

Deptford Green Drama Department Curriculum Map

Faculty Vision

- It is our goal to promote and engender LORIC skills in all our students in order to promote high standards, high achievement and a commitment to being the best that they can be.
- We want our students to be equipped with the skills they need and to be ambitious in their goals.
- We want our students to be not only risk-takers but resourceful and tenacious students who rise to a challenge and can be imaginative and resilient in their approach to new learning.
- We want our students to be interesting as well as interested and to be enthusiastic discoverers of new learning.
- We want our students to be brave and motivated to be the best that they can be and to be able to thrive as individuals and develop their own independence. We will promote this vision through the learning culture that we will instil within our students through their experiences within the classroom and beyond. We will provide a curriculum that is broad and varied and accessible to all learners and which takes into account the individuality of our students.
- We will achieve this through our dedication to embracing new ideas and ensuring that our curriculum and teaching styles are constantly developed and honed.

DRAMA

Drama: Statement of Intent

Deciphering life's narrative through exploration and performance

Staffed by dynamic and engaging Specialist Drama Teachers, the Drama department provides exciting opportunities for pupils to develop strong collaborative, explorative and performance skills.

Deptford Green has a thriving extracurricular enrichment programme, where students have the opportunity to take part in two exciting productions per year. Deptford Green Drama Students regularly visit the theatre to view a wide range of productions and have professional theatre companies brought in to both work with, and perform for them. We aim to inspire in our students the love of dramatic literature, theatre and live performance, and foster in them strong professional skills and practises that they can take with them when they leave us.

Along with this, it is imperative that students are provided with an impenetrable understanding of the subject and the skills specific to KS4 assessment. This takes shape from the very first component studied in year 7, all the way up to their final KS4 assessments in year 11. Schemes of learning work backwards mimicking all real KS4 components and AO's. KS4 focussed assessment and skills needed to achieve this are embedded in to every scheme and every lesson.

Transition from KS2 through to KS3

KS2

Not being on the National Curriculum, the placement of Drama in primary schools can vary immensely. It is our aim as a department, through our first component and baseline assessment, to ascertain the skills of each cohort and to find coherence within their understanding.

KS3

From this we aim to foster and build strong theatrical skills and practices within all students irrespective of experience and beginnings.

KS4

When reaching KS4 students will have been given a solid foundation in all doctrines behind the concepts and practicalities of final Drama assessments. Students will be ready not only to hone their skills for mandatory examinations, but feel confident and joyful in the creation and exploration of theatre.

What:

- Providing students with an artistic education and the opportunity to progress further in this field.
- Equipping them with the knowledge skills and understanding to obtain a qualification in this subject.
- Providing students with the experience of professional theatrical productions via phenomenal enrichment opportunities.
- Providing students with the experience of professional theatrical productions via visits and collaborations with theatrical companies.

Why:

- To build self-worth by allowing students to be acknowledged for their creative skills and talents.
- To build confidence by proving to them daily that they can do anything that they set their minds to.
- To foster shared experience, to come together in the delicious comradery of co-creating.
- To question and explore our societal domestication and challenge the status quo.
- To explore and tell **our** story to chronical **our** experience and everything that has contributed to that experience.
- As healing and catharsis in a sometimes overbearing world.

- To communicate and share information.
- To explore our natural human behaviour.
- To be allowed to step back in time and immerse ourselves in worlds of the past, worlds where values were different giving us the opportunity to evaluate our own.
- To explore our need for simplicity and romance in a technologically driven world.
- To laugh and experience joy.
- To feel alive and vital.
- To lead the way for our peers and community as they learn from the stories we present, and see us shine, urging them to want to do the same.
- To wear the costume of another and remember our interconnectivity.
- To feel proud of our achievements.
- To find meetings of minds and souls.
- To emit beauty in to the world.
- To express our inherent need to exist.
- To build joyful memories that we will carry with us forever.
- To allow us to hone the skills we need to progress not only in our chosen carers, but in life itself.

