



# GCSE KEY VOCABULARY

Year 9	SOW	Tier 2	Tier 3
	<b>Success in Drama</b>	<p>Context Intention Describe Analyse Evaluate</p> <p>Explain Develop Communicate Effective Skills Articulate Impact Playwright Techniques Annotation (Denotate and Connotate) Status Style Pronunciation</p> <p>Articulate</p> <p>Ensemble Peripheral Rhythm Warm up Theme Plot Character Subtext Audience Rehearsal</p> <p><b>Drama Skills -</b> <b>Physical Skills</b> (Body Language, Facial Expression, Gesture, Levels, Eyeline, Posture, Use of Space, Mannerism, Stance, Gait, Proxemics, Quality of Movement)</p>	<p><b>Drama Strategies –</b> Role on the wall, Improvisation, Role Play, Still images, Choral Speech &amp; Movement,</p> <p>Ensemble Stimulus Objective Super-Objective Given Circumstances Physicality Quality of Movement Characterisation</p> <p><b>Jacques Lecoq's –</b> Seven States of Tension (Catatonic, Californian, Neutral, Alert, Suspense, Passionate, Tragic) Quality of voice</p> <p><b>Stage Configuration</b> (End on Stage, Traverse Stage, Promenade, In the round, Proscenium Arch, Thrust)</p> <p><b>Stage Position</b> Down Stage Centre Down Stage Left Down Stage Right Centre Stage Centre Stage Left Centre Stage Right Up Stage Centre</p>

		<b>Vocal Skills</b> (Tone, Pitch, Pace, Pause, Volume, Silence, Mannerism, Emphasis, Quality of Voice)	
	<b>Live Theatre Evaluation (Billy the Kid)</b>	<p>Context Intention Describe Analyse Evaluate</p> <p>Consolidate Understand Critical Effective Discuss Adjective Reflect Appreciation Interpretation Communicate Interview Presentation Believability Emotion Symbolism Interaction (Action &amp; Reaction) Affect, Effect and Impact Theme Style</p> <p><b>Drama Skills - Physical Skills</b> (Body Language, Facial Expression, Gesture, Levels, Eyeline, Posture, Use of Space, Mannerism, Stance, Gait, Proxemics, Quality of Movement, Stillness)</p> <p><b>Vocal Skills</b> (Tone, Pitch, Pace, Pause, Volume, Silence, Mannerism, Emphasis, Quality of Voice, Rhythm, Timing, Narration, Contrast)</p>	<p><b>Drama Strategies –</b> (Still Image, Choral Speech &amp; Movement, Role on the wall, Hot Seating, Multi-role,</p> <p><b>Stage Configuration</b> (End on Stage, Traverse Stage, Promenade, In the round, Proscenium Arch, Thrust)</p> <p><b>Stage Position</b> Down Stage Centre Down Stage Left Down Stage Right Centre Stage Centre Stage Left Centre Stage Right Up Stage Centre</p> <p>Performer Audience</p> <p><b>Designer</b> (Lighting, Sound, Set, Costume)</p> <p><b>Contextual Background</b> (Social, Cultural, Historical and Political References)</p> <p>Characterisation</p> <p>WW2 (World War Two) Concentration Camp Fascist Dictatorship Axis &amp; Allies</p>

			Military Veteran's Chemical Warfare Industrial Warfare Prisoner of War Homelessness Alcoholism Football Academies
	<b>Styles of Theatre</b>	Context Intention Describe Analyse Evaluate  Primary & Secondary Research  Explore Develop Experiment Critical Respond Precision Generate Abstract Technique Stimulus  <b>Drama Skills -</b> <b>Physical Skills</b> (Body Language, Facial Expression, Gesture, Levels, Eyeline, Posture, Use of Space, Mannerism, Stance, Gait, Proxemics, Quality of Movement, Stillness)  <b>Vocal Skills</b> (Tone, Pitch, Pace, Pause, Volume, Silence, Mannerism, Emphasis, Quality of Voice, Rhythm, Timing, Narration, Contrast)	<b>Drama Strategies</b> (Still image, Freeze Frame, Improvise, Role play, Direct address, Spoken Thought, Aside, Narration, Multi-role, Split-Role, Split Stage, Cross Cut, Hot Seating, Slow Motion, Movement Sequence, Choral Speech & Movement (Unison, Echo and Cannon), Repetition, Sound Collage, Placard, Conscience Alley, Montage, Episodic Structure,)  <b>Epic Theatre: Bertold Brecht</b> <i>Verfremdungseffekt</i> - 'The V-Effect or Distancing Effect' Choral Character Placard Use of Song/Music Spass – 'Element of Fun' Gestus - 'Gesture with Attitude' Exaggerated Character Placard  <b>Physical Theatre: Frantic Assembly</b>

