



FRAMEWORK FOR LEARNING



CREATIVE

An education where imagination, curiosity and resilience enable us to ignite our learning.

HAPPY

A shared belief that optimism, empathy and responsibility are the foundations for a respectful, safe and inclusive community.

SUCCESSFUL

Individuals who are ready to learn, practise being reflective, and are motivated to become champions.

SUBJECT

DRAMA

INTENT

Our mission is to ignite creativity, uncover potential, and develop transferable skills through the arts, moulding creative, happy, and successful students at CHS South and beyond.

In an ever-changing world, drama and theatre offer the stability and creative opportunity to explore and discover in a safe and supportive environment. Studying current and historical events inspires us to develop our Local, National and Global responsibility, prompting emotional intelligence, resilience, empathy and a strong social conscience. Our students work as a drama family, they care for and support each other as they are challenged with provocative themes and questions. The centre of our ethos is that exploration through drama and theatre educates, promotes and empowers change, an ethos that is ever more important in fractious times. Drama helps develop creative, invested and passionate young people who recognise how theatre can be used to create positive change. Drama students will explore style and genre as well as developing their own acting skills through many practical performances while studying the AQA syllabus at Key Stage Four. Reviewing live theatre performances in order to develop analytical and evaluative understanding helps students expand their own opinions and can even challenge prejudice. Students become skilled at breaking down theatre to create meaning and subtext which then empowers their own practical performances.



YEAR GROUP

YEAR 10

RATIONAL / NARRATIVE

Students develop a passion for social and political issues while creating their own piece of political theatre. Students explore themes from challenging stimulus in order to promote a consideration on how, as a society, we can make change. Students will write a devising log that supports the development of the process. Students will also explore different forms of theatre conventions and roles and responsibilities in the arts. Towards the end of the year, students will prepare for their 'Texts in Practice' module, where they stage a piece of contemporary theatre.

TERM KNOWLEDGE

AUTUMN 1

Introduction to devising skills and practitioners. Intro to Epic Theatre.

Drama and theatre terminology and how to use it appropriately.

Practitioner Brecht – learning about Epic theatre.

Roles and responsibilities of theatre makers in contemporary professional practice.

Theatre Skills Terminology (Acting Skills).

AUTUMN 2

Component 2 - Devising Drama 1 Epic Theatre

Create and develop ideas to communicate meaning in a theatrical performance.

Analyse and Evaluate Performances and completion of Logbook 1.

SPRING 1

Component 2 - Devising Drama 2

Create and develop ideas to communicate meaning in a theatrical performance. Devised performances are rehearsed and refined.

Analyse and Evaluate Performances and completion of Logbook 2.

SPRING 2

Component 2 - Devising Drama 3

Create and develop ideas to communicate meaning in a theatrical performance.

Analyse and Evaluate Performances and completion of Logbook 2.

SUMMER 1

Component 2 - Devising Drama 3

Create and develop ideas to communicate meaning in a theatrical performance.

Analyse and Evaluate Performances and completion of Logbook 3

Component 1 – Understanding Drama

Understanding Drama Section A – Multiple choice

Understanding Drama: Section B- Blood Brothers

SUMMER 2

Component 3 - Text in Practice Performances

Performance of two extracts from published scripts, assessed by external examiner from AQA. Texts in Practice:

AO2: Apply theatrical skills to realise artistic intentions in live performance.

SKILLS

Component 1

- Understanding Drama (roles, responsibilities and terminology).

Component 2

Component 2: Section 1

- Devising Drama

Response to Stimulus (Logbook Section 1)

Component 2: Section 2

Devising Drama

Development and collaboration (Logbook Section 2)

Component 2: Section 2

Devising Drama

- Developing ideas to communicate meaning.

