

## Drama Year Seven Curriculum Map 2018/2019

<b>Autumn One: Introduction to Drama.</b>	<b>Autumn Two: Introduction to Drama.</b>	<b>Spring One: Improvisation Skills.</b>	<b>Spring One: Improvisation Skills.</b>	<b>Summer One: Slapstick Movies.</b>	<b>Summer Two: Slapstick Movies.</b>
How do we use key skills and instructions that are essential to success in Drama lessons?	How do we create and perform an effective spontaneous improvisation?	How do we use mime, slapstick and voiceovers in our mime performances?	How do we create a whole class drama, encourage precise representation of character and stimulate a sustained improvisation?	How do we identify and use a range of dramatic techniques to explore rehearse and present ideas?	How do we begin to plan and use a written stimulus to create a mime performance?
How do we develop basic Drama skills in concentration, controlling your body and working as part of team?	How do we use our tone of voice and body language to tell a story through numbers?	How do we build tension and create atmosphere on stage using chorus work?	How do we create a whole class drama and encourage a precise representation of a character through a sustained improvisation?	How do we use a range of techniques to convey character, situation and atmosphere through mime?	How do we rehearse effectively, and how do we support group members with appropriate critical advice on their performing?
How do we create effective tableaus and understand points of contact, levels and focal points?	How do we use our body language to create distinctive characterisation?	How do we use body language to show power and control while telling a narrative to build atmosphere and tension on stage?	How do we write a responding assessment based on our knowledge and understanding of how to sustain a character through mime and improvisation?	How do we use a range of techniques to convey character, situation and atmosphere?	How do we perform a role through mime, how do we rehearse effectively, and how do we support group members with appropriate critical advice on their performing?
<b>Assessment Aims.</b>					

To assess students on forming basic character through making and performing assessments.	To assess students on forming basic character through making and performing assessments.	To assess student's ability to control, make and sustain a mime performance.	To assess student's ability to control, make and sustain a mime performance.	To assess student's ability to control, make and sustain a mime performance.	To assess student's ability to control, make and sustain a mime performance.
<b>Key Skills.</b>					
Body Language, gestures, imagination and facial expressions to allow spontaneous improvisation.	Body Language, gestures, imagination and facial expressions to allow spontaneous improvisation.	Body language, facial expressions, gestures and silence in forming comedy.	Body language, facial expressions, gestures and silence in forming comedy.	Experimenting with movement and gesture to create characters.	Experimenting with movement and gesture to create characters.
<b>Key Words.</b>					
Body Language, gestures, imagination, facial expressions, silence and spontaneous improvisation.	Body Language, gestures, imagination, facial expressions, silence and spontaneous improvisation.	Body language, facial expressions, gestures, silence and comedy.	Body language, facial expressions, gestures, silence and comedy.	Improvisation, maintained and sustained.	Improvisation, maintained and sustained.

## Drama Year Eight Curriculum Map 2018/2019

<b>Autumn One: Theseus and the Minotaur.</b>	<b>Autumn Two: Theseus and the Minotaur.</b>	<b>Spring One: Superheroes.</b>	<b>Spring Two: Superheroes.</b>	<b>Summer One: Our Day Out.</b>	<b>Summer Two: Our Day Out.</b>
How do we examine Greek theatre and the play text Theseus and the Minotaur?	How do we divide the story of Theseus and the Minotaur into five sections and apply an explorative strategy to each for performance to an audience?	How do we identify the key elements of the 'Superhero' genre?	How do we show two characters and their contrasting reactions using a 'Split Scene' and 'Marking the Moment' within a performance?	How do we demonstrate the differences between the two teaching characters of Mr Briggs and Mrs Kay in the play 'Our Day Out'?	How do we demonstrate and explore the character of Carol in performance from the play 'Our Day Out'?
How do we examine and develop knowledge of the play text Theseus and the Minotaur and also to apply physical theatre to show the journey of Theseus from Greece to Crete?	How do we rehearse and use explorative strategies within your adaptation of Theseus and the Minotaur such as masks, physical theatre and still images?	How do we create effective still images, montage s and narration to link key scenes together?	How do we develop an original performance as a group based on the 'Superhero' genre and how do we use placards within a performance?	How do we create and explore the zoo scene in 'Our Day Out' to enable the action to be clear to an audience?	How do we devise and rehearse our own play based on a school trip inspired by 'Our Day Out'?
How to create the fight between Theseus and the Minotaur and the significance of marking the moment?	How do we rehearse for your assessment and perform your adaptation of Theseus and the Minotaur during the lesson?	How do we understand the term 'alter ego' and how do we use thought tracking to reveal the feelings of others towards a character?	How do we evaluate our work on creating superheroes and how do we identify the key skills needed to do this?	How do we create and explore the events at Conway castle and down at the beach in 'Our Day Out' to enable the action to be clear to an audience?	How do we rehearse and showcase a piece of work based on the play text 'Our Day Out'?
<b>Assessment Aims.</b>					
To assess student's ability to work with the Greek Tragedy Theseus and Minotaur and create a piece of Greek theatre	To assess student's ability to work with the Greek Tragedy Theseus and Minotaur and create a piece of Greek theatre	To assess students understanding of structuring drama through character-led narrative and devising	To assess students understanding of structuring drama through character-led narrative and devising	To assess students understanding of how to communicate and reflect on a play text in performance.	To assess students understanding of how to communicate and reflect on a play text in performance.