			<p>Building Block Method Hymn Hands Round By Through Chair Duet Dangerous Dance</p> <p><b>Verbatim Theatre:</b> <b>The Paper Birds</b> Umbrella Theme Verbatim Interview Heightened Characterisation Motif</p> <p><b>Naturalism:</b> <b>Konstantin Stanislavski</b> Given Circumstances Objective Super-Objective Subtext Magic If Emotion Recall</p> <p><b>Rudolf Laban: Eight Efforts</b> (Glide / Wring / Press / Float / Dab / Flick / Punch / Slash)</p> <p><b>Jacques Lecoq:</b> <b>Seven States of Tension</b> (Catatonic, Californian, Neutral, Alert, Suspense, Passionate, Tragic)</p> <p>Devise Practitioner</p> <p>Juxtaposition Contrast</p>
	<b>Blood Brothers</b>	Context Intention	<b>Drama Strategies</b>

	<p><b>Context</b> <b>1950's-</b> <b>1980's</b> <b>Britain</b></p>	<p>Describe Analyse Evaluate</p> <p>Understand Explain Create Develop Perform</p> <p>Plot Narrative Theme Motif Act One Act Two Annotation (Denotate &amp; Connotate) Perspective</p> <p><b>Drama Skills -</b> <b>Physical Skills</b> (Body Language, Facial Expression, Gesture, Levels, Eyeline, Posture, Use of Space, Mannerism, Stance, Gait, Proxemics, Quality of Movement, Stillness)</p> <p><b>Vocal Skills</b> (Tone, Pitch, Pace, Pause, Volume, Silence, Mannerism, Emphasis, Quality of Voice, Rhythm, Timing, Narration, Contrast)</p>	<p>(Still image, Freeze Frame, Improvise, Role play, Direct address, Spoken Thought, Aside, Narration, Multi-role, Split-Role, Split Stage, Cross Cut, Hot Seating, Slow Motion, Movement Sequence, Choral Speech &amp; Movement (Unison, Echo and Cannon), Repetition, Sound Collage, Placard, Conscience Alley, Montage, Episodic Structure,)</p> <p><b>Stage Configuration</b> (End on Stage, Traverse Stage, Promenade, In the round, Proscenium Arch, Thrust)</p> <p><b>Stage Position</b> Down Stage Centre Down Stage Left Down Stage Right Centre Stage Centre Stage Left Centre Stage Right Up Stage Centre</p> <p>Performer Audience Playwright</p> <p><b>Designer</b> (Lighting, Sound, Set, Costume)</p> <p><b>Contextual Background</b> (Social, Cultural, Historical and Political References)</p>
--	---	--	--

			<p>           Naturalistic            Abstract            Musical            Character Germ -            'Essence'         </p> <p>           19<sup>th</sup> – 20<sup>th</sup> Century            Liverpool            Conservative            Labour            'Educating Rita'            'Shirley Valentine'            'Our Day Out'            WW2 (World War            Two)            Childhood            Rations            Silting            Economy            Unemployment            Recession            Inflation            Privatisation            Profit            Coal Mining            Criminal            Portrayal/            Representation of            Women            Pressures on Women            Feminism            Education            Grammar School            Comprehensive            School         </p> <p> <b>Themes</b> (Secrets,            Relationships,            Superstition, Nature            Vs Nurture, Crime,            Secrets)         </p>
	<b>Communicating a character – Extended</b>	Context Intention Describe	<b>Drama Strategies</b> (Still image, Freeze Frame, Improvise, Role play, Direct

