

Year 10	AUTUMN			
	Devising Drama Techniques	Devising Drama Practitioners	Devising Drama Log Book One	Theatre Terminology
<p><b>Declarative</b>  <i>What should they know?</i>  <i>What key facts/concepts/knowledge do we want all students to know?</i></p>	<p>Devising Drama: Introduction to devising stimuli and practitioners. Understand the concept of political theatre and theatre intention.</p>	<p>Introduction to Epic Theatre.            Be able to identify and apply Brechtian techniques</p>	<ul style="list-style-type: none"> <li>Logbook 1</li> <li>Response to Stimulus</li> <li>All students should be able to recognise the success and areas for improvement of the collaborative process of devising drama from a stimulus.</li> </ul> <p>Know the key structure of What, Quote, How, Why, Why in order to analyse and evaluate their contribution.</p>	<p>Roles and responsibilities of theatre makers</p> <p>Drama and theatre terminology. Have knowledge of how theatre works in a practical way.</p>
<p><b>Procedural</b>  <i>What should they be able to do?</i>  <i>What things should all students be able to do?</i></p>	<p><b>Research and explore ideas.</b></p> <p>Participate effectively and positively in Devising Drama workshops.</p> <p>Work as a member of an ensemble to take risks and explore politically motivated theatre practices.</p>	<p><b>Create and develop ideas</b> to communicate meaning in a theatrical performance.</p> <ul style="list-style-type: none"> <li>Carrying out research.</li> <li>Developing ideas.</li> <li>Collaborating with others.</li> <li>Rehearsing, refining and</li> </ul>	<p><b>Create and develop ideas</b> to communicate meaning in a devised theatrical performance.</p> <ul style="list-style-type: none"> <li>carry out research</li> <li>develop their own ideas</li> <li>collaborate with others</li> <li>rehearse, refine and amend their work in progress</li> <li>analyse and evaluate their own process of</li> </ul>	<ul style="list-style-type: none"> <li><b>Students should be able to</b> identify the 12 job roles in the theatre and describe what that job role entails and the activity each theatre maker might undertake.</li> <li>playwright</li> <li>performer</li> <li>understudy</li> <li>lighting designer</li> <li>sound designer</li> </ul>



		<p>amending work.</p> <ul style="list-style-type: none"> <li>Using epic theatre techniques</li> </ul>	<p>creating devised drama.</p> <ul style="list-style-type: none"> <li><b>Students should be able to explain;</b></li> <li>their initial response to the stimuli presented by the teacher and the stimulus they chose</li> <li>the ideas, themes and settings they have considered for the devised piece in response to the stimulus they chose</li> <li>their research findings</li> <li>their own dramatic aims and intentions</li> <li>the dramatic aims and intentions of the piece as a whole.</li> </ul>	<ul style="list-style-type: none"> <li>set designer</li> <li>costume designer</li> <li>puppet designer</li> <li>technician</li> <li>director</li> <li>stage manager</li> <li>theatre manager.</li> </ul> <ul style="list-style-type: none"> <li>Use the subject specific terminology to describe places on stage. <ul style="list-style-type: none"> <li>upstage (left, right, centre)</li> <li>downstage (left, right, centre)</li> <li>centre stage.</li> </ul> </li> <li>Use the subject specific terminology to describe stage configuration. Describe the advantages and disadvantages of each stage configuration as well as the different types of performance that they might suit.</li> </ul>
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<b>Disciplinary Literacy (Tier 3 Vocab)</b>	<b>Concept Collaborative Stimulus</b>	<b>Brechtian Epic Didactic</b>	<b>Genre structure character form style</b>	<b>Terminology Configuration</b>
<b>Assessment</b>	Drama and theatre terminology.	Part one practical Assessment	Devised research into themes and issues	<b>Multiple choice questions</b> Roles and responsibilities of theatre makers

<b>Year 10</b>	<b>SPRING</b>			
	<b>Devising Drama Development</b>	<b>Devising Drama Development Log Book 2</b>	<b>Devising Drama Performance</b>	<b>Devising Drama Analysis and evaluation Log Book 3</b>



<p><b>Declarative</b> <i>What should they know?</i></p>	<p>Know how to <b>select appropriate Brechtian techniques</b> to refine initial ideas and intentions.</p>	<p>Know how to <b>self-evaluate and select the appropriate structure of W,Q,H,W,W</b> to explain the process they undertook to refine their initial ideas and intentions into a final devised piece.</p>	<p>Know the <b>demands of the assessment criteria</b> to create a thought provoking piece of theatre. To understand Brechtian and Epic theatre techniques while providing a clear audience intention.</p>	<p>Know how to <b>demonstrate their analytical and evaluative skills</b> with respect to their own devised work.</p>
<p><b>Procedural</b> <i>What should they be able to do?</i></p>	<ul style="list-style-type: none"> <li>• Rehearse effectively as part of a team and respond to feedback to refine the piece of theatre during rehearsals.</li> <li>• Create and develop a character for performance and undergo character development exercises.</li> <li>• Learn lines for a performance and complete research into group's social/political intention.</li> </ul>	<ul style="list-style-type: none"> <li>• Evaluate how they developed and refined their own ideas and those of the pair/group</li> <li>• how they developed and refined the piece in rehearsal</li> <li>• how they developed and refined their own theatrical skills during the devising process</li> <li>• how they responded to feedback</li> <li>• how they as individuals used their refined theatrical skills and ideas in the final piece.</li> </ul>	<ul style="list-style-type: none"> <li>• Show a developed and sustained use of a wide range of theatrical skill.</li> <li>• Contribute to the effectiveness of the piece by committing to the performance and the group. Show inventive work throughout through the use of Abstract techniques. Prove realisation of individual artistic intention.</li> </ul>	<p>Students should analyse and evaluate:</p> <ul style="list-style-type: none"> <li>• how far they developed their theatrical skills</li> <li>• the benefits they brought to the pair/group and the way in which they positively shaped the outcome</li> <li>• the overall impact they had as individuals.</li> </ul> <p>Students should also appraise those areas for further development in their future devising work (ie the aspects that did not go as well as they'd hoped). In the context of this section:</p> <ul style="list-style-type: none"> <li>• to 'analyse' is to identify and investigate</li> <li>• to 'evaluate' is to assess the merit of the different approaches used and formulate judgements.</li> </ul>
<p><b>Disciplinary Literacy</b></p>	<p><b>Didactic Montage Episodic</b></p>	<p><b>Rehearsal Technique Hotseating Monologue</b></p>	<p><b>Criteria Abstract Intention</b></p>	<p><b>Analyse Evaluate Formulate</b></p>