from learning about the period and style of performance.	from learning about the period and style of performance.	work allows the pupils to use their imagination.	work allows the pupils to use their imagination.		
<b>Key Skills.</b>					
Building students ability to recall Greek conventions of theatre and also their use of physical theatre to perform a narrative.	Building students ability to recall Greek conventions of theatre and also their use of physical theatre to perform a narrative.	Building students understanding of making and developing characterisation techniques in rehearsals and in performance.	Building students understanding of making and developing characterisation techniques in rehearsals and in performance.	Building students understanding of the key terms in the plan through naturalistic and stylistic elements of Drama.	Building students understanding of the key terms in the plan through naturalistic and stylistic elements of Drama.
<b>Key Words.</b>					
Labyrinth, Minotaur, Theseus, King Aegeus and King Minos.	Labyrinth, Minotaur, Theseus, King Aegeus and King Minos.	Devising, imagination, freeze frame, script, narration, marking the moment, thought tracking and split stage.	Devising, imagination, freeze frame, script, narration, marking the moment, thought tracking and split stage.	Devising, imagination, exploration through games and role playing.	Devising, imagination, exploration through games and role playing.

## Drama Year Nine Curriculum Map 2018/2019

<b>Autumn One: Drama Mediums.</b>	<b>Autumn Two: Drama Mediums.</b>	<b>Spring One: Television Soap Operas.</b>	<b>Spring Two: Television Soap Operas.</b>	<b>Summer One: The Vikings.</b>	<b>Summer Two: The Vikings.</b>
How do we understand stage lighting and create specific lighting effects on the stage?	How do we use stage make-up to apply a base, create shadow and extend old age to create the monster of Frankenstein?	How do we introduce soap operas together with an understanding of stock characters and how to develop a piece of melodrama?	How do we develop the plot and characters through the use of monologues set in a typical soap opera environment?	How do we use freeze frames and soundscapes to understand the history and origins of the Vikings in Britain?	How do we create and understand a Viking feast and sustain our role through a spontaneous improvisation?
How do we develop our knowledge and understanding of stage lighting to create atmospheres and moods upon the stage and label these onto a lighting plan together with creating the 'Book'?	How do we understand the process of costume design, create and design a costume template for a character and understand a costume plot for a chosen play extract?	How do we understand the stereotypical characters used within soap operas?	How do we incorporate the poem 'Only the Day Before' as a backdrop for the development of a scene set after an incident of domestic violence?	How do we understand the story of Thor; the god of thunder through the use of flashbacks, narration and physical theatre?	How do we use Richard Wagner's 'Ride of the Valkyries' to create a movement piece based on a dead soldier's arrival at Valhalla, the Vikings underworld?
How do we understand set design through furniture and props and how do we create a set design template and box set design for a specific scene from a play?	How do we write a responding assessment based on our knowledge and understanding of Drama Mediums?	How do we improvise and develop a highly charged scene using soap opera techniques to include dramatic pauses, interruptions and low volume menace?	How do we devise and film a scene based on the poem which includes key soap opera elements such as duologue, split stage and ending with a cliff hanger?	How do we understand Viking beliefs about the world began and how do we soundscapes to add atmosphere to these stories?	How do we create a documentary piece of drama based on a discovery at an archaeological dig at a site near York through the use of duologues, split scene, mime, frozen pictures and flashbacks?
<b>Assessment Aims.</b>					
To assess students applied skills and	To assess students applied skills and	To assess students ability to perform soap operas	To assess students ability to perform soap operas	To assess students ability to perform a	To assess students ability to perform a