	<p><b>Writing (8 Mark Response)</b></p>	<p>Analyse Evaluate</p> <p><b>Drama Skills -</b>  <b>Physical Skills</b> (Body Language, Facial Expression, Gesture, Levels, Eyeline, Posture, Use of Space, Mannerism, Stance, Gait, Proxemics, Quality of Movement, Stillness)  <b>Vocal Skills</b> (Tone, Pitch, Pace, Pause, Volume, Silence, Mannerism, Emphasis, Quality of Voice, Rhythm, Timing, Narration, Contrast)</p>	<p>address, Spoken Thought, Narration, Multi-role, Split-Role, Split Stage, Cross Cut, Hot Seating)</p> <p><b>Stage Configuration</b> (End on Stage, Traverse Stage, Promenade, In the round, Proscenium Arch, Thrust)</p> <p><b>Stage Position</b>  Down Stage Centre  Down Stage Left  Down Stage Right  Centre Stage  Centre Stage Left  Centre Stage Right  Up Stage Centre</p> <p>Performer  Audience  Playwright</p> <p><b>Naturalism:</b>  <b>Konstantin Stanislavski</b>  Given Circumstances  Objective  Super-Objective  Subtext  Magic If  Emotion Recall</p> <p><b>Rudolf Laban: Eight Efforts</b> (Glide / Wring / Press / Float / Dab / Flick / Punch / Slash)</p> <p><b>Jacques Lecoq: Seven States of Tension</b> (Catatonic, Californian, Neutral,</p>
--	---	---	---

			Alert, Suspense, Passionate, Tragic)
<b>Year 10</b>	<b>SOW</b>	<b>Tier 2</b>	<b>Tier 3</b>
	<b>Live Theatre Evaluation (Beautiful Thing)</b>	<p>Context Intention Describe Analyse Evaluate</p> <p>Understand Develop Refine</p> <p>Plot Theme Narrative Character (Protagonist &amp; Antagonist) Performer Audience Interpretation Portrayal Characterisation</p> <p><b>Drama Skills -</b> <b>Physical Skills</b> (Body Language, Facial Expression, Gesture, Levels, Eyeline, Posture, Use of Space, Mannerism, Stance, Gait, Proxemics, Quality of Movement, Stillness) <b>Vocal Skills</b> (Tone, Pitch, Pace, Pause, Volume, Silence, Mannerism, Emphasis, Quality of Voice, Rhythm, Timing, Narration, Contrast)</p>	<p><b>Drama Strategies –</b> (Still Image, Spoken thought, Improvise, Role Play, Conscience alley, Role on the wall, Hot Seating)</p> <p><b>Stage Configuration</b> (End on Stage, Traverse Stage, Promenade, In the round, Proscenium Arch, Thrust)</p> <p><b>Stage Position</b> Down Stage Centre Down Stage Left Down Stage Right Centre Stage Centre Stage Left Centre Stage Right Up Stage Centre</p> <p>Performer Audience</p> <p><b>Designer</b> (Lighting, Sound, Set, Costume)</p> <p><b>Contextual Background</b> (Social, Cultural, Historical and Political References)</p> <p><b>Theatrical Style - ‘In Yer Face’</b> Naturalistic Characterisation Housing Estate</p>



			Working Class Conservative Government LGBTQIA+ Section 28 Gay Rights Protest Taboo Adolescence 'Coming of Age' Story
	<b>Working with Scripted – Blood Brother Extracts</b>	Context Intention Describe Analyse Evaluate  Plot Theme Style Characterisation Atmosphere Tension Conflict  Contribution performance extensive Range Deployed Precision Affect, Effect & Impact Interpretation Appropriate Sensitivity Achievability  <b>Drama Skills -</b> <b>Physical Skills</b> (Body Language, Facial Expression, Gesture, Levels, Eyeline, Posture, Use of Space, Mannerism, Stance, Gait, Proxemics, Quality of Movement, Stillness)  <b>Vocal Skills</b> (Tone, Pitch, Pace, Pause,	<b>Drama Strategies</b> (Still image, Freeze Frame, Improvise, Role play, Direct address, Spoken Thought, Aside, Narration, Multi-role, Split-Role, Split Stage, Cross Cut, Hot Seating, Slow Motion, Movement Sequence, Choral Speech & Movement (Unison, Echo and Cannon), Repetition, Sound Collage, Placard, Conscience Alley, Montage, Episodic Structure,)  <b>Stage Configuration</b> (End on Stage, Traverse Stage, Promenade, In the round, Proscenium Arch, Thrust)  <b>Stage Position</b> Down Stage Centre Down Stage Left Down Stage Right Centre Stage Centre Stage Left Centre Stage Right