How:

- By delivering a personalised, uniquely engaging curriculum.
- By continuous positive affirmations, by both teachers and peers.
- By creating a safe space to explore, full of mutual trust.
- By encouraging laughter.
- By providing stimulus that is relevant and needed.
- By providing outstanding enrichment opportunities via highly professional productions.
- By encouraging the intermingling of talents, and fostering friendships that transcend year/social groups.
- By embedding the knowledge, skills, attitudes and understanding needed to fulfil their true potentials.
- By providing literature that is challenging.
- By giving them access to texts that open up a whole new world to them.
- By giving them access to the theatre via visits.
- By given them first-hand knowledge of professional practices by having theatre companies come in to school to work with them.
- By staffing the department with passionate talented creatives who have the best interests of the students in mind, always.
- By giving them the space to be themselves and to become the greatest versions of themselves that they can be.

Year 7

Year 7

TERM	AUTUMN 1	AUTUMN 2	SPRING1	SPRING 2	SUMMER 1	SUMMER 2
Text/Topic	Johnny's First Day at school: Year 7 Base line Assessment	Everything on the stage speaks: Sweeny Todd An exploration of still imagery and semiotics	Devising from stimulus: The Visitor	The Pardoners Tale: Death under the tree	Morley Manor: Part 1	Morley Manor: Part 2
Skill/ Concept	<p>To assess students pre-existing Drama skills and to introduce them to some basic Drama concepts.</p> <p>Creative response to stimulus- Collaborative exploration-content structuring-basic performance skills.</p>	<p>To understand what Still Images are, and how to create a clear readable image. To understand semiotics and how we communicate meaning to a viewer. To create and present abstract work.</p> <p>Still Image-Semiotics-communicating meaning-theatrical presentation of abstract imagery.</p>	<p>To work in collaboration to devise and rehearse a piece of original Drama based on the given title and accompanying image.</p> <p>Creative response to stimulus- Collaborative exploration- Devising-Content structuring-Developing performance skills.</p>	<p>Using The Pardoners Tale as stimulus, both the Historical context, and a number of performance possibilities are explored. This unit consolidates a number of key skills utilised this year.</p> <p>Still Image-Semiotics-communicating meaning-theatrical presentation of abstract imagery. Creative response to stimulus- Collaborative exploration- Devising-Content structuring-Developing performance skills.</p>	<p>Morley Manor: Using a range of stimulus and dramatic techniques to explore the Genre of horror. Using stories and imagery to create the fictional world of Morley Manor. Role play, monologues, duologues, improvisation, storytelling and devising are used to understand and explore the genre of horror.</p> <p>Creative response to stimulus- Collaborative exploration- Devising-Role play, Monologues, Duologues, Improvisation, Storytelling, Devising Content structuring-Developing performance skills.</p>	<p>Morley Manor: Using a range of stimulus and dramatic techniques to explore the Genre of horror. Using stories and imagery to create the fictional world of Morley Manor. Role play, monologues, duologues, improvisation, storytelling and devising are used to understand and explore the genre of horror.</p> <p>Creative response to stimulus- Collaborative exploration- Devising-Role play, Monologues, Duologues, Improvisation, Storytelling, Devising Content structuring-Developing performance skills.</p>
Links to RSL	Unit 1	Unit 1	Unit 1	Unit 1	Unit 1/ 2	Unit 1/ 2