understanding of Drama Mediums.	understanding of Drama Mediums.	from a series of stereotypical characters.	from a series of stereotypical characters.	performance based on a Norse myth.	performance based on a Norse myth.
<b>Key Skills.</b>					
Stage Lighting, stage make-up and stage management.	Stage Lighting, stage make-up and stage management.	Freeze frames, role-play, hot seating, flashbacks, mime and subtext.	Freeze frames, role-play, hot seating, flashbacks, mime and subtext.	Freeze frames, role-play, hot seating, flashbacks, mime and subtext.	Freeze frames, role-play, hot seating, flashbacks, mime and subtext.
<b>Key Words.</b>					
Stage Lighting, Stage make-up and Stage management.	Stage Lighting, Stage make-up and Stage management.	Freeze frames, role-play, hot seating, flashbacks, mime and subtext.	Freeze frames, role-play, hot seating, flashbacks, mime and subtext.	Freeze frames, role-play, hot seating, flashbacks, mime and subtext.	Freeze frames, role-play, hot seating, flashbacks, mime and subtext.

## Drama Year Ten 8261 Curriculum Map 2018/2019

<b>Autumn One: Hard to Swallow.</b>	<b>Autumn Two: Blood Brothers.</b>	<b>Spring One: The Woman in Black.</b>	<b>Spring Two: Blue Remembered Hills.</b>	<b>Summer One: Devising Drama; Devising Skills.</b>	<b>Summer Two: Devising Drama; Research and Development.</b>
How do we understand the requirements of section A and introduce the play Hard to Swallow by looking at the different issues that affect young people today with a particular focus on eating disorders?	How do we work co-operatively as a team to analyse and question a crime scene related to Blood Brothers?	How do we read and understand the key events of Act One in the Woman and Black?	How do we understand the characters and themes within 'Blue Remembered Hills' by Dennis Potter?	How do we construct a character and performance using a picture as a stimulus to create a piece of work based on a life-changing event?	How do we select our final stimulus source and research a topic to devise from that stimulus?
How do we develop and explore a piece of Drama based on eating disorders through freeze frames, thought tracking and role play?	How do we adapt our voice and body language to play characters from different social classes?	How do we read and understand the key events of Act Two in the Woman and Black?	How do we play children effectively by adapting our voice and movement skills?	How do we construct a character and performance using a song as a stimulus to create a piece of work based on a life-changing event?	How do we begin to develop, rehearse and refine scene one ready for performance in today's lesson?
How do we understand eating disorders and how they affect people using Mark Wheeler's 'Hard to Swallow' as an exemplar?	How do we create effective dramatic tension on stage and show this in performance?	How do we explore the opening prologue of 'The Woman in Black' through a range of acting techniques and how do we explore the narration through	How do we bring to life a character from Blue Remembered Hills within a performance?	How do we construct a character and performance using a monologue as a stimulus to create a piece of work based on a life-changing event?	How do we begin to develop, rehearse and refine scene two ready for performance in today's lesson?

		freeze frames and physical theatre?			
How do we understand the characters of Maureen and John Dunbar and how their relationship has affected Catherine?	How do we learn the techniques that are needed to play a child effectively in a performance?	How do we understand and change role playing within 'The Woman in Black' and how do we start to create tension in the play?	How do we bring to life a character from BRH using effective voice and body language skills?	How do we construct a character and performance using a news report as a stimulus to create a piece of work based on a life-changing event?	How do we answer, plan and write a response to section one of the devising log?
How do we understand Catherine's relationship with her parents through the use of a flashback and physical theatre?	How do we work co-operatively in a big group and react appropriately to others in role?	How do we create the pony and trap, the marshes and the dog Spider through making magic upon the stage?	How do we use connotation, denotation and hot seating to effectively understand the character of Donald Duck from Blue Remembered Hills?	How do we construct a character and performance using a historical moment as a stimulus to create a piece of work based on a life-changing event?	How do we begin to develop, rehearse and refine scene three ready for performance in today's lesson?
How do we explore the naturalism in scenes five and six from 'Hard to Swallow'?	How do we understand what makes a really effective still image and how do we show this in your performance work?	How do we understand the subplot of the character of Jennet Humphries, The Woman in Black, in order to role play her in performance and develop her voiceover?	How do we play a range of different characters effectively using voice and movement skills?	How do we construct a character and performance using a natural disaster as a stimulus to create a piece of work based on a life-changing event?	How do we answer, plan and write a response to section two of the devising log?