		<p>Volume, Silence, Mannerism, Emphasis, Quality of Voice, Rhythm, Timing, Narration, Contrast)</p>	<p>Up Stage Centre</p> <p>Performer Audience Playwright</p> <p><b>Designer</b> (Lighting, Sound, Set, Costume)</p> <p><b>Naturalism:</b> <b>Konstantin Stanislavski</b> Given Circumstances Objective Super-Objective Subtext Magic If Emotion Recall</p> <p><b>Rudolf Laban: Eight Efforts</b> (Glide / Wring / Press / Float / Dab / Flick / Punch / Slash)</p> <p><b>Jacques Lecoq: Seven States of Tension</b> (Catatonic, Californian, Neutral, Alert, Suspense, Passionate, Tragic)</p> <p><b>Contextual Background</b> (Social, Cultural, Historical and Political References)</p> <p>Naturalistic Abstract Musical Character Germ - 'Essence'</p> <p>19<sup>th</sup> – 20<sup>th</sup> Century Liverpool</p>
--	--	---	--

			<p>Conservative Labour</p> <p>'Educating Rita'</p> <p>'Shirley Valentine'</p> <p>'Our Day Out'</p> <p>WW2 (World War Two)</p> <p>Childhood</p> <p>Rations</p> <p>Silting</p> <p>Economy</p> <p>Unemployment</p> <p>Recession</p> <p>Inflation</p> <p>Privatisation</p> <p>Profit</p> <p>Coal Mining</p> <p>Criminal</p> <p>Portrayal/Representation of Women</p> <p>Pressures on Women</p> <p>Feminism</p> <p>Education</p> <p>Grammar School</p> <p>Comprehensive School</p> <p><b>Themes</b> (Secrets, Relationships, Superstition, Nature Vs Nurture, Crime, Secrets)</p>
	<b>Devising – Working with a stimulus</b>	<p>Context</p> <p>Intention</p> <p>Describe</p> <p>Analyse</p> <p>Evaluate</p> <p>Respond</p> <p>Interpret</p> <p>Devise</p> <p>Create</p> <p>Explore</p> <p>Identify</p>	<p><b>Drama Strategies</b></p> <p>(Still image, Freeze Frame, Improvise, Role play, Direct address, Spoken Thought, Aside, Narration, Multi-role, Split-Role, Split Stage, Cross Cut, Hot Seating, Slow Motion, Movement Sequence, Choral Speech &amp; Movement (Unison, Echo and</p>

		<p><b>Drama Skills -</b></p> <p><b>Physical Skills</b> (Body Language, Facial Expression, Gesture, Levels, Eyeline, Posture, Use of Space, Mannerism, Stance, Gait, Proxemics, Quality of Movement, Stillness)</p> <p><b>Vocal Skills</b> (Tone, Pitch, Pace, Pause, Volume, Silence, Mannerism, Emphasis, Quality of Voice, Rhythm, Timing, Narration, Contrast)</p>	<p>Cannon), Repetition, Sound Collage, Placard, Conscience Alley, Montage, Episodic Structure,)</p> <p><b>Stage Configuration</b> (End on Stage, Traverse Stage, Promenade, In the round, Proscenium Arch, Thrust)</p> <p><b>Stage Position</b> Down Stage Centre Down Stage Left Down Stage Right Centre Stage Centre Stage Left Centre Stage Right Up Stage Centre</p> <p>Performer Audience Playwright</p> <p><b>Designer</b> (Lighting, Sound, Set, Costume)</p> <p><b>Epic Theatre: Bertold Brecht</b> <i>Verfremdungseffekt</i> - 'The V-Effect or Distancing Effect' Choral Character Placard Use of Song/Music <i>Spass</i> – 'Element of Fun' <i>Gestus</i> - 'Gesture with Attitude' Exaggerated Character Placard</p> <p><b>Physical Theatre: Frantic Assembly</b></p>
--	--	---	---

			<p>Building Block Method Hymn Hands Round By Through Chair Duet Dangerous Dance</p> <p><b>Verbatim Theatre:</b> <b>The Paper Birds</b> Umbrella Theme Verbatim Interview Heightened Characterisation Motif</p> <p><b>Naturalism:</b> <b>Konstantin Stanislavski</b> Given Circumstances Objective Super-Objective Subtext Magic If Emotion Recall</p> <p><b>Rudolf Laban: Eight Efforts</b> (Glide / Wring / Press / Float / Dab / Flick / Punch / Slash)</p> <p><b>Jacques Lecoq:</b> <b>Seven States of Tension</b> (Catatonic, Californian, Neutral, Alert, Suspense, Passionate, Tragic)</p> <p><b>Contextual Background</b> (Social, Cultural, Historical and Political References)</p> <p>Naturalistic Abstract</p>
--	--	--	---