Cultural capital/ enrichment	Drama is the lifelong study of humanities moral, social, cultural, spiritual and emotional development. Please see our why section.					
Linked reading					Further Reading: P Paul Evans and Ralf Wilkinson: WJEC GCSE History. Geoffrey Chaucer: The Pardoners Tale Geoffrey Chaucer: The Canterbury Tales Geraldine Brooks: Year of wonders	
Oracy	This is a given, not only in the use of speech, but in emotional and social oracy/literacy	This is a given, not only in the use of speech, but in emotional and social oracy/literacy	This is a given, not only in the use of speech, but in emotional and social oracy/literacy	This is a given, not only in the use of speech, but in emotional and social oracy/literacy	This is a given, not only in the use of speech, but in emotional and social oracy/literacy	This is a given, not only in the use of speech, but in emotional and social oracy/literacy
Assessment	Formative assessment throughout the unit (Hinge assessment) (Self, Peer and teacher). Summative teacher assessment. Process/performance. (Department standardised) from live performance work. Summative assessment from written evaluations.	Formative feedback from the teacher and peers is used throughout the unit. (Hinge assessment) Self-assessment from video evidence. Summative teacher assessment at the end of the unit from live performance work.	Formative assessment throughout the unit (Hinge assessment) (Self, peer and teacher). Summative teacher assessment. Process/performance. Summative Self and Peer assessment from live performance work.	Formative assessment throughout the unit (Hinge assessment) (Self, peer and teacher). Summative teacher assessment. Process/performance. Summative Self and Peer assessment from live performance work	Formative assessment throughout the unit (Hinge assessment) (Self, peer and teacher). Summative teacher assessment. Process/performance. Summative Self and Peer assessment from live performance work.	Formative assessment throughout the unit (Hinge assessment) (Self, peer and teacher). Summative teacher assessment. Process/performance. Summative Self and Peer assessment from live performance work.
BLM Diversity	Exploring identity/ authenticity/ difference/ community/ awareness	Speaking a universal language/ breaking cultural barriers/	Themes of what makes someone different/ arrival/ acceptance/	Understanding ourselves through history, whose stories	Noticing cultural stereotypes within theatrical genres/	Noticing cultural stereotypes within theatrical genres/

	of self and awareness of others.	understanding interconnectivity across diverse communities.	adapting to new cultural surroundings.	have been told and whose have not?	noticing patterns of societal conditioning and social norms.	noticing patterns of societal conditioning and social norms.
Careers	Fostering skills needed for assessment/ progression and or a career in the arts	Fostering skills needed for assessment/ progression and or a career in the arts	Fostering skills needed for assessment/ progression and or a career in the arts	Fostering skills needed for assessment/ progression and or a career in the arts	Fostering skills needed for assessment/ progression and or a career in the arts	Fostering skills needed for assessment/ progression and or a career in the arts.

Year 8						
TERM	AUTUMN 1	AUTUMN 2	SPRING1	SPRING 2	SUMMER 1	SUMMER 2
Text/Topic	Spontaneous Improvisation	Devising from Stimulus using dramatic conventions. Time:	Romeo and Juliet (Romeo and J Fam)	Romeo and Juliet (Romeo and J Fam)	Lord of the Flies	Lord of the Flies
Skill/ Concept	To explore and understand the difference between devised and spontaneous work. To practice the art of improvising spontaneously. Creative immediate response to stimulus-key structuring concepts-advanced performance skills.	To work in collaboration to devise and rehearse a piece of original Drama based on the given title and accompanying image. Creative response to stimulus- Collaborative exploration- Devising-exploring conventions-Content structuring-Developing performance skills.	The exploration of the timelessness of Shakespeare and the story of Romeo and Juliet. Students study the original, then look at recent modernisations. They then update the opening scene by translating the original text to modern English, then in to urban slang and colloquialisms. This culminates in a page to stage performance wherein students have learnt their text and made their piece's	The exploration of the timelessness of Shakespeare and the story of Romeo and Juliet. Students study the original, then look at recent modernisations. They then update the opening scene by translating the original text to modern English, then in to urban slang and colloquialisms. This culminates in a page to stage performance wherein students have learnt their text and made their piece's	Exploration of the key themes in Lord of the flies, both on and off text. Students explore the key themes using improvisation, devising and role play before being introduced to the text. Students then read the stage play and carry out a number of page to stage explorations. Creative response to stimulus- Collaborative exploration- Devising-	Exploration of the key themes in Lord of the flies, both on and off text. Students explore the key themes using improvisation, devising and role play before being introduced to the text. Students then read the stage play and carry out a number of page to stage explorations. Creative response to

