

## YEAR 10 GCSE Drama

	TERM 1	TERM 2	TERM 3
<b>WHAT</b>	<p>Developing <b>performance skills</b></p> <p>Performing monologues</p> <p>Rehearsal techniques</p> <p>Building awareness of <b>the stage and performance styles</b>.</p>	<p>Exploring performance and meaning. Students will work with a variety of scripts to create a performance for an audience.</p> <p>Students will study The Crucible as a play together and then perform extracts to a live theatre audience in line with <b>component 3 ( texts in practice)</b></p>	<p><b>Developing devising</b> work skills.</p> <p>Students will <b>explore a range of stimuli</b> and <b>develop creativity</b> skills and the procedural knowledge of how to <b>create original work</b> using a variety of dramatic devices and explorative strategies.</p>
<b>WHY</b>	<p><i>Develop knowledge of all aspects of performance creation and demonstrate this through varied performances and collective demonstrations of ability to a wide ranging audience</i></p>	<p><i>Having developed knowledge of how performances are put together, students then will focus on application of this to their own choice of <b>extract from a published play</b>. As part of the compulsory assessment students will be required to prepare a piece of professional work for a live performance in year 11</i></p>	<p><i>Having explored how performances are created and meaning communicated, students will then <b>apply and develop</b> this knowledge further and explore the procedural knowledge of the creating process. Students will <b>develop theatrical pieces</b> in line with the devising unit which will be completed in yr 11.</i></p>
<b>KNOWLEDGE</b>	<p>Stage configuration</p> <p>Text to stage</p> <p>Performance style</p> <p>Developing and performing character</p> <p>Communicating meaning</p>	<p>Students apply their knowledge to practical performance and can explore different roles in a creation process. They <b>develop deeper understanding</b> of performance <b>and communicating meaning</b> to an audience. Students <b>embed the vocabulary</b> required to talk about professional performance.</p>	<p>Students will be required to apply knowledge of; creating meaning in performance, analysis of impact / effect, design and staging as well as use of research skills to meet the needs of the assessment.</p>
<b>OUTCOMES</b>	<p>Students develop <b>knowledge of the different professional roles</b> within performance creation and delivery, alongside the multiple elements which <b>contribute to meaning</b> within performance. Students can explore different professional performances and <b>experience live or digital</b> performances to <b>support their learning</b>.</p>	<p>Students select <b>a performance for recreation</b>. They may offer design or performance specialisms. Following their selection, they <b>develop and create a final piece</b> to communicate specified meaning to an audience.</p>	<p>Students create short pieces of original theatre and have explored the devising log requirements for the component which will be completed in yr 11.</p>
<b>HOW IT LINKS</b>	<p>Students have explored careers within key stage three and how they feature within professional performances. In the new year, students will begin to explore the written element of the GCSE with a focus on the <b>set text for section B</b>.</p>	<p>Students have built the theoretical knowledge of how performance elements correlate and now apply this knowledge to their own independent performance which they lead and develop. In yr11, students complete the core <b>assessment component</b> where they are required to perform <b>two different extracts</b> from a published play..</p>	<p>Students have <b>built declarative knowledge</b> for performing and developing theatre and then <b>developed their procedural knowledge</b> which will be required for yr 11 performance units as well as the final examination where they are required to analyse how other theatrical practitioners have communicated meaning. Students will also link their learning with how meaning is communicated within <b>the creative industries beyond theatre</b> and GCSE.</p>

