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| **YEAR GROUP** | **Scheme 1**  **6 Lessons** | **Scheme 2**  **6 Lessons** | **Scheme 3**  **6 Lessons** | **Scheme 4**  **6 Lessons** |
| **Year 7**  **Stimulus and Skills** | **Devising Drama - Introduction to Drama/**  **Fears** | **Devising Drama - Storytelling** | **Devising Drama/Script - Evacuees** | **Performance and Response – Script/Monologue** |
| Introducing:  Conventions, still image, thought tracking, flashback, flashforward, direct address, scene creation, audience impact, use of voice, physicality, facial expression, gesture, genre (TIE). | Introducing:  Style, abstract, physical theatre, narration, mime, audience impact, voice, physicality, gesture, facial expression. | Introducing:  Reading for information, given circumstances, improvisation, character development, naturalistic performance, direct address, staging. | Introducing:  Character creation, line learning, genre, audience, defining performance space, abstract and naturalistic styles. |
| **Inclusion for all** | Use of videos/images of previous work  Use of imagery  Key word banks on walls  Use of modelling examples, both staff and students  Exploration of non-verbal communication  Use of target books  Lines being recalled to develop working memory  Use of social/personal stories to ease anxieties and create comfortable space | Use of videos/images of previous work  Strategic group work  Use of trust exercises  Word banks on walls  Use of modelling examples, both staff and students  Exploration of non-verbal communication  Use of target books  Lines being recalled to develop working memory | Use of visual images, pieces of music, stories, objects to inspire ideas/creativity  Use of accessible yet challenging reading  Provision of a checklist for rehearsal time and structure  Challenge or prompt cards used to aid rehearsal time  Use of social/personal stories to reassure anxieties  Options to explore how others may feel and explore difficult emotions  Lines being recalled to develop working memory  Use of modelling examples, both staff and students | Use of accessible yet challenging scripts  Provision of a checklist for rehearsal time and structure  Challenge or prompt cards used to aid rehearsal time  Specific parts given out  Options to explore semiotics (lighting/sound/costume elements)  Lines being recalled to develop working memory |
| **Homework/Revision Focus** | Create a set of flash cards defining dramatic conventions. Rehearsals. | Find a clip or a picture of a performance that uses physical theatre. Rehearsals. | Write your own monologue as a continuous piece of writing. Rehearsals. | Create a mind map exploring the positives and difficulties of performing on a range of stages. Rehearsals. |
| **Catholic Social Teaching Theme** | Peace |  | Human Dignity / Solidarity | Peace |

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| **YEAR GROUP** | **Scheme 1**  **6 Lessons** | **Scheme 2**  **8 Lessons** | **Scheme 3**  **6 Lessons** | **Scheme 4**  **5 Lessons** | **Scheme 5**  **5 Lessons** | **Scheme 6**  **6 Lessons** |
| **Year 8**  **Stimulus and Skills** | **Devising Drama/Script Work - Bullying** | **Presenting and Performing - Musical** | **Devising Drama – Social Media** | **Devising Drama – Mask Work** | **Devising Drama - Semiotics** | **Presenting and Performance - Script Work** |
| Developing:  Style, genre (TIE) abstract, conventions, staging possibilities, target audience, voice and physicality. | Developing:  Reading for information, given circumstances, character creation, line learning, staging. | Developing: Social media awareness, style (abstract), genre, verbatim theatre, forum theatre, research, staging, props, sound. | Developing:  Genre, social & historical context, audience, defining performance space, physicality, exaggeration. | Developing:  Actor as a sign, use of props, lighting, sound, costume, target audience impact, voice, physicality, monologues. | Developing:  Reading for information, given circumstances, character creation, line learning, use of voice and physicality staging. |
| **Inclusion for all** | Understanding of others/suitable content  Use of videos/images of previous work  Use of imagery  Key word banks on walls  Use of modelling examples, both staff and students  Exploration of non-verbal communication  Use of target books  Lines being recalled to develop working memory  Use of social/personal stories to ease anxieties and create comfortable space  Use of facts and statistics to provide context | Options to explore semiotics through scripts  (lighting/sound/costume elements)  Use of specific roles to suit students  Provision of a checklist for rehearsal time and structure  Challenge or prompt cards used to aid rehearsal time and give ideas  Specific parts/roles given out  Lines being recalled to develop working memory  Strategic grouping | Understanding of others/suitable