How do we explore the naturalism and stylisation in scenes seven, nine and ten from 'Hard to Swallow'?	How do we use role-play and mime effectively and to stay in role throughout our performance?	How do we select and rehearse an extract for a mock assessment from 'The Woman in Black'?	How do we work co-operatively with your director/cast to perform Scene 16 and plan effectively for progress?	How do we construct a character and performance using a diary as a stimulus to create a piece of work based on a life-changing event?	How do we begin to develop, rehearse and refine scene four ready for performance in today's lesson?
How do we understand Catherine's relationship with her immediate family through the use of physical theatre and through Section Twelve?	How do we use non-verbal communication to create tension effectively within your performance?	How do we understand the requirements of a Section C question on the set text the Woman in Black?	How do we develop a character using effective spoken language to show a thoughtful reaction to the end of the play?	How do we construct a character and performance using a modern day event as a stimulus to create a piece of work based on a life-changing event?	How do we answer, plan and write a response to section three of the devising log?
How do we explore and develop the epilogue of 'Hard to Swallow' and how do we take an issue from Mark Wheeler's play and devise a performance based on it?	How do we demonstrate effective use of spoken language and create a dramatic final scene of Blood Brothers?	<b>No Lesson.</b>	How do we select extracts to rehearse for our Acting Controlled Assessment Task Three?	How do we construct a character and performance using a prop as a stimulus to create a piece of work based on a life-changing event?	How do we rehearse and refine scene one and two of our devised piece ready for the final performance?
How do we select and rehearse an extract for a mock assessment from 'Hard to Swallow'?	How do we combine a variety of stage techniques to bring your chosen extract from Blood Brothers to life effectively on the stage?	<b>No Lesson.</b>	How do we select extracts to rehearse for our Acting Controlled Assessment Task Three?	How do we construct a character and performance using social media as a stimulus to create a piece of work	How do we rehearse and refine scene three and four of our devised piece ready for the final performance?

				based on a life-changing event?	
How do we perform our selected extracts for our final performance of 'Hard to Swallow'?	How do we understand the requirements of a Section B question on the set text Blood Brothers?	<b>No Lesson.</b>	How do we perform our first extract for our Acting Controlled Assessment Task Three?	How do we select a stimulus source and research a topic to devise from that stimulus?	How do we create and develop a technical sheet ready for our final performance and refine our final ideas for this project?
How do we answer and understand the requirements of a Section A question from the written paper?	How do we create a revision powerpoint on the play Blood Brothers?	<b>No Lesson.</b>	How do we develop our ideas from our peer feedback and show a critical awareness of our current work in progress for our Acting Controlled Assessment Task Three?	How do we devise a performance from our selected stimuli and turn this into a ten-minute performance ready for assessment?	How do we perform our final devised piece ready for assessment?
<b>Assessment Aims.</b>					
To assess students as they explore the issues of Eating Disorders as a piece of TIE and understand key terms for Section A of the paper.	To assess students ability to understand their set text for Section B of the exam paper.	To assess students ability to analyse and evaluate a live production for their section C of the written paper.	To assess student's ability to understand the characters and themes in Blue Remembered Hills through their CAT Three in Acting.	To assess students ability to develop a devised performance for their CAT in Devising.	To assess students ability to develop a devised performance for their CAT in Devising.
<b>Key Skills.</b>					
<u>CAT:</u> Acting Skills.	<u>CAT:</u> Acting Skills.	<u>CAT:</u> Acting Skills.	<u>CAT:</u> Acting Skills.	<u>CAT:</u> Devising Skills.	<u>CAT:</u> Devising Skills.
<u>Section A:</u>	<u>Section B:</u>	<u>Section C:</u>		Devising Research.	Devising Log.

Describe. Explain. Analysis. Evaluation.	Understanding the set text of Blood Brothers.	Analysis of live production. Evaluation of live production.			
<b>Key Words.</b>					
Describe. Explain. Analysis. Evaluation. TIE. Freeze Frames. Thought Tracking. Role Play. Flashbacks.	Co-operation. Body Language. Social Class. Superstition. Narrator. Musical. Role Play. Mime. Dramatic. Tension. Child-Play.	Analysis. Evaluation. Voice over. Magic. Tension. Role Play. Physical theatre. Prologue. Freeze frames. Narration.	Describe. Explain. Analysis. Evaluation. Themes. Characters. Vocal Skills. Physical Skills. Connotation. Denotation. Hot Seating.	Describe. Explain. Analysis. Evaluation.	Describe. Explain. Analysis. Evaluation.