			Character Germ - 'Essence'
	<b>Devising – Creating &amp; Developing</b>	<p>Context Intention Describe Analyse Evaluate</p> <p><b>Drama Skills -</b>  <b>Physical Skills</b> (Body Language, Facial Expression, Gesture, Levels, Eyeline, Posture, Use of Space, Mannerism, Stance, Gait, Proxemics, Quality of Movement, Stillness)  <b>Vocal Skills</b> (Tone, Pitch, Pace, Pause, Volume, Silence, Mannerism, Emphasis, Quality of Voice, Rhythm, Timing, Narration, Contrast)</p>	<p><b>Drama Strategies</b> (Still image, Freeze Frame, Improvise, Role play, Direct address, Spoken Thought, Aside, Narration, Multi-role, Split-Role, Split Stage, Cross Cut, Hot Seating, Slow Motion, Movement Sequence, Choral Speech &amp; Movement (Unison, Echo and Cannon), Repetition, Sound Collage, Placard, Conscience Alley, Montage, Episodic Structure,)</p> <p><b>Stage Configuration</b> (End on Stage, Traverse Stage, Promenade, In the round, Proscenium Arch, Thrust)</p> <p><b>Stage Position</b> Down Stage Centre Down Stage Left Down Stage Right Centre Stage Centre Stage Left Centre Stage Right Up Stage Centre</p> <p>Performer Audience Playwright</p> <p><b>Designer</b> (Lighting, Sound, Set, Costume)</p> <p><b>Epic Theatre: Bertold Brecht</b></p>

			<p><i>Verfremdungseffekt</i> -  ‘The V-Effect or  Distancing Effect’  Choral Character  Placard  Use of Song/Music  <i>Spaß</i> – ‘Element of  Fun’  <i>Gestus</i> - ‘Gesture  with Attitude’  Exaggerated  Character  Placard</p> <p><b>Physical Theatre:</b>  <b>Frantic Assembly</b>  Building Block  Method  Hymn Hands  Round By Through  Chair Duet  Dangerous Dance</p> <p><b>Verbatim Theatre:</b>  <b>The Paper Birds</b>  Umbrella Theme  Verbatim Interview  Heightened  Characterisation  Motif</p> <p><b>Naturalism:</b>  <b>Konstantin</b>  <b>Stanislavski</b>  Given Circumstances  Objective  Super-Objective  Subtext  Magic If  Emotion Recall</p> <p><b>Rudolf Laban: Eight</b>  <b>Efforts</b> (Glide /  Wring / Press /  Float / Dab / Flick /  Punch / Slash)</p>
--	--	--	--

			<p><b>Jacques Lecoq: Seven States of Tension</b> (Catatonic, Californian, Neutral, Alert, Suspense, Passionate, Tragic)</p> <p><b>Contextual Background</b> (Social, Cultural, Historical and Political References)</p> <p>Naturalistic Abstract Character Germ - 'Essence'</p>
	<p><b>Component 2 Performance Examination</b></p>	<p>Context Intention Describe Analyse Evaluate</p> <p><b>Drama Skills -</b>  <b>Physical Skills</b> (Body Language, Facial Expression, Gesture, Levels, Eyeline, Posture, Use of Space, Mannerism, Stance, Gait, Proxemics, Quality of Movement, Stillness)  <b>Vocal Skills</b> (Tone, Pitch, Pace, Pause, Volume, Silence, Mannerism, Emphasis, Quality of Voice, Rhythm, Timing, Narration, Contrast)</p>	<p><b>Drama Strategies</b> (Still image, Freeze Frame, Improvise, Role play, Direct address, Spoken Thought, Aside, Narration, Multi-role, Split-Role, Split Stage, Cross Cut, Hot Seating, Slow Motion, Movement Sequence, Choral Speech &amp; Movement (Unison, Echo and Cannon), Repetition, Sound Collage, Placard, Conscience Alley, Montage, Episodic Structure,)</p> <p><b>Stage Configuration</b> (End on Stage, Traverse Stage, Promenade, In the round, Proscenium Arch, Thrust)</p> <p><b>Stage Position</b></p>