## YEAR 11 GCSE Drama

	TERM 1	TERM 2	TERM 3
<b>WHAT</b>	Component 2 – devising work for performance <b>Assessed internally</b> <b>Moderated Externally</b>	Component 3 – texts in practice <b>EXAMINED UNIT externally marked</b> by visiting examiner	<b>Component 1 external exam</b>
<b>WHY</b>	<i>Students will follow a formalised creative process within structured rehearsal and development lessons. This unit forms 40% of the GCSE award.</i>	<i>Having developed knowledge of how performances are put together, students then will focus on application of this to their own choice of <b>two contrasting extracts from a published play</b>. Students may perform a monologue, duologue or be part of a group performance extract. This forms 20% of the GCSE award.</i>	<i>Students are required to demonstrate understanding of their knowledge in the three main areas; Knowledge and understanding of drama and theatre Study one set play from a choice of nine Analyse and evaluate the work of live theatre makers This forms 40% of the GCSE award.</i>
<b>KNOWLEDGE</b>	Students will be required to apply knowledge of; creating meaning in performance, analysis of impact / effect, design and staging as well as use of research skills to meet the needs of the assessment. Evaluating effectiveness of developed work.	Students apply their knowledge to practical performance and can explore different roles in a creation process. They <b>develop deeper understanding</b> of performance <b>and communicating meaning</b> to an audience. Students <b>embed the vocabulary</b> required to talk about professional performance.	Students will be required to apply their declarative knowledge and show understanding of how others apply specific devices and techniques in performance, to meet the needs of the assessment.
<b>OUTCOMES</b>	Students will create and develop ideas to communicate meaning for theatrical performance (AO1), apply theatrical skills to realise artistic intentions in live performance (AO2) and analyse and evaluate their own work (AO4)	Students are assessed on their abilities to apply theatrical skills to realise artistic intentions in live performance (AO2)	The component is focused on assessing knowledge and understanding of how theatre is developed and performed (AO3), including in connection to a set play and on their ability to analyse and evaluate the live theatre work of others (AO4)
<b>HOW IT LINKS</b>	Students have explored devising work in year 10 and how performances communicate meaning. Students will then need to be able to analyse further how other theatre makers create work and communicate intentions and meaning in the final written examination. Developing analysis and reflective skills which will transfer beyond education and into other areas of working life with the ability to self reflect own contributions to the work.	Students have built the theoretical knowledge of how performance elements correlate and now apply this knowledge to their performance's students complete the core <b>assessment component</b> where they are required to perform <b>two different extracts</b> from a published play. Students develop their understanding of how performers communicate intentions which links to the written component section C and B.	Students have built up knowledge over the entire KS3 and 4 programme of study which enables them to succeed at the assessment elements within this GCSE and progress to further study, or alternatively to explore careers within the creative industry where they can utilise their knowledge of how meaning is communicated and created for specific impacts and effects upon others.

# Yr 10 – AQA GCSE DRAMA 8261

		Autumn 1	Autumn 2		Spring 1	Spring 2		Summer 1	Summer 2
Yr 10		<p>Introduction to Drama: Performance and devising skills</p> <p><i>Component 1:</i> Read set play for <i>Section B</i></p>	<p><i>Component 1, Section B:</i> Practical performance and design explorations</p> <p><i>Component 1, Sections A and B</i> Design workshop</p>		<p>Component 3 (text in practice) Rehearsals and development</p> <p>Design Devising logs Section B focus</p>	<p>Mock component 3 performance (school production) Section B focus written work. Timed responses Structuring responses</p>		<p><i>Component 2:</i> Devising skills</p>	<p><i>Component 2:</i> Devising research and development Mock assessment – technical run</p>
Assessment		<p>Focus on set text for exam. Addressing Q1&amp;2</p>	<p>Focus on set text Addressing Q1&amp;2</p>		<p>Section B Q3 &amp; 4</p>	<p>Section B Q3&amp;4</p>		<p><b>As per devising unit Logs and performance skills</b></p>	
Key knowledge		<ul style="list-style-type: none"> <li>how to read a play</li> <li>productive group work</li> <li>drama terminology</li> <li>roles and responsibilities in theatre</li> <li>different genres and styles.</li> </ul> <p>stage positioning (upstage, downstage, centre stage) stage configuration theatre in the round proscenium arch, thrust stage, traverse, end on staging promenade.</p>	<ul style="list-style-type: none"> <li>the social, cultural and historical context in which the performance texts studied are set</li> <li>the theatrical conventions of the period in which the performance texts studied were created.</li> </ul>		<p>the social, cultural and historical context in which the performance texts studied are set</p> <p>the theatrical conventions of the period in which the performance texts studied were created.</p>	<p>Genre, structure, character Form, style, language sub-text, character motivation and interaction, the creation of mood and atmosphere, the development of pace and rhythm, dramatic climax stage directions, the practical demands of the text</p>		<p>performance conventions use of performance space and spatial relationships on stage actor and audience configuration relationships between performers and audience design fundamentals such as scale, shape, colour, texture the design of props and the design of sets such as revolves, trucks, projection, multimedia, pyrotechnics, smoke machines, flying the design of costume, including hair and make-up the design of lighting such as direction, colour, intensity, special effects the design of sound such as direction, amplification, music, sound effects both live and recorded performers' vocal interpretation of character such as accent, volume, pitch, timing, pace, intonation, phrasing, emotional range, delivery of lines performers' physical interpretation of character such as build, age, height, facial features, movement, posture, gesture, facial expression.</p>	
		<p>Read set play Complete knowledge checks</p>	<p>Roles in a theatre</p>		<p>Developing writing for rehearsal logs and piece intentions</p>			<p>Developing devising logs and completing work in line with component 2</p>	