<b>(Tier 3 Vocab)</b>			<b>Interpretation</b>	
<b>Assessment</b>	Part two practical Assessment	Genre of Epic Theatre  Character development on How the character is being developed and performed.	Practical Performance	Devising Logs assessment and feedback

<b>Year 10</b>	<b>SUMMER</b>			
<b>Blood Brothers context</b>	<b>Blood Brothers</b> Character	<b>Blood Brothers</b> Style and Genre	<b>Blood Brothers</b> Social, cultural, economic	<b>Blood Brothers</b> Written exam structure
<b>Declarative</b> <i>What should they know?</i>	<p>Show understanding of Blood Brothers and your ideas about how it could be performed and designed.</p> <p>Demonstrate a practical understanding of how acting choices can create a particular interpretation of a text and how those choices will have an impact on the audience.</p>	<p>Know the conventions of a musical with a strong understanding of the combination of naturalistic theatre with stylised elements.</p> <p>Multi rolling, use of song and exaggerated characters.</p>	<p>Have a strong understanding of the context of Blood Brothers exploration of class divide and working-class communities in Liverpool between the 60's to 80's, the effects of recession and a Thatcherite administration.</p> <p>Themes include</p> <ul style="list-style-type: none"> <li>• Poverty</li> <li>• Nature Nurture</li> <li>• Strong female characters</li> <li>• Recession</li> <li>• Fate</li> <li>• Supernatural</li> </ul>	<p>Know how to break down the demands of each exam question on Blood Brothers.</p> <ul style="list-style-type: none"> <li>• Have a strong understanding of all characters in the play and their role within it</li> <li>• Strong and sensitive understanding of context in order to justify all answers.</li> <li>• Know the What, Quote, How, Why, Why structure of answering questions.</li> <li>• Be able to identify key words in question.</li> <li>• Be able to speak of each character and their role within a specific scene as well as being able to reference how the</li> </ul>



				<p><b>acting skills adopted would be suitable for that character in the play as a whole.</b></p> <ul style="list-style-type: none"> <li>• <b>Know design elements that could be used for each scene from the play.</b></li> </ul>
<p><b>Procedural</b> <i>What should they be able to do?</i></p>	<ul style="list-style-type: none"> <li>• Be able to perform as all character from Blood Brothers and be able to justify choice of Acting Skills adopted.</li> <li>• Show sensitivity and empathy of the character's situations by being able to offer detailed response to the subtlety of a character's actions and interactions in a particular scene or section.</li> <li>• Show understanding of status through a description of stage directions and positioning.</li> <li>• Use empathy to creating thought provoking a powerful performance that</li> </ul>	<ul style="list-style-type: none"> <li>• Show an understanding of how the play could be staged, including stage configuration and placement of characters on stage.</li> <li>• Identify the conventions of musical theatre through performance and evaluation.</li> </ul>	<ul style="list-style-type: none"> <li>• Show subtext and context of play through sensitive and detailed use of Acting Skills.</li> <li>• Justify answers by showing an appreciation of the complex difficulties the working classes faced in the 1970;s and 80's such as depression and self medication.</li> <li>• Be able to describe design choices appropriate to the correct setting of each scene, for example Set Design of a working class street in Liverpool in 1970 and how lighting can add context.</li> </ul>	<ul style="list-style-type: none"> <li>• Be able to identify context and use the script and knowledge of the play to describe design ideas for a specific scene.</li> <li>• Identify how and why an actor would play a character with specific reference to the acting skills they would use to create a convincing performance.</li> <li>• Show understanding of space and interaction on stage by analysing how two characters would interact to create an effect in a specific moment of the play.</li> <li>• Be able to use quotes to structure description.</li> <li>• Have a solid understanding of key Acting Skills and be able to why a skill would be the most appropriate in a moment of performance.</li> <li>• Be able to draw out the minutia in a character's response and describe how the actor would perform it in order to fully impact the audience.</li> </ul>



	will have an impact on audience. Be able to describe and justify acting choices in exam questions.			
<b>Disciplinary Literacy (Tier 3 Vocab)</b>	Musical Naturalistic Stylised Multi-rolling	Chronological Bookended	Status Society Oppression Social role	Describe Explain Analyse Evaluate Justify Context
<b>Assessment</b>	Practical performance	Design Questions 6.1	Analysis and evaluation of actions of a character through question papers and practical demonstration.	Exam Paper