			<p>performance ready.</p> <p>Creative response to stimulus- Collaborative Exploration-Devising- Content structuring- Script writing- Line Learning-Developing performance skills.</p>	<p>performance ready.</p> <p>Creative response to stimulus- Collaborative Exploration-Devising- Content structuring- Script writing- Line Learning-Developing performance skills.</p>	<p>Content structuring- Role play-Directing- Developing performance skills. Interpretation of scripts</p>	<p>stimulus- Collaborative exploration- Devising- Content structuring- Role play-Directing- Developing performance skills. Interpretation of scripts</p>
Links to RSL	Unit 1	Unit 1	Unit 1/ 2	Unit 1 / 2	Unit 1/ 2	Unit 1 / 2
Cultural capital/ enrichment	Drama is the lifelong study of humanities moral, social, cultural, spiritual and emotional development. Please see our why section.					
Linked reading	Improvisation starters by Philip Bernadi	N/A	<p>Romeo and Juliet by William Shakespeare.</p> <p>The Complete works of William Shakespeare by William Shakespeare.</p> <p>Film: Romeo and Juliet (Baz Luhrmann version). Digital Theatre All GCSE Drama students have access to Digital Theatre (Live versions of Shakespeare Plays).</p>	<p>Romeo and Juliet by William Shakespeare.</p> <p>The Complete works of William Shakespeare by William Shakespeare.</p> <p>Film: Romeo and Juliet (Baz Luhrmann version). Digital Theatre All GCSE Drama students have access to Digital Theatre (Live versions of Shakespeare Plays).</p>	<p>Please see Ms Hurley for a number of works that may lead you down a path to further explore society as a concept, and the domestication of humanity through fear.</p>	<p>Please see Ms Hurley for a number of works that may lead you down a path to further explore society as a concept, and the domestication of humanity through fear.</p>
Oracy	This is a given, not only in the use of speech, but in emotional and social oracy/literacy	This is a given, not only in the use of speech, but in emotional and social oracy/literacy	This is a given, not only in the use of speech, but in emotional and social oracy/literacy	This is a given, not only in the use of speech, but in emotional and social oracy/literacy	This is a given, not only in the use of speech, but in emotional and social oracy/literacy	This is a given, not only in the use of speech, but in emotional and social oracy/literacy
Assessments	Formative teacher, peer, and self-assessment in each lesson. (Hinge	Formative teacher, peer, and self-assessment in each lesson. (Hinge	Formative teacher, peer, and self-assessment in each lesson. (Hinge	Formative teacher, peer, and self-assessment in each lesson. (Hinge	Formative feedback from the teacher and peers is	Formative feedback from the teacher and peers is

	assessment) Summative teacher assessment at the end of the unit from live performance work.	assessment) Summative teacher assessment from live performance work.	assessment) Summative teacher assessment twice in the unit from live performance work.	assessment) Summative teacher assessment twice in the unit from live performance work.	used throughout the unit. (Hinge assessment) At the end of the unit the assessment is synoptic. It is used to assess the skills and new understanding developed throughout the year.	used throughout the unit. (Hinge assessment) At the end of the unit the assessment is synoptic. It is used to assess the skills and new understanding developed throughout the year.
BLM Diversity	Exploring a range of diverse characters and social cultural stereotypes.	Drawing on our social, cultural perceptions to decipher life's narrative and present a representation of this upon the stage.	Exploring cultural heritage and representations in literature. Adapting classic text to modern colloquialisms and urban slang. A look at cultural and societal communication and the effects of ethnicity upon this.	Exploring cultural heritage and representations in literature. Adapting classic text to modern colloquialisms and urban slang. A look at cultural and societal communication and the effects of ethnicity upon this.	Society; conflicts, diversity, peace, morals, commands, violent supremacy, chaos, reason, impulse, law anarchy. Human rights.	Society; conflicts, diversity, peace, morals, commands, violent supremacy, chaos, reason, impulse, law anarchy. Human rights.
Careers	Fostering skills needed for assessment/ progression and or a career in the arts.					