## Drama Year Eleven 8261 Curriculum Map 2018/2019

<b>Autumn One: Research and Development.</b>	<b>Autumn Two: Too Much Punch for Judy.</b>	<b>Spring One: Too Much Punch for Judy.</b>	<b>Spring Two: Revision of Section A, B and C.</b>	<b>Summer One: Revision of Section A, B and C.</b>	<b>Summer Two: End of course.</b>
How do we select our final stimulus source and research a topic to devise from that stimulus?	How do we identify and understand the requirements of a band four response for the devised log for section one?	How do we develop, rehearse and peer assess our first extract ready for performance?	How do we revise for Section A of the written paper ready for our Easter mock paper?	How do we revise and understand the requirements of a 6.02 question for the written paper on Blood Brothers?	<b>No Lesson.</b>
How do we begin to develop, rehearse and refine scene one ready for performance in today's lesson?	How do we begin to understand the requirements of Component Three and introduce the play text 'Too Much Punch for Judy' for your performance exam next half term?	How do we develop, rehearse and peer assess our second extract ready for performance?	How do we answer and understand the requirements of a Section A question from the written paper?	How do we revise and understand the requirements of a 6.03 question for the written paper on Blood Brothers?	<b>No Lesson.</b>
How do we begin to develop, rehearse and refine scene two ready for performance in today's lesson?	How do we explore the relationship between the male and female characters and the contrast in mood at end of scene one and scene two?	How do we identify and understand the necessary theatrical skills needed to stage extract one ready for our final performance?	How do we revise for Section B of the written paper ready for our Easter mock paper?	How do we revise and understand the requirements of a 6.04 question for the written paper on Blood Brothers?	<b>No Lesson.</b>

How do we answer, plan and write a response to section one of the devising log?	How do we identify and understand the requirements of a band four response for the devised log for section two?	How do we identify and understand the necessary theatrical skills needed to stage extract two ready for our final performance?	How do we understand the requirements of a Section C question based on the set text of the Woman in Black?	How do we revise and understand the requirements of question 11 in section C for the written paper on the Woman in Black?	<b>No Lesson.</b>
How do we begin to develop, rehearse and refine scene three ready for performance in today's lesson?	How do we use direct address and a split stage effectively to recreate Judy's monologue in scene two?	How do we begin to rehearse our first extract without our scripts ready for our final performance?	How do we complete our Easter mock exam for Drama within the allocated time for the written paper?	How do we revise Section A and Section B of the written paper for the final time before the written exam in May?	<b>No Lesson.</b>
How do we answer, plan and write a response to section two of the devising log?	How do we recreate and 'mark the moment' to denote key areas of the script in scene three?	How do we begin to rehearse our second extract without our scripts ready for our final performance?	How do we revise and understand the requirements of a 6.01 question for the written paper on Blood Brothers?	How do we revise Section C of the written paper for the final time before the written exam in May?	<b>No Lesson.</b>
How do we begin to develop, rehearse and refine scene four ready for performance in today's lesson?	How do we identify and understand the requirements of a band four response for the	How do we identify which extract requires more rehearsal time in today's lesson ready for your final performance?	<b>No Lesson.</b>	<b>No Lesson.</b>	<b>No Lesson.</b>

	devised log for section three?				
How do we answer, plan and write a response to section three of the devising log?	How do we use physical theatre, slow motion and essence machines to create effective dramatic moments in section four?	How do we complete our final checks for extract one and two ready for our final performance this week?	<b>No Lesson.</b>	<b>No Lesson.</b>	<b>No Lesson.</b>
How do we rehearse and refine scene one and two of our devised piece ready for the final performance?	How do we co-ordinate naturalism with surrealism to create the impact of the incident for the audience?	How do we complete our GCSE rehearsal day for 'Texts in Practice' ready for our performance exam this week?	<b>No Lesson.</b>	<b>No Lesson.</b>	<b>No Lesson.</b>
How do we rehearse and refine scene three and four of our devised piece ready for the final performance?	How do we select and prepare an extract from Too Much Punch for Judy for a mock assessment next lesson?	How do we develop and improve section one for the final time before the submission deadline?	<b>No Lesson.</b>	<b>No Lesson.</b>	<b>No Lesson.</b>
How do we create and develop a technical sheet ready for our final performance and refine	How do we perform our first extract for 'Too Much Punch for Judy' as a mock performance assessment?	How do we develop and improve section two for the final time before the submission deadline?	<b>No Lesson.</b>	<b>No Lesson.</b>	<b>No Lesson.</b>