			<p>Down Stage Centre Down Stage Left Down Stage Right Centre Stage Centre Stage Left Centre Stage Right Up Stage Centre</p> <p>Performer Audience Playwright</p> <p><b>Designer</b> (Lighting, Sound, Set, Costume)</p> <p><b>Epic Theatre: Bertold Brecht</b> <i>Verfremdungseffekt</i> - 'The V-Effect or Distancing Effect' Choral Character Placard Use of Song/Music <i>Spass</i> – 'Element of Fun' <i>Gestus</i> - 'Gesture with Attitude' Exaggerated Character Placard</p> <p><b>Physical Theatre: Frantic Assembly</b> Building Block Method Hymn Hands Round By Through Chair Duet Dangerous Dance</p> <p><b>Verbatim Theatre: The Paper Birds</b> Umbrella Theme Verbatim Interview Heightened Characterisation Motif</p>
--	--	--	---

			<p><b>Naturalism:</b>  <b>Konstantin Stanislavski</b>          Given Circumstances          Objective          Super-Objective          Subtext          Magic If          Emotion Recall</p> <p><b>Rudolf Laban: Eight Efforts</b> (Glide / Wring / Press / Float / Dab / Flick / Punch / Slash)</p> <p><b>Jacques Lecoq: Seven States of Tension</b>          (Catatonic, Californian, Neutral, Alert, Suspense, Passionate, Tragic)</p> <p><b>Contextual Background</b>          (Social, Cultural, Historical and Political References)</p> <p>Naturalistic          Abstract          Character Germ - 'Essence'</p>
	<b>Devising – Evaluating Drama</b>	<p>Context          Intention          Describe          Analyse          Evaluate</p> <p><b>Drama Skills - Physical Skills</b> (Body Language, Facial Expression, Gesture, Levels, Eyeline, Posture, Use of Space, Mannerism, Stance, Gait, Proxemics, Quality of Movement, Stillness)</p>	<p><b>Drama Strategies</b>          (Still image, Freeze Frame, Improvise, Role play, Direct address, Spoken Thought, Aside, Narration, Multi-role, Split-Role, Split Stage, Cross Cut, Hot Seating, Slow Motion, Movement Sequence, Choral</p>

		<p><b>Vocal Skills</b> (Tone, Pitch, Pace, Pause, Volume, Silence, Mannerism, Emphasis, Quality of Voice, Rhythm, Timing, Narration, Contrast)</p>	<p>Speech &amp; Movement (Unison, Echo and Cannon), Repetition, Sound Collage, Placard, Conscience Alley, Montage, Episodic Structure,)</p> <p><b>Stage Configuration</b> (End on Stage, Traverse Stage, Promenade, In the round, Proscenium Arch, Thrust)</p> <p><b>Stage Position</b> Down Stage Centre Down Stage Left Down Stage Right Centre Stage Centre Stage Left Centre Stage Right Up Stage Centre</p> <p>Performer Audience Playwright</p> <p><b>Designer</b> (Lighting, Sound, Set, Costume)</p> <p><b>Epic Theatre: Bertold Brecht</b> <i>Verfremdungseffekt</i> - 'The V-Effect or Distancing Effect' Choral Character Placard Use of Song/Music <i>Spass</i> – 'Element of Fun' <i>Gestus</i> - 'Gesture with Attitude' Exaggerated Character Placard</p>
--	--	--	--

			<p><b>Physical Theatre:</b>  <b>Frantic Assembly</b>  Building Block  Method  Hymn Hands  Round By Through  Chair Duet  Dangerous Dance</p> <p><b>Verbatim Theatre:</b>  <b>The Paper Birds</b>  Umbrella Theme  Verbatim Interview  Heightened  Characterisation  Motif</p> <p><b>Naturalism:</b>  <b>Konstantin Stanislavski</b>  Given Circumstances  Objective  Super-Objective  Subtext  Magic If  Emotion Recall</p> <p><b>Rudolf Laban: Eight Efforts</b> (Glide / Wring / Press / Float / Dab / Flick / Punch / Slash)</p> <p><b>Jacques Lecoq: Seven States of Tension</b>  (Catatonic, Californian, Neutral, Alert, Suspense, Passionate, Tragic)</p> <p><b>Contextual Background</b>  (Social, Cultural, Historical and Political References)</p>
--	--	--	--