Year 9						
TERM	AUTUMN 1	AUTUMN 2	SPRING1	SPRING 2	SUMMER 1	SUMMER 2
Text/Topic	Devising from stimulus and the introduction to technical theatre	Devising from stimulus and the introduction to technical theatre	Macbeth	Tomorrow I'll be Happy	DNA	DNA

<p>Skill/ Concept</p>	<p>To explore and consider how meaning is created through the elements of performance, including: Set, props, lighting sound, costume, makeup, masks and the use of stage space and spatial relationships, including levels and entrance points. Intended impact and meaning for the audience. Including genre and intended effect.</p> <p>The ability to recognise and understand the roles and responsibilities of a Designer and Director and the ability to analyse and evaluate the effectiveness of technical elements through written responses</p>	<p>. To explore and consider how meaning is created through the elements of performance, including: Set, props, lighting sound, costume, makeup, masks and the use of stage space and spatial relationships, including levels and entrance points. Intended impact and meaning for the audience. Including genre and intended effect.</p> <p>The ability to recognise and understand the roles and responsibilities of a Designer and Director and the ability to analyse and evaluate the effectiveness of technical elements through written responses</p>	<p>The exploration of Shakespeare’s Macbeth. Students study the story of Macbeth and recreate the whole play by devising around the key moments. Students are then given extracts to take from page to stage keeping the authentic language, and Genre. By devising around the text, students are better equipped to understand the text and therefore deliver a more accurate performance.</p> <p>Explore performance texts, understanding their social, cultural and historical context Including the theatrical conventions of the period in which they were created and their Genre.</p> <p>The ability to understand how performance texts can be interpreted and performed.</p>	<p>Practical exploration and study of one complete performance text.</p> <p>Apply theatrical skills to realise artistic intentions in live performance.</p> <p>Demonstrate knowledge and understanding of how drama and theatre is developed and performed.</p> <p>Analyse and evaluate their own work and the work of others.</p>	<p>To explore the techniques needed to take a piece of theatre from page to stage concentrating on blocking, characterisation, style and theatricality and to explore the Genre of dark comedy.</p> <p>Practical exploration and study of one complete performance text.</p> <p>Apply theatrical skills to realise artistic intentions in live performance.</p> <p>Demonstrate knowledge and understanding of how drama and theatre is developed and performed.</p> <p>Analyse and evaluate their own work and the work of others.</p>	<p>To explore the techniques needed to take a piece of theatre from page to stage concentrating on blocking, characterisation, style and theatricality and to explore the Genre of dark comedy.</p> <p>Practical exploration and study of one complete performance text.</p> <p>Apply theatrical skills to realise artistic intentions in live performance.</p> <p>Demonstrate knowledge and understanding of how drama and theatre is developed and performed.</p> <p>Analyse and evaluate their own work and the work of others.</p>
<p>Links to RSL</p>	<p>Unit 1</p>	<p>Unit 1</p>	<p>Unit 2</p>	<p>Unit 1/ 2</p>	<p>Unit 2</p>	<p>Unit 2</p>
<p>Cultural capital/ enrichment</p>	<p>Drama is the lifelong study of humanities moral, social, cultural, spiritual and emotional development. Please see our why section.</p>					