our final ideas for this project?					
How do we perform our final devised piece ready for assessment?	How do we rehearse our second extract for 'Too Much Punch for Judy' ready for our performance assessment?	How do we develop and improve section three for the final time before the submission deadline?	<b>No Lesson.</b>	<b>No Lesson.</b>	<b>No Lesson.</b>
<b>No Lesson.</b>	<b>No Lesson.</b>	How do we develop and improve section one, two and three for the final time before the submission deadline at the end of today's lesson?	<b>No Lesson.</b>	<b>No Lesson.</b>	<b>No Lesson.</b>
<b>No Lesson.</b>	<b>No Lesson.</b>	How do we ensure that all the necessary paperwork has been completed for the AQA examination board for the devising process?	<b>No Lesson.</b>	<b>No Lesson.</b>	<b>No Lesson.</b>
<b>Assessment Aims.</b>					
To assess student's ability to devise a performance from a set picture over	To assess student's ability to create, develop and rehearse extract one and	To assess student's ability to create, develop and rehearse extract one and	To assess student's ability to understand, practice and revise the	To assess student's ability to understand, practice and revise the	No assessment.

four scenes that each last five minutes in performance giving students a twenty-minute project.	two from Too Much Punch for Judy ready for a public examiner. Students will also develop their coursework side by side this module.	two from Too Much Punch for Judy ready for a public examiner. Students will also develop their coursework side by side this module.	requirements of the written paper for section A, B and C.	requirements of the written paper for section A, B and C.	
<b>Key Skills.</b>					
<p><b>Devising Drama:</b></p> <p>Sustaining, maintaining and performing a character with an accurate and clear storyline, which has a solid directorial intention at its core, which educates the audience about their chosen stimulus.</p> <p><b>Devising Log:</b></p> <p>Response to a stimulus.</p> <p>Development of rehearse process.</p> <p>Analysis and evaluation of final performance.</p>	<p><b>Texts in Practice:</b></p> <p>Sustaining, maintaining and performing a character with an accurate and clear storyline, which has a solid directorial intention at its core, which educates the audience about their chosen text in performance.</p> <p><b>Devising Log:</b></p> <p>Response to a stimulus.</p> <p>Development of rehearse process.</p> <p>Analysis and evaluation of final performance.</p>	<p><b>Texts in Practice:</b></p> <p>Sustaining, maintaining and performing a character with an accurate and clear storyline, which has a solid directorial intention at its core, which educates the audience about their chosen text in performance.</p> <p><b>Devising Log:</b></p> <p>Response to a stimulus.</p> <p>Development of rehearse process.</p> <p>Analysis and evaluation of final performance.</p>	<p><b>Section A:</b></p> <p>Understanding of key theatre roles, staging configurations and stage areas.</p> <p><b>Section B:</b></p> <p>Understanding of the set text Blood Brothers through set design, vocal and physical skills for the main characters, use of performance space, interaction and creating relationships, comedy and climax of key characters.</p> <p><b>Section C:</b></p> <p>Understanding of the set text the Woman in Black through live performance and being able to analyse and evaluate six key moments in the</p>	<p><b>Section A:</b></p> <p>Understanding of key theatre roles, staging configurations and stage areas.</p> <p><b>Section B:</b></p> <p>Understanding of the set text Blood Brothers through set design, vocal and physical skills for the main characters, use of performance space, interaction and creating relationships, comedy and climax of key characters.</p> <p><b>Section C:</b></p> <p>Understanding of the set text the Woman in Black through live performance and being able to analyse and evaluate six key moments in the</p>	No key skills.

			performance that are centred around the two characters creating convincing roles through their vocal, physical and use of the performance space.	performance that are centred around the two characters creating convincing roles through their vocal, physical and use of the performance space.	
<b>Key Words.</b>					
Sustain, maintain, directorial intention, stimulus, development, rehearsal, refinement, analysis and evaluation.	Sustain, maintain, directorial intention, stimulus, development, rehearsal, refinement, analysis and evaluation.	Sustain, maintain, directorial intention, stimulus, development, rehearsal, refinement, analysis and evaluation.	Key theatre roles, staging configurations, stage areas, vocal and physical skills such as pitch pace, volume, body language, gestures, eye contact, analysis and evaluation.	Key theatre roles, staging configurations, stage areas, vocal and physical skills such as pitch pace, volume, body language, gestures, eye contact, analysis and evaluation.	No key words.