content  Real life, current affairs  Use of imagery  Key word banks on walls  Use of modelling examples, both staff and students  Exploration of non-verbal communication  Use of target books  Lines being recalled to develop working memory  Use of social/personal stories to ease anxieties and create comfortable space  Use of facts and statistics to provide context | Exploration of non-verbal communication  Opportunity to take on a new identity  Provision of a checklist for rehearsal time and structure  Use of social/personal stories to reassure anxieties  Exploration of stereotypical characters  Options to explore how others may feel and explore difficult emotions  Use of modelling examples, both staff and students | Options to explore semiotics (lighting/sound/costume elements)  Use of specific roles to suit students  Provision of a checklist for rehearsal time and structure  Challenge or prompt cards used to aid rehearsal time and give ideas  Specific parts/roles given out  Lines being recalled to develop working memory  Strategic grouping | Use of videos/images of previous work  Strategic group work  Word banks on walls  Use of modelling examples, both staff and students  Exploration of non-verbal communication  Use of target books  Lines being recalled to develop working memory |
| **Homework/Revision Focus** | Create a mind map exploring the positives and challenges of performing on a range of stages. Rehearsals. | Learn your lines and commit them to memory using one of the many techniques explored. | Research an area that interests you to help you develop your initial ideas. | Create a mind map identifying each mask’s emotion. Identifying use of body language and gesture. Rehearsals. | Write your monologue as a continuous piece of writing and commit your lines to memory. Rehearsals. | Learn your lines using technology to help you. Rehearsals. |
| **Catholic Social Teaching Theme** | Human Dignity |  | Solidarity | The Common Good |  | Peace |

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| **YEAR GROUP** | **Scheme 1**  **6 Lessons** | **Scheme 2**  **6 Lessons** | **Scheme 3**  **6 Lessons** | **Scheme 4**  **6 Lessons** | **Scheme 5** | **Scheme 6** |
| **Year 9**  **Stimulus and Skills** | **Devising Drama - London Riots** | **Presenting and Performance – Script Exploration** | **Devising Drama and Presenting and Performance - Practitioners** | **Devising Drama and Presenting and Performance - Design** | **Presenting and Performance – Stockholm Workshops** | **Devising Drama – Devising From a Stimulus: Young People Demand Change** |
| Embedding:  Verbatim theatre, style, abstract, and naturalistic performance, structuring plot and scenes, staging,  semiotics, social & historical context. | Embedding:  Genre, social & historical context, given circumstances, reading for information, staging, blocking, use of set, target audience, defining performance space, melodrama link to Stanislavski. | Embedding:  Creating and developing naturalistic characters, exploring characters and relationships, skilled, naturalistic performance, a range of practitioner styles including Brecht, Artaud, Frantic Assembly. | Embedding:  Actor as a sign, use of props, lighting, sound, costume, make up, target audience impact, research, marketing. | Embedding:  Reading for information, given circumstances, character creation, line learning, staging, physical theatre, Frantic Assembly, character development, structure, voice and physicality,  monologues. Social media/relationship awareness, style (abstract), genre, research, staging, props, sound. | Embedding:  Genre, style, naturalism, abstract, conventions, target audience, character development, structure, voice and physicality,  monologues. Social media/relationship awareness, style (abstract), genre, research, staging, props, sound, physical theatre, abstract and naturalistic styles. |
| **Inclusion for all** | Use of videos/images of society and real people  Use of videos/images of previous work  Use of imagery  Key word banks on walls  Use of modelling examples, both staff and students  Exploration of non-verbal communication  Using words directly from others (verbatim)  Use of target books  Lines being recalled to develop working memory  Use of social/personal stories to ease anxieties and create comfortable space | Use of accessible yet challenging scripts  Opportunity to choose most suitable script  Options to explore different sections of scripts  Provision of a checklist for rehearsal time and structure  Options to explore how others may feel and explore difficult emotions  Challenge or prompt cards used to aid rehearsal time  Specific parts given out  Options to explore semiotics (lighting/sound/costume elements)  Lines being recalled to develop working memory | Use of videos/images of society and real people  Use of videos/images of previous work  Use of imagery  Key word banks on walls  Use of modelling