Linked reading			<p>Macbeth by William Shakespeare</p> <p>The Complete works of William Shakespeare by William Shakespeare.</p>	The National Theatre 'connections' compilations	The National Theatre 'connections' compilations	The National Theatre 'connections' compilations
Oracy	This is a given, not only in the use of speech, but in emotional and social oracy/literacy	This is a given, not only in the use of speech, but in emotional and social oracy/literacy	This is a given, not only in the use of speech, but in emotional and social oracy/literacy	This is a given, not only in the use of speech, but in emotional and social oracy/literacy	This is a given, not only in the use of speech, but in emotional and social oracy/literacy	This is a given, not only in the use of speech, but in emotional and social oracy/literacy
Assessment	<p>Formative teacher, peer, and self-assessment in each lesson. (Hinge Assessment) Summative teacher assessment three times in the unit from live performance work.</p> <p>Summative assessment twice in the unit from 2 pieces of evaluative writing</p>	<p>Formative teacher, peer, and self-assessment in each lesson. (Hinge Assessment) Summative teacher assessment twice in the unit from live performance work and written evaluation.</p>	<p>Formative teacher, peer, and self-assessment in each lesson. (Hinge Assessment) Summative teacher assessment twice in the unit from live performance work</p> <p>Summative teacher assessment from character study (written).</p>	<p>Formative teacher, peer, and self-assessment in each lesson. (Hinge Assessment) Summative teacher assessment at the end of the unit from performance work.</p>	<p>Formative teacher, peer, and self-assessment in each lesson. (Hinge Assessment) Summative teacher assessment three times throughout the unit from performance work.</p>	<p>Summative teacher assessment: GCSE Component 3, MOCK EXAM PAPER PART ONE.</p>
BLM Diversity	We delve in to the class divide and social structures. We also take a look at racist language and how it was common place and acceptable in published literature at different points in our theatrical history.	<p>Drawing on our social, cultural perceptions to decipher life's narrative and present a representation of this upon the stage.</p> <p>Looking at stereotypical representations of race</p>	Drawing cultural parallels and looking at the timelessness within the story.	Cultural and racial issues surrounding rioting, and treatment of the police.	Identity, what makes us different, social ostracising, power, control, the effects of being a bystander.	Identity, what makes us different, social ostracising, power, control, the effects of being a bystander.

		within genres of performance.				
Careers	Fostering skills needed for assessment/ progression and or a career in the arts					

Year 10						
TERM	AUTUMN 1	AUTUMN 2	SPRING1	SPRING 2	SUMMER 1	SUMMER 2
Text/Topic	Our Day Out	Our Day Out	Mock external Unit	Mock External Unit	Mock Internal Unit	Mock Internal Unit
Skill/ Concept	To explore the techniques needed to take a piece of theatre from 'page to stage' concentrating on blocking, characterisation, style and theatricality, with a particular emphasis on the genre of comedy.	To explore the techniques needed to take a piece of theatre from 'page to stage' concentrating on blocking, characterisation, style and theatricality, with a particular emphasis on the genre of comedy.	1. Be able to plan for a live performance 2. Be able to demonstrate the skills needed for a live performance 3. Be able to reflect on their performance Content overview: Performance to a targeted audience <ul style="list-style-type: none"> •Create and develop a devised piece from stimulus •Performance of this devised piece •Analyse and evaluate the devising process and performance. 	1. Be able to plan for a live performance 2. Be able to demonstrate the skills needed for a live performance 3. Be able to reflect on their performance Content overview: Performance to a targeted audience <ul style="list-style-type: none"> •Create and develop a devised piece from stimulus •Performance of this devised piece •Analyse and evaluate the devising process and performance. 	1. Understand how to interpret and analyse text in modern and classic dramatic writing 2. Perform dialogue from modern and classic texts Content overview: Perform the chosen scenes from the modern and classic text by: a. Using spoken dialogue and related movement b. Demonstrating effective vocal skills including pace, tone, clarity, articulation, rhythm and musicality c. Appropriately interpreting the character	1. Understand how to interpret and analyse text in modern and classic dramatic writing 2. Perform dialogue from modern and classic texts Content overview: Perform the chosen scenes from the modern and classic text by: a. Using spoken dialogue and related movement b. Demonstrating effective vocal skills including pace, tone, clarity, articulation, rhythm and musicality c. Appropriately interpreting the character