# Yr 11 – AQA GCSE DRAMA

		Autumn 1	Autumn 2		Spring 1	Spring 2		Summer 1	Summer 2
Yr 11		<i>Component 2:</i> Devising: development and rehearsals	<i>Component 2:</i> Work-in progress sharing and <b>recorded performance</b>		<i>Component 3:</i> Rehearsals and work-in-progress performance	<i>Component 3:</i> <b>Visiting examiner performance</b>		<i>Component 1:</i> Revision for Sections A and B	No more lessons due to exam timing in first week of May.  Lessons dedicated to revision for other subjects
Assessment		<i>Component 2:</i> <b>Research and devising logs</b>	<i>Component 2:</i> <b>Devising logs</b>		<i>Component 1:</i> Revision for sections A and B	<i>Component 1:</i> Revision for section C		<i>Component 1:</i> Revision for section C	
Key knowledge		<ul style="list-style-type: none"> <li>Context and performance elements</li> <li>Style of production and performance</li> <li>drama terminology</li> <li>roles and responsibilities in theatre</li> <li>stage positioning (upstage, downstage, centre stage)</li> </ul> stage configuration theatre in the round proscenium arch, thrust stage, traverse, end on staging promenade. Devising logs /key terminology Writing like a theatre expert Structuring responses	<ul style="list-style-type: none"> <li>Context and influence over performance</li> </ul> Designing for stage Lighting – costume Communicating ideas to an audience Verbatim		the social, cultural and historical context in which the performance texts studied are set Intention / purpose – communicating ideas  Genre, structure, character Form, style, language sub-text, character motivation and interaction, the creation of mood and atmosphere, the development of pace and rhythm, dramatic climax stage directions, the practical demands of the text Voice, tone, inflection, pace, pause, pitch		performance conventions use of performance space and spatial relationships on stage actor and audience configuration relationships between performers and audience design fundamentals such as scale, shape, colour, texture the design of props and the design of sets such as revolves, trucks, projection, multimedia, pyrotechnics, smoke machines, flying the design of costume, including hair and make-up the design of lighting such as direction, colour, intensity, special effects the design of sound such as direction, amplification, music, sound effects both live and recorded performers’ vocal interpretation of character such as accent, volume, pitch, timing, pace, intonation, phrasing, emotional range, delivery of lines performers’ physical interpretation of character such as build, age, height, facial features, movement, posture, gesture, facial expression.		
H/WK		Read set play Theatre visit – development of notes and revision materials	Roles in a theatre How to design Command words for exam questions		Exam revision Line learning Character development tasks				