

Subject: GCSE Drama

Year: 10

<p>Autumn HT 1: Sept-Oct Component 1: Understanding Drama</p>	<p>Autumn HT 2 Nov-Dec Component 1: Understanding Drama</p>	<p>Spring HT 1 Jan-Feb Component 2: Devising Theatre</p>	<p>Spring HT 2 Feb-March Component 2: Devising Theatre</p>	<p>Summer HT 1 April-May Component 2 & 3: Devising Theatre and Text in Practice</p>	<p>Summer HT 2 June-July Component 3 Text in Practice</p>
<p><u>Theatre roles and terminology</u></p> <p>Theory – Multiple choice exam question</p> <p>Understanding of the implications of the stage configurations on the use of the performance space.</p> <ul style="list-style-type: none"> • Stage positioning • Staging configuration <p>The roles and responsibilities of theatre makers in contemporary professional practice.</p> <ul style="list-style-type: none"> • Roles • The activities each may take day to day • The aspects of the rehearsal/performance 	<p><u>Study of the text Blood Brothers</u></p> <p>Characteristics of performance text and dramatic works.</p> <p>Theory and Practical</p> <p>4 questions on the given extract of the play – exam paper.</p> <ul style="list-style-type: none"> • Multi choice • Design • Performing a line of text • Interaction • Character development 	<p><u>Process of creating devised drama</u></p> <p>Theory</p> <p>8 mark questions.</p> <p>Response to a stimulus – Log book section 1</p> <ul style="list-style-type: none"> • Initial response to the stimulus • Ideas, themes, settings • Research findings • Dramatic aims and intentions • Dramatic aims and intentions 	<p><u>Devising – Research and development</u></p> <p>Theory</p> <p>12 and 20 mark questions.</p> <p>Development and collaboration – Log book section 2</p> <ul style="list-style-type: none"> • How they developed and refined ideas and those of the group • How they developed 	<p><u>Evaluation of devised pieces</u></p> <p>Introduction of the text</p> <p>Theory</p> <p>Analysis and evaluation - Log books – Section 3</p> <p>Analyse and evaluate</p> <ul style="list-style-type: none"> • How far they developed their theatrical skills • The benefits they brought to the pair/group and the way in which they 	<p><u>Performance skills- from page to stage</u></p> <p>Theory</p> <p>Study 2 key extracts</p> <p>Practical</p> <ul style="list-style-type: none"> • Dialogue to memory • Interpret and perform a character as appropriate to the demands of the performance.

<p>process each is accountable</p> <p><u>Practical – Workshops</u></p> <ul style="list-style-type: none"> • Brecht • Frantic assembly • Physical • Epic • Paper Birds 	<p>throughout the play.</p> <p>Practical</p> <p>Practical exploration of the play</p> <ul style="list-style-type: none"> ▪ Genre, structure, characterisation ▪ Form, style, language ▪ Subtext, Motivations and interactions ▪ Mood and atmosphere ▪ Pace, rhythm and climax ▪ 	<p>of the piece as a whole</p> <p>Practical</p> <ul style="list-style-type: none"> • Practical exploration of ideas. <p><u>Live Theatre Production</u></p> <ul style="list-style-type: none"> • Watch the live performance of chosen production. 	<p>and refined the piece in rehearsal</p> <ul style="list-style-type: none"> • Developed and refined their own theatrical skills during the devising process • Response to feedback • How they as individual used their refined theatrical skills and ideas in the final piece. <p>Practical</p> <ul style="list-style-type: none"> • Showcase 	<p>positively shaped the outcome.</p> <ul style="list-style-type: none"> • The overall impact they had as individuals • Further development <p>Practical</p> <ul style="list-style-type: none"> • Set text – ways into a text 	
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Ludus Admirandus