Cultural capital/ enrichment	Drama is the lifelong study of humanities moral, social, cultural, spiritual and emotional development. Please see our why section.					
Assessment	Three summative performance assessments, and one written.	Three summative performance assessments, and one written.	1) A portfolio analysing and evaluating the creative and development process, and the final performance. (2000 Words) 2) A devised performance (25 minutes)	1) A portfolio analysing and evaluating the creative and development process, and the final performance. (2000 Words) 2) A devised performance (25 minutes)	1. Performance of the two contrasting scenes. 2. written evidence: Describe the context of two texts – one modern and one classic – and the purpose of one scene from each 1.2 Describe the writers’ use of language, identifying demands it places on the performer 1.3 Describe how the writer communicates role/character through language 1.4 Describe techniques for ‘lifting’ text off the page in order to convey the role/character 2.2 Review their performance, identifying strengths and areas for improvement	1. Performance of the two contrasting scenes. 2. written evidence: Describe the context of two texts – one modern and one classic – and the purpose of one scene from each 1.2 Describe the writers’ use of language, identifying demands it places on the performer 1.3 Describe how the writer communicates role/character through language 1.4 Describe techniques for ‘lifting’ text off the page in order to convey the role/character 2.2 Review their performance, identifying strengths and areas for improvement
Careers	Please see the RSL Website for a list of future progression and career opportunities.					
Year 11						
TERM	AUTUMN 1	AUTUMN 2	SPRING1	SPRING 2	SUMMER 1	SUMMER 2
Text/Topic	RSL Unit 1 External assessment	RSL Unit 1 External assessment	RSL Unit 1 External assessment	RSL Unit 2 Internal assessment	RSL Unit 2 Internal assessment	

<p>Concept</p>	<p>Planning and Rehearsing Exploring personal aims and image. Researching performance ideas. Equipment Health & Safety Rehearsal techniques Acting and dance techniques</p> <p>Performing Performance skills Communication skills Live performance production/management</p> <p>Evaluation 3.1 Review their performance in the light of feedback 3.2 Suggest ways to improve future performances</p>	<p>Planning and Rehearsing Exploring personal aims and image. Researching performance ideas. Equipment Health & Safety Rehearsal techniques Acting and dance techniques</p> <p>Performing Performance skills Communication skills Live performance production/management</p> <p>Evaluation 3.1 Review their performance in the light of feedback 3.2 Suggest ways to improve future performances</p>	<p>Planning and Rehearsing Exploring personal aims and image Researching performance ideas Equipment Health & Safety Rehearsal techniques Acting and dance techniques</p> <p>Performing Performance skills Communication skills Live performance production/management</p> <p>Evaluation 3.1 Review their performance in the light of feedback 3.2 Suggest ways to improve future performances</p>	<p>Analytical Skills Applying text analysis skills to the preparation of performance, underpinned by related vocal, physical and movement skills</p> <p>Communication Skills Use of verbal and non-verbal communication in live performance (alone or with others), as appropriate The capacity to constructively peer review the work of others. The ability to analyse and assess own skills and personal aims. The ability to assess and evaluate own work and develop strategies for improving own performance. The capacity to respond positively to tutor comments and evaluations. The ability to assess and utilise peer evaluation.</p> <p>Performing and Presentational Skills Approaches to the creation of character and conveyance of narrative in text based drama work Ability to underpin well 'realised' use of dramatic text with appropriate</p>	<p>Analytical Skills Applying text analysis skills to the preparation of performance, underpinned by related vocal, physical and movement skills</p> <p>Communication Skills Use of verbal and non-verbal communication in live performance (alone or with others), as appropriate The capacity to constructively peer review the work of others The ability to analyse and assess own skills and personal aims The ability to assess and evaluate own work and develop strategies for improving own performance The capacity to respond positively to tutor comments and evaluations The ability to assess and utilise peer evaluation.</p> <p>Performing and Presentational Skills Approaches to the creation of character and conveyance of narrative in text based drama work Ability to underpin well 'realised' use of dramatic text with appropriate</p>	
-----------------------	---	---	---	--	--	--

