCSE course). Teachers must ensure that all students have sufficient opportunity to demonstrate their chosen specialism (to enable them to access the full range of marks).</li> </ul>
--	--	--	--	--

	<ul style="list-style-type: none"> <li>• the aspect(s) of the rehearsal/performance process each is accountable for (their contribution to the whole production being a success).</li> </ul> <p>Live Theatre students should carry out background research into the production. They may read the play and reviews of the production and should develop an understanding of: • the plot and characters • specific features or hallmarks of the style/genre of the production • the context of the play/production. Live theatre could include: • plays • physical theatre • theatre in education • musical theatre. Productions may be professional or amateur (not peer).</p>	<p>dell'arte • naturalism • epic theatre • documentary theatre • physical theatre.</p>	<ul style="list-style-type: none"> <li>• how they responded to feedback</li> <li>• how they as individuals used their refined theatrical skills and ideas in the final piece.</li> </ul> <p>Section 3: Analysis and evaluation This section offers students the opportunity to demonstrate their analytical and evaluative skills with respect to their own devised work. Students are expected to analyse and evaluate the ways in which they individually contributed to the devising process as a whole and to the final devised piece, exploring their strengths and the learning opportunities taken from the experience. Students should analyse and evaluate:</p> <ul style="list-style-type: none"> <li>• how far they developed their theatrical skills</li> <li>• the benefits they brought to the pair/group and the way in which they positively shaped the outcome</li> <li>• the overall impact they had as individuals. Students should also appraise those areas for further development in their future devising work (ie the aspects</li> </ul>	
--	--	--	---	--

			<p>that did not go as well as they'd hoped). In the context of this section:</p> <ul style="list-style-type: none"> <li>• to 'analyse' is to identify and investigate</li> <li>• to 'evaluate' is to assess the merit of the different approaches used and formulate</li> </ul>	
<p>Assessment Criteria</p> <p><b>IMPACT</b></p>	<ul style="list-style-type: none"> <li>• Written exam: 1 hour and 45 minutes</li> <li>• Open book</li> <li>• 80 marks</li> <li>• 40% of GCSE</li> </ul> <p>AO1: Create and develop ideas to communicate meaning for theatrical performance.</p> <ul style="list-style-type: none"> <li>• AO2: Apply theatrical skills to realise artistic intentions in live performance.</li> <li>• AO3: Demonstrate knowledge and understanding of how drama and theatre is developed and performed.</li> <li>• AO4: Analyse and evaluate their own work and the work of others.</li> </ul>	<p>NEA coursework 2500 word that documents the process as well as the performance.</p> <p>For students to be able to evaluate and analyse their own work and the work of others Both practically and in written form.</p> <p>AO1: Create and develop ideas to communicate meaning for theatrical performance.</p> <ul style="list-style-type: none"> <li>• AO2: Apply theatrical skills to realise artistic intentions in live performance.</li> <li>• AO3: Demonstrate knowledge and understanding of how drama and theatre is developed and performed.</li> <li>• AO4: Analyse and evaluate their own work and the work of others.</li> </ul>	<p>NEA coursework 2500 word that documents the process as well as the performance.</p> <p>For students to be able to evaluate and analyse their own work and the work of others</p> <p>AO1: Create and develop ideas to communicate meaning for theatrical performance</p> <ul style="list-style-type: none"> <li>• AO2: Apply theatrical skills to realise artistic intentions in live performance.</li> <li>• AO3: Demonstrate knowledge and understanding of how drama and theatre is developed and performed.</li> <li>• AO4: Analyse and evaluate their own work and the work of others.</li> </ul>	<p>Visiting Examiner 20%</p> <ul style="list-style-type: none"> <li>• the overall contribution to performance made by their performance or design</li> <li>• the range of theatrical skills demonstrated in their performance or design</li> <li>• the effectiveness with which they deploy their performance or design skills</li> <li>• the appropriateness of their interpretation to the play as a whole, as evidenced through their performance or design</li> <li>• the sensitivity to the context of the play they display through their performance or design</li> <li>• their success in achieving their artistic intent, as evidenced by their performance or design when considered against their Statement of Dramatic Intentions (see below for an explanation of what is meant by 'Statement of Dramatic Intentions').</li> </ul>

--	--	--	--	--

Year group	Term 1	Term 2	Term 3	Term 4	Term 5	Term 6
Year 10 Practical Component 2 and 3	Practitioners Scheme of work. (Links to comp 2)	Too Much Punch for Judy (Comp 3) Script workshops	Too much Punch for Judy Component 3 Mock	Stimulus Scheme of work – Katie Piper. Comp 2	Devising Prep (Comp 2)	Devising Prep (Comp 2)
Year 10 Theory Component 1	Blood Brothers- reading and understanding the text	Blood Brothers themes and Context and exam questions	Live Theatre Exam prep	Blood Brothers exam question prep	Live Theatre exam Prep	Blood Brothers Exam Prep
Year 11 Practical	Devising Mock	Devising Performance	Scripted workshops- Picking exam scripts	Scripted exam prep	Scripted exam prep and exam	Revision

Component 2 and 3						
Year 11 Theory Component 1 and 2	Devising Portfolio NEA Coursework	Devising portfolio NEA Coursework	Section 1- Multiple choice Understanding different stages/ roles within Theatre  Live Theatre	Blood Brothers	Revision ( all written elements)	Exam