examples, both staff and students | Options to explore semiotics (lighting/sound/costume elements)  Use of specific roles to suit students  Provision of a checklist for rehearsal time and structure  Challenge or prompt cards used to aid rehearsal time and give ideas  Specific parts/roles given out  Lines being recalled to develop working memory  Strategic grouping | Use of videos/images of previous work  Strategic group work  Use of trust exercises  Word banks on walls  Use of modelling examples, both staff and students  Exploration of non-verbal communication  Use of target books  Lines being recalled to develop working memory | Provision of a checklist for rehearsal time and structure  Use of visual images, pieces of music, stories, objects to inspire ideas/creativity  Challenge or prompt cards used to aid rehearsal time  Use of social/personal stories to reassure anxieties  Options to explore how others may feel and explore difficult emotions  Lines being recalled to develop working memory  Use of modelling examples, both staff and students |
| **Homework/Revision Focus** | Revision: Create a storyboard outlining key moments of the riots. Rehearsals. | Revision: Learn Lines. Rehearsals. | Create revision cards outlining the key features of each of the practitioners you have explored. | Write your monologue as a continuous piece of writing and commit your lines to memory. Rehearsals. | Revision: Evaluation of Stanislavski’s techniques. Rehearsals. | Revision: Mind Map of Initial Ideas and development. Rehearsals. |
| **Catholic Social Teaching Theme** | Human Dignity |  | The Common Good |  | Human Dignity | Solidarity |

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|  | **Half Term 1**  **6.5 Weeks** | **Half Term 2**  **5.5 Weeks** | **Half Term 3**  **6 Weeks** | **Half Term 4**  **5 Weeks** | **Half Term 5**  **6 Weeks** | **Half Term 6**  **7 Weeks** |
| **YEAR 10** | **Unit 03/04:**  **(Presenting and Performing texts - PP)**  CB - Devising. Practitioners.  LVA –Subject knowledge Blood Brothers Plot. | **Unit 01/02:**  **(Devising Drama –DD)**  CB – Monologues – Dorothy Counts - Recording of monologue.  LVA – Presenting and Performing with text and SCHP Blood Brothers | **Unit 01/02:**  **(Devising Drama –DD and PP)**  Focusing on performance and practitioner – Stanislavski. | **Unit 01/02:**  **(Devising Drama –DD - Mock)**  Group preparation for performance (5-15 minutes depending on group size). | **Unit 05: (Drama Performance and Response - PR) Blood Brothers**  Exam prep through practical and written exploration.  Mock Written Exam  Week 4 - Feedback and go through exams.  \_\_\_\_\_\_\_  Last 2 Weeks  **Unit 03/04:**  **(Presenting and Performing texts - PP)**  Exploration of play extracts focusing on Monologue/Duologue skills. | 2 Weeks- Continue with PP – Scripts and perform.  **Week 3**  **Formally Launch Devising Drama Exam**  **Section 1 Portfolio with**  **Last 2 weeks (Work Experience and Band Tour) – work on monologues and Section 1 (Both to be completed over the Summer by all)** |
| **Inclusion for all** | Within first assessment peer support offered by sixth form.  Resources for the year group uploaded on to Firefly so all students can access the course/ revision from home.  Metacognition implemented to support students’ access to written exam.  All exam access requirements implemented in feedback and assessment work.  Use of visual images, pieces of music, stories, objects to inspire ideas/creativity  Challenge or prompt cards used to aid rehearsal time  Use of social/personal stories to reassure anxieties.  Broken down and scaffolded learning when exploring different drama practitioners and scripts. Differentiated appropriately for all learners with the correct level of challenge and support. | Provision of a checklist for rehearsal time and structure.  Use of visual images, pieces of music, stories, objects to inspire ideas/creativity.  Challenge or prompt cards used to aid rehearsal time.  Use of social/personal stories to reassure anxieties.  Options to explore how others may feel and explore difficult emotions.  Lines being recalled to develop working memory.  Use of modelling examples, both staff and students.  Fully embedded use of live feedback and front-end feedback to make students aware of any misconceptions.  Regular checks and updates on Portfolio work.  Purposeful mixed grouping.  Individual target setting so students are fully involved in their progress.  Support from Drama TA Additional writing and structure support for students. | Visual support with stimulus, a wide variety of stimuli to choose from, students supported in making the most accessible choice, whilst providing challenge.  Use of social/personal stories to reassure anxieties.  Introduction of another exam group to relieve any queries or pressures.  Learning breaks offered for students struggling with wellbeing and coping strategies implemented.  