Development and collaboration (Logbook Section 3)

- Analysis and evaluation of skills

Component 3: Texts in practice:

Draw on and demonstrate a practical understanding of the subject content listed in **Understanding**



<h2 style="margin: 0;">ASSESSMENT</h2>	<ul style="list-style-type: none"> Devising Drama workshops. Learning how to devise. Creation of tension/ atmosphere. 	<ul style="list-style-type: none"> Carrying out research. Developing ideas. Collaborating with others. Rehearsing, refining and amending work. Analysing and evaluating process. 	<ul style="list-style-type: none"> Developing ideas to communicate meaning. Collaborating with others. Rehearsing, refining and amending work. Analysing and evaluating process. 	<ul style="list-style-type: none"> Collaborating with others. Rehearsing, refining and amending work. Analysing and evaluating process. 	<p>used communicate meaning.</p> <p>Written Exam: Component 1: Drama knowledge and understanding</p> <ul style="list-style-type: none"> Characteristics of performance texts and works. Social, cultural and historical context How meaning is interpreted and communicated. Drama and theatre terminology and how to use it appropriately. The roles and responsibilities of theatre makers in contemporary professional practice. 	<p>Drama. Develop ability to interpret texts, create and communicate meaning, realise artistic intention in text-based drama.</p>	
	<h2 style="margin: 0;">HOME LEARNING</h2>	<p>Marking Point 1: Practical rehearsal</p> <p>Marking Point 2 Research: Log book 1 draft</p>	<p>Marking Point 1: Devised Log part 1 final</p> <p>Marking Point 2: Practical performance.</p>	<p>Marking Point 1: Progress Test: Mock performance</p> <p>Marking Point 2: Devised log 2 draft</p>	<p>Marking Point 1: Devised Log part 2 final</p> <p>Marking Point 2: Rehearsal of devised performances</p>	<p>Marking Point 1: Log book 3 draft</p> <p>Marking point 2: Log book 3 final</p>	<p>Marking Point 1: Progress test: Mock Component 3</p> <p>Marking Point 2: Completion of dramatic Intent</p>
	<p>Create presentation of job roles in the industry.</p>	<p>Logbook</p> <p>Research, Role and Rote</p> <p>Research: Genre of Epic Theatre Role: Character development on How the character is being performed.</p>	<p>Logbook</p> <p>Research, Role and Rote</p> <p>Research: thematic based issues arising from stimulus.</p>	<p>Logbook</p> <p>Research, Role and Rote</p> <p>Research: thematic based issues arising from stimulus Role: Character development on How</p>	<p>Logbook</p> <p>Revision of component 1: Understanding Drama</p>	<p>Revision tasks and exam practice questions. Theatrical terminology. Theatrical Skills. Job Roles in the Industry. Evaluation and Analysis exam tasks.</p>	



READING, WRITING, TALK, NUMERACY

TIER 2 VOCABULARY

		Rote: Learn scripted lines.		the character is being performed. Rote: Learn scripted lines.		
<p>Writing and Talk– Use of language</p> <p>Understanding language and meaning of Brechtian and Epic Theatre.</p> <p>Understanding genres and identifying in written and verbal response to a specific stimulus.</p>	<p>Writing to Explain in Logbook 1</p> <ul style="list-style-type: none"> • Their initial response to the stimuli presented by the teacher and the stimulus they chose. • The ideas, themes and settings they have considered for the devised piece in response to the stimulus they chose • Their research findings. • Their own dramatic aims and intentions. • The dramatic aims and intentions of the piece. 	<p>Writing to Explain in Logbook 2</p> <ul style="list-style-type: none"> • How they developed and refined their own ideas and those of the pair/group • How they developed and refined the piece in rehearsal • How they developed and refined their own theatrical skills during the devising process • How they responded to feedback • How they as individuals used their refined theatrical skills and ideas in the final piece. 	<p>Writing to Analyse and Evaluate in Logbook 3</p> <p>Students should 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 positively shaped the outcome • The overall impact they had as individuals. • Students should also appraise those areas for further development in their future devising work (i.e., the aspects that did not go as well as they'd hoped). 	<p>Writing to analyse and evaluate success of Blood Brothers Performance and achieved intention.</p> <p>Reading to Review and Revise Blood Brothers script.</p>	<p>Reading for interpretation of character. How meaning is interpreted and communicated</p> <ul style="list-style-type: none"> • Relationships between performers and audience • 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>Writing to Analyse and Evaluate through revision material and question papers.</p>	
<ul style="list-style-type: none"> • Identify • Create • Develop 	<ul style="list-style-type: none"> • Identify • Create • Develop 	<ul style="list-style-type: none"> • Identify • Create • Develop 	<ul style="list-style-type: none"> • Identify • Perform • Evaluate 	<ul style="list-style-type: none"> • Role • Perform • Create 	<ul style="list-style-type: none"> • Role • Perform • Create 	