			Naturalistic Abstract Character Germ - 'Essence'
<b>Year 11</b>	<b>SOW</b>	<b>Tier 2</b>	<b>Tier 3</b>
	<b>Blood Brothers – Developing a character (12 &amp; 20 Mark Response)</b>	Context Intention Describe Analyse Evaluate  <b>Drama Skills -</b> <b>Physical Skills</b> (Body Language, Facial Expression, Gesture, Levels, Eyeline, Posture, Use of Space, Mannerism, Stance, Gait, Proxemics, Quality of Movement, Stillness)  <b>Vocal Skills</b> (Tone, Pitch, Pace, Pause, Volume, Silence, Mannerism, Emphasis, Quality of Voice, Rhythm, Timing, Narration, Contrast)	<b>Drama Strategies</b> (Still image, Freeze Frame, Improvise, Role play, Direct address, Spoken Thought, Aside, Narration, Multi-role, Split-Role, Split Stage, Cross Cut, Hot Seating, Slow Motion, Movement Sequence, Choral Speech & Movement (Unison, Echo and Cannon), Repetition, Sound Collage, Placard, Conscience Alley, Montage, Episodic Structure,)  <b>Stage Configuration</b> (End on Stage, Traverse Stage, Promenade, In the round, Proscenium Arch, Thrust)  <b>Stage Position</b> Down Stage Centre Down Stage Left Down Stage Right Centre Stage Centre Stage Left Centre Stage Right Up Stage Centre  Performer Audience Playwright

			<p><b>Designer</b> (Lighting, Sound, Set, Costume)</p> <p><b>Naturalism:</b>  <b>Konstantin Stanislavski</b>  Given Circumstances  Objective  Super-Objective  Subtext  Magic If  Emotion Recall</p> <p><b>Rudolf Laban: Eight Efforts</b> (Glide / Wring / Press / Float / Dab / Flick / Punch / Slash)</p> <p><b>Jacques Lecoq: Seven States of Tension</b>  (Catatonic, Californian, Neutral, Alert, Suspense, Passionate, Tragic)</p> <p><b>Contextual Background</b>  (Social, Cultural, Historical and Political References)</p> <p>Naturalistic  Abstract  Musical  Character Germ - 'Essence'</p> <p>19<sup>th</sup> – 20<sup>th</sup> Century  Liverpool  Conservative  Labour  'Educating Rita'  'Shirley Valentine'  'Our Day Out'</p>
--	--	--	---

			<p>WW2 (World War Two)</p> <p>Childhood</p> <p>Rations</p> <p>Silting</p> <p>Economy</p> <p>Unemployment</p> <p>Recession</p> <p>Inflation</p> <p>Privatisation</p> <p>Profit</p> <p>Coal Mining</p> <p>Criminal</p> <p>Portrayal/</p> <p>Representation of Women</p> <p>Pressures on Women</p> <p>Feminism</p> <p>Education</p> <p>Grammar School</p> <p>Comprehensive School</p> <p><b>Themes</b> (Secrets, Relationships, Superstition, Nature Vs Nurture, Crime, Secrets)</p>
	<p><b>Scripted Extracts – Block, develop &amp; rehearse</b></p>	<p>Context</p> <p>Intention</p> <p>Describe</p> <p>Analyse</p> <p>Evaluate</p> <p><b>Drama Skills -</b></p> <p><b>Physical Skills</b> (Body Language, Facial Expression, Gesture, Levels, Eyeline, Posture, Use of Space, Mannerism, Stance, Gait, Proxemics, Quality of Movement, Stillness)</p> <p><b>Vocal Skills</b> (Tone, Pitch, Pace, Pause, Volume, Silence, Mannerism, Emphasis, Quality of Voice, Rhythm, Timing, Narration, Contrast)</p>	<p><b>Drama Strategies</b></p> <p>(Still image, Freeze Frame, Improvise, Role play, Direct address, Spoken Thought, Aside, Narration, Multi-role, Split-Role, Split Stage, Cross Cut, Hot Seating, Slow Motion, Movement Sequence, Choral Speech &amp; Movement (Unison, Echo and Cannon), Repetition, Sound Collage, Placard, Conscience Alley, Montage, Episodic Structure,)</p>