Drop-in sessions going back over exam techniques to ensure students continue to work on section A of Blood brothers.  Students have access to the drama facilities during unstructured time, to make maximum rehearsal progress and adapt to the performance space.  Use of a visual aid to re-watch live theatre performances to embed students understanding and go back over any prior misconceptions. | Provision of a checklist for rehearsal time and structure.  Use of visual images, pieces of music, stories, objects to inspire ideas/creativity.  Challenge or prompt cards used to aid rehearsal time.  Use of social/personal stories to reassure anxieties.  Options to explore how others may feel and explore difficult emotions.  Lines being recalled to develop working memory.  Use of modelling examples, both staff and students.  Fully embedded use of live feedback and front-end feedback to make students aware of any misconceptions.  Regular checks and updates on Portfolio work.  Support from Drama TA.  Additional writing and structure support for students.  Purposeful mixed grouping.  Individual target setting so students are fully involved in their progress.  Submission for portfolio deadlines broken down into clear checklist, so students can visually check where they are up to. | Provision of a checklist for rehearsal time and structure  Use of visual images, pieces of music, stories, objects to inspire ideas/creativity  Challenge or prompt cards used to aid rehearsal time  Use of social/personal stories to reassure anxieties  Options to explore how others may feel and explore difficult emotions  Lines being recalled to develop working memory  Use of modelling examples, both staff and students  Fully embedded use of live feedback and front-end feedback to make students are of any misconceptions.  Regular checks and updates on Portfolio work.  Support from Drama TA. Additional writing and structure support for students.  Purposeful mixed grouping.  Individual target setting so students are fully involved in their progress.  Purposeful mixed grouping.  Individual target setting so students are fully involved in their progress. | Provision of a checklist for rehearsal time and structure.  Use of visual images, pieces of music, stories, objects to inspire ideas/creativity.  Challenge or prompt cards used to aid rehearsal time.  Use of social/personal stories to reassure anxieties.  Options to explore how others may feel and explore difficult emotions.  Lines being recalled to develop working memory.  Use of modelling examples, both staff and students.  Fully embedded use of live feedback and front-end feedback to make students aware of any misconceptions.  Regular checks and updates on Portfolio work.  Support from Drama TA.  Additional writing and structure support for students.  Purposeful mixed grouping.  Individual target setting so students are fully involved in their progress.  Students provided with additional time and support to rehearse/ revise during sessions after school. |
| **Revision Focus/Homework** | **Written tasks linked to exam/ Rehearsals** | **Small written tasks linked to exam/ Rehearsals** | **Portfolio/ Rehearsals** | **Portfolio/ Rehearsals** | **Exam Preparation and Proforma/ Rehearsals** | **Portfolio/ Rehearsals** |
| **Opportunities – dependant on availability** | **Live Theatre Trip – Blood Brothers** | **School Show** |  | **Live Theatre Trip.**  **Booklet** | **External Workshop** | **One on one rehearsals** |
| **Catholic Social Teaching Theme** | The Common Good / Humanity | Solidarity | All explored –  dependant on devised pieces | All explored –  dependant on devised pieces | All explored –  dependant on devised pieces | All explored – dependant on devised pieces |
|  | **Half Term 1**  **Weeks** | **Half Term 2**  **Weeks** | **Half Term 3**  **Weeks** | **Half Term 4**  **Weeks** | **Half Term 5**  **Weeks** | **Half Term 6**  **Weeks** |
| **Year 11** | **Devising Drama Exam**  **Aim to complete with Portfolio before half term (may extend into next half term).** | **Potentially complete Devising Drama Exam**  **PP-Presenting and Performing Exam**  **Exploration of the chosen play.** | **PP-Presenting and Performing**  **Practical Exam**  **Visiting Examiner**  **(2 x extracts –**  **1x group & 1x monologue/duologue)** | **Performance and Response PR**  **Exam prep through practical and written exploration.** | **Performance and Response PR**  **Exam prep through practical and written exploration.** | **Study Leave** |
| **Performance and Response PR**  **Exam prep through practical and written exploration.** |