TIER 3 VOCABULARY

PSPSMC, BRITISH VALUES AND DIVERSITY

<ul style="list-style-type: none"> • Research • Rehearse 	<ul style="list-style-type: none"> • Research • Rehearse 	<ul style="list-style-type: none"> • Research • Research 	<ul style="list-style-type: none"> • Analyse • Describe 	<ul style="list-style-type: none"> • Choose • Justify 	<ul style="list-style-type: none"> • Choose • Justify
<ul style="list-style-type: none"> • Genre • Structure • Character • Form • Style • Language • Sub-text • Brecht • Epic Theatre • Verfremdungseffekt • Roles: • Playwright • Performer • Understudy • Lighting designer • Sound designer • Set designer • Costume designer • Puppet designer • Technician • Director • Stage manager • Theatre manager 	<ul style="list-style-type: none"> • Genre • Structure • Character • Form • Style • Language • Sub-text • Brecht • Epic Theatre • Verfremdungseffekt • Tension • Atmosphere • Abstract Techniques • Fluid Sculpture • Transitions 	<ul style="list-style-type: none"> • Genre • Structure • Character • Form • Style • Language • Sub-text • Brecht • Epic Theatre • Verfremdungseffekt • Tension • Atmosphere • Abstract Techniques • Fluid Sculpture • Transitions 	<ul style="list-style-type: none"> • Genre • Structure • Character • Form • Style • Language • Sub-text • Brecht • Epic Theatre • Verfremdungseffekt • Tension • Atmosphere • Abstract Techniques • Fluid Sculpture • Transitions 	<ul style="list-style-type: none"> • Character motivation and interaction • Atmosphere • Pace and rhythm • Dramatic climax • Stage directions • The practical demands of the text. 	<ul style="list-style-type: none"> • Stage positioning: • Upstage (left, right, center) • Downstage (left, right, center) • Centre stage. • Staging configuration: • Theatre in the round • Proscenium arch • Thrust stage • Traverse • End on staging • Promenade
<p>Reflecting on social and cultural identity of characters in order to interpret and create a believable and sustainable character. Exploring issues through practical rehearsal and discussion. Identifying the needs and motivations of people</p>	<p>Reflecting on social and cultural identity of characters in order to interpret and create a believable and sustainable character. Exploring issues through practical rehearsal and discussion. Identifying the needs and motivations of people from a variety of</p>	<p>Reflecting on social and cultural identity of characters in order to interpret and create a believable and sustainable character. Exploring issues through practical rehearsal and discussion. Identifying the needs and motivations of people from a variety of</p>	<p>Reflecting on social and cultural identity of characters in order to interpret and create a believable and sustainable character. Exploring issues through practical rehearsal and discussion. Identifying the needs and motivations of people from a variety of</p>	<p>Reflecting on social and cultural identity of characters in order to interpret and create a believable and sustainable character. Exploring issues through practical rehearsal and discussion. Identifying the needs and motivations of people</p>	<p>Cultural and social identity within a community. Identifying needs and motivations of people from a variety of backgrounds. Cross cultural and social collaboration. Ability to learn from a variety of themes, social, moral and spiritual inferences through understanding</p>



	<p>from a variety of backgrounds. Exploring topics linking to 'identity' – allowing the students to learn about their own identity and learn about the identity of others. Exploring George Floyd, Child Q and Rosa Parkes.</p>	<p>backgrounds. Exploring topics linking to 'identity' – allowing the students to learn about their own identity and learn about the identity of others. Exploring George Floyd, Child Q and Rosa Parkes.</p>	<p>backgrounds. Exploring topics linking to 'identity' – allowing the students to learn about their own identity and learn about the identity of others.</p>	<p>backgrounds. Exploring topics linking to 'identity' – allowing the students to learn about their own identity and learn about the identity of others.</p>	<p>from a variety of backgrounds. Exploring class divide whilst exploring Blood Brothers; working class vs. middle class.</p>	<p>and interpretation of theatre. Exploring texts from a range of diverse playwrights.</p>
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