			<p><b>Stage Configuration</b> (End on Stage, Traverse Stage, Promenade, In the round, Proscenium Arch, Thrust)</p> <p><b>Stage Position</b> Down Stage Centre Down Stage Left Down Stage Right Centre Stage Centre Stage Left Centre Stage Right Up Stage Centre</p> <p>Performer Audience Playwright</p> <p><b>Naturalism:</b> <b>Konstantin Stanislavski</b> Given Circumstances Objective Super-Objective Subtext Magic If Emotion Recall</p> <p><b>Rudolf Laban: Eight Efforts</b> (Glide / Wring / Press / Float / Dab / Flick / Punch / Slash)</p> <p><b>Jacques Lecoq: Seven States of Tension</b> (Catatonic, Californian, Neutral, Alert, Suspense, Passionate, Tragic)</p> <p><b>Contextual Background</b> (Social,</p>
--	--	--	---



			<p>Cultural, Historical and Political References)</p> <p>Naturalistic Abstract Character Germ - 'Essence'</p>
	<p><b>Component 3 Performance Examination</b></p>	<p>Context Intention Describe Analyse Evaluate</p> <p><b>Drama Skills -</b>  <b>Physical Skills</b> (Body Language, Facial Expression, Gesture, Levels, Eyeline, Posture, Use of Space, Mannerism, Stance, Gait, Proxemics, Quality of Movement, Stillness)  <b>Vocal Skills</b> (Tone, Pitch, Pace, Pause, Volume, Silence, Mannerism, Emphasis, Quality of Voice, Rhythm, Timing, Narration, Contrast)</p>	<p><b>Drama Strategies</b> (Still image, Freeze Frame, Improvise, Role play, Direct address, Spoken Thought, Aside, Narration, Multi-role, Split-Role, Split Stage, Cross Cut, Hot Seating, Slow Motion, Movement Sequence, Choral Speech &amp; Movement (Unison, Echo and Cannon), Repetition, Sound Collage, Placard, Conscience Alley, Montage, Episodic Structure,)</p> <p><b>Stage Configuration</b> (End on Stage, Traverse Stage, Promenade, In the round, Proscenium Arch, Thrust)</p> <p><b>Stage Position</b> Down Stage Centre Down Stage Left Down Stage Right Centre Stage Centre Stage Left Centre Stage Right Up Stage Centre</p> <p>Performer Audience Playwright</p>

			<p><b>Naturalism:</b>  <b>Konstantin Stanislavski</b>  Given Circumstances  Objective  Super-Objective  Subtext  Magic If  Emotion Recall</p> <p><b>Rudolf Laban: Eight Efforts</b> (Glide / Wring / Press / Float / Dab / Flick / Punch / Slash)</p> <p><b>Jacques Lecoq: Seven States of Tension</b>  (Catatonic, Californian, Neutral, Alert, Suspense, Passionate, Tragic)</p> <p><b>Contextual Background</b>  (Social, Cultural, Historical and Political References)</p> <p>Naturalistic  Abstract  Character Germ - 'Essence'</p>
	<b>Live Theatre Evaluation</b>	Context Intention Describe Analyse Evaluate <b>Drama Skills - Physical Skills</b> (Body Language, Facial Expression, Gesture, Levels, Eyeline, Posture, Use of Space, Mannerism, Stance, Gait, Proxemics, Quality of Movement, Stillness)	<p><b>Drama Strategies –</b>  (Still Image, Spoken thought, Improvise, Role Play, Conscience alley, Role on the wall, Hot Seating)</p> <p><b>Stage Configuration</b>  (End on Stage, Traverse Stage, Promenade, In the</p>

		<p><b>Vocal Skills</b> (Tone, Pitch, Pace, Pause, Volume, Silence, Mannerism, Emphasis, Quality of Voice, Rhythm, Timing, Narration, Contrast)</p>	<p>round, Proscenium Arch, Thrust)</p> <p><b>Stage Position</b> Down Stage Centre Down Stage Left Down Stage Right Centre Stage Centre Stage Left Centre Stage Right Up Stage Centre</p> <p>Performer Audience</p> <p><b>Designer</b> (Lighting, Sound, Set, Costume)</p> <p><b>Contextual Background</b> (Social, Cultural, Historical and Political References)</p>
--	--	--	---