| **Inclusion for all** | Within first assessment peer support offered by sixth form.  Resources for the year group uploaded on to Firefly so all students can access the course/ revision from home.  Metacognition implemented to support students’ access to written exam.  All exam access requirements implemented in feedback and assessment work.  Use of visual images, pieces of music, stories, objects to inspire ideas/creativity  Challenge or prompt cards used to aid rehearsal time  Use of social/personal stories to reassure anxieties. | Provision of a checklist for rehearsal time and structure.  Use of visual images, pieces of music, stories, objects to inspire ideas/creativity.  Challenge or prompt cards used to aid rehearsal time.  Use of social/personal stories to reassure anxieties.  Options to explore how others may feel and explore difficult emotions.  Lines being recalled to develop working memory.  Use of modelling examples, both staff and students.  Fully embedded use of live feedback and front-end feedback to make students aware of any misconceptions.  Regular checks and updates on Portfolio work.  Purposeful mixed grouping.  Individual target setting so students are fully involved in their progress.  Submission for portfolio deadlines broken down into clear checklist, so students can visually check where they are up to.  Allowing all students to keep manageably up to date. | Visual support with stimulus, a wide variety of stimuli to choose from, students supported in making the most accessible choice, whilst providing challenge.  Use of social/personal stories to reassure anxieties.  Introduction of another exam group to relieve any queries or pressures.  Learning breaks offered for students struggling with wellbeing and coping strategies implemented.  Drop-in sessions going back over exam techniques to ensure students continue to work on section A of Blood brothers.  Students have access to the drama facilities during unstructured time, to make maximum rehearsal progress and adapt to the performance space. | Provision of a checklist for rehearsal time and structure.  Perfect examples of work shown to students to model within both practical and written aspects of the course.  Time offered in lessons with IT support.  Use of visual images, pieces of music to create meaning to the audience within script work.  Regular rehearsals and student/ teacher feedback.  Reminders emailed home.  Challenge or prompt cards used to aid rehearsal time.  Use of social/personal stories to reassure anxieties.  Options to explore how others may feel and explore difficult emotions.  Lines being recalled to develop working memory.  Use of modelling examples, both staff and students.  Fully embedded use of live feedback and front-end feedback to make students aware of any misconceptions.  Regular checks and updates on Portfolio work.  Support from Drama TA. Additional writing and structure support for students.  Purposeful mixed grouping.  Individual target setting so students are fully involved in their progress.  Students provided with additional time and support to rehearse/ revise during sessions after school. | Resources for the year group uploaded on to Firefly so all students can access the course/ revision from home.  Metacognition implemented to support students’ access to written exam. All exam access requirements implemented in feedback and assessment work.  Use of visual images, pieces of music, stories, objects to remind students of key elements with the exam texts.  Challenge or prompt cards used to aid rehearsal time  Use of social/personal stories to reassure anxieties.  Support from sixth formers on pre-examination day. |  |
| **Revision Focus/Homework** | **Portfolio / Rehearsals** | **Portfolio / Pro-forma/ Rehearsals** | **Exam Preparation – Text and Live Theatre / Rehearsals** | **Exam Preparation –**  **Text and Live Theatre / Rehearsals** | **Exam Preparation –**  **Text and Live Theatre / Rehearsals** | **EXAM** |
| **Opportunities - dependant on availability** | **Blood Brothers Trip** | **School Show** | **Live Theatre Trip** | **One on one rehearsals.** |  |  |
| **Catholic Social Teaching Theme** | All explored - dependant on devised pieces | All explored - dependant on devised pieces | All explored - dependant on devised pieces | Humanity/ Peace /Solidarity / The Common Good | Humanity/ Peace /Solidarity / The Common Good | Humanity/ Peace /Solidarity / The Common Good |

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|  |  | **Autumn 1** | **Autumn 2** | **Spring 1** | **Spring 2** | **Summer 1** | **Summer 2** |