				and effective use of physical, movement and vocal techniques Awareness of any related Health & Safety issues	and effective use of physical, movement and vocal techniques Awareness of any related Health & Safety issues	
Cultural capital/enrichment	Drama is the lifelong study of humanities moral, social, cultural, spiritual and emotional development. Please see our why section.					
Assessment	<p>1.1 Describe personal aims in relation to the live performance including own image, repertoire and audience expectation</p> <p>1.2 Propose ideas for the performance that incorporates your chosen discipline: acting or dance</p> <p>1.3 Produce a production plan to meet the needs of an agreed brief</p> <p>1.4 Analyse Health & Safety issues in the context of a live performance</p> <p>2.1 Work with others to plan and rehearse the performance</p> <p>2.2 Present a performance to a target audience</p> <p>2.3 Demonstrate acting/dance skills during the performance</p>	<p>1.1 Describe personal aims in relation to the live performance including own image, repertoire and audience expectation</p> <p>1.2 Propose ideas for the performance that incorporates your chosen discipline: acting or dance</p> <p>1.3 Produce a production plan to meet the needs of an agreed brief</p> <p>1.4 Analyse Health & Safety issues in the context of a live performance</p> <p>2.1 Work with others to plan and rehearse the performance</p> <p>2.2 Present a performance to a target audience</p> <p>2.3 Demonstrate acting/dance skills during the performance</p>	<p>1.1 Describe personal aims in relation to the live performance including own image, repertoire and audience expectation</p> <p>1.2 Propose ideas for the performance that incorporates your chosen discipline: acting or dance</p> <p>1.3 Produce a production plan to meet the needs of an agreed brief</p> <p>1.4 Analyse Health & Safety issues in the context of a live performance</p> <p>2.1 Work with others to plan and rehearse the performance</p> <p>2.2 Present a performance to a target audience</p> <p>2.3 Demonstrate acting/dance skills during the performance</p>	<p>1.1 Describe the context of two texts – one modern and one classic – and the purpose of one scene from each</p> <p>1.2 Describe the writers’ use of language, identifying demands it places on the performer</p> <p>1.3 Describe how the writer communicates role/character through language</p> <p>1.4 Describe techniques for ‘lifting’ text off the page in order to convey the role/character</p> <p>2.1 Perform the chosen scenes from the modern and classic text by:</p> <p>a. Using spoken dialogue and related movement</p> <p>b. Demonstrating effective vocal skills including pace, tone, clarity, articulation, rhythm and musicality</p>	<p>1.1 Describe the context of two texts – one modern and one classic – and the purpose of one scene from each</p> <p>1.2 Describe the writers’ use of language, identifying demands it places on the performer</p> <p>1.3 Describe how the writer communicates role/character through language</p> <p>1.4 Describe techniques for ‘lifting’ text off the page in order to convey the role/character</p> <p>2.1 Perform the chosen scenes from the modern and classic text by:</p> <p>a. Using spoken dialogue and related movement</p> <p>b. Demonstrating effective vocal skills including pace, tone, clarity, articulation, rhythm and musicality</p>	

	3.1 Review their performance in the light of feedback 3.2 Suggest ways to improve future performances	3.1 Review their performance in the light of feedback 3.2 Suggest ways to improve future performances	3.1 Review their performance in the light of feedback 3.2 Suggest ways to improve future performances	c. Appropriately interpreting the character 2.2 Review their performance, identifying strengths and areas for improvement	c. Appropriately interpreting the character 2.2 Review their performance, identifying strengths and areas for improvement	
Careers	Please see the RSL Website for a list of future progression and career opportunities.					