| **Year 12** | **CB** | **Introduction to Drama and Theatre:**  Students will research and practically explore practitioners and the work of others. They will do this through creating, devising and performing original theatre to ensure practical and theoretical subject knowledge is at A-Level standard. | **Practitioner Study:**  In ‘Practitioners in Practice’ students will practically study two contrasting practitioners.  **Complete research report:**  Students will understand the place of relevant theoretical research in informing the processes and practices involved in creating theatre. | **Complete research report:**  Students’ practical exploration research will inform their devised work.  **Read and workshop A Day in the Death of Joe Egg for Analysing Performance:**  Students will develop an understanding and appreciation of how the social, cultural and historical contexts (Family Dynamics) of performance texts have influenced the development of drama and theatre. | **Devising workshops:**  Students will explore creatively and independently to become effective theatre makers. | **Devised Project**  **Rehearsals:**  This provides freedom for learners to experiment and take risks with their work, whist focusing on developing their artistic intention and creative vision. | **Devised Project rehearsals and performance:**  Students will create, devise and perform their original theatre to an invited audience. |
| **LVA** | **Skills development work:**  Students will  develop and demonstrate a range of theatre making skills. | **Introduction to semiotics and themes, specifically ‘Family Dynamics’:**  Students practically explore and develop their theoretical knowledge of drama and theatre.  **Approaching live theatre analysis:**  Students select and use appropriate  subject-specific terminology to discuss, analyse and evaluate live theatre.They will link these elements to the characteristics of the performance text seen. | **Devising workshops:**  Students will explore creatively and independently to become effective theatre makers. | **Read and workshop Live Like Pigs for Analysing performance:**  Students will develop an understanding and appreciation of how the social, cultural and historical contexts (Family Dynamics) of performance texts have influenced the development of drama and theatre. | **Read and workshop whole text for Exploring and performing texts :**  Students will  study one whole  performance text in order to:  • Explain their artistic intention for their chosen role  • Demonstrate their acting skills to create and realise a  performance. | **Workshop text for Exploring texts for performance:**  Students will refine  skills through the realisation of a role, using dramatic  techniques in performance. They will:  • Articulate informed, personal and creative responses to the chosen performance text, using appropriate technical  Vocabulary.  • Work collaboratively within an ensemble. |
| **Year 13** | **CB** | **Text performance rehearsals:**  Students will explore one  performance text for live performance.  **Read and workshop for exploring and performing texts:**  Students are required to study an entire performance text and develop an overall concept for a professional standard extended performance. | **Text Performance rehearsals and performance:**  Students will explore and refine and understand the need to have a clear vision for the  performance, which must be realised.  They will ensure the realisation of their chosen role(s) within the piece. Use of voice, movement, characterisation and communication in their chosen role(s) will be developed and refined. | **Devised Portfolio completion:**  Students complete a portfolio of  evidence of the practical work they have created  and developed during the devising process. This will  include analysis and evaluation of their own work. | **Live theatre performance / preparation:**  All students will experience live performance, where they  are a member of the audience in the same performance space as the performers. The live performance  students refer to can include recordings or streams of  live performance. | **Exam preparation paper 2:**  Analysing Performance. Learners will explore practically two  performance texts on a chosen theme (Family Dynamics).  Learners will analyse and evaluate a live  theatre performance. | **Summer Exam:**  Analysing Performance and Live Theatre-  60 marks  2 hours 15 minutes  written paper. |
| **LVA** | **Text performance rehearsals.**  **Approaches to directing and the script:**  Students will interpret and explore  practically a performance text, considering  how to create, develop and direct a performance for an audience. | **Deconstructing texts for performance workshops:**  Students will practically explore ‘Stockholm’. This will allow students to create an enhanced perspective of creating and developing theatre. | **Deconstructing texts for performance exam preparation:**  Students will practically and theoretically explore ‘Stockholm’. This will consist of an annotation of an extract from the text and an extended response question from the perspective of a director. | **Live Theatre Exam preparation:**  Students will refine, analyse and evaluate a live  theatre performance response. | **Exam preparation paper 1:**  Deconstructing texts for  Performance.  Students will interpret and explore  practically a performance text considering  how to create, develop and direct a performance for an audience. | **Summer Exam:**  Deconstructing texts for  Performance.  60 marks  1 hour 45 minutes Written paper |