

Subject: Drama (GCSE)

Year group: 10

Department Curriculum Vision: *Through participation and exploration in the Performing Arts, all students will be able to perform, create and analyse enabling them to become creative thinkers and confident communicators.*

	Autumn Term 1	Autumn Term 2
Content: (Know what...)	<u>Teaching of Section A Component 3 'Bringing the Text to Life'</u> This is a written exam taken at the end of Year 11 but we begin to prepare students at the start of Year 10 and revisit it in Year 11. Chosen play: 'DNA' by Dennis Kelly • To know the characters, plot, themes and context of 'DNA' • To develop performance skills and apply them to performances and written work. • To be able to write confidently as a performer expressing ideas about how to bring 'DNA' to life using specific performance skills.	<u>Continuation of Component 3, 'Bringing the Text to Life'</u> • To know and understand the different roles of designers that work on a production: lighting, staging, set, costume and props, sound • To know how to create lighting, costume, sound and set designs and understand how it brings the text to life for an audience • To be able to write as a director and designer describing, analysing design ideas • To apply context and themes to written answers
Skills: (know how...)	• To write a 4 mark answer (MUA) • To write a 6 mark answer (EUA) • To know the full range of performance skills a performer can make use of (vocal, physical, spatial) • To learn how to give specific examples of performance skills and know what it communicates to an audience • To learn that choices made by an actor communicate their relationship, emotion and personality to an audience. • To learn how to effectively annotate their copy of 'DNA' so it is a powerful revision tool • To make use of acronyms to remember key themes in 'DNA' • To collaborate in practical work and discussion to	• To write a 9 mark answer (MUA) • To write a 14 mark answer (EUA) • To know all the designers that work on a production and key terminology associated with them • To learn how to apply design ideas to a given extract and justify decisions • To learn that design decisions communicate key ideas to an audience • To understand the relationship between director and designer • To make use of key acronyms to ensure all elements of marking criteria are being met • To link design ideas to key themes and issues in the play

	deepen their understanding of the play and how it can be brought to life • To link the play to key social issues • To begin to learn the role of a director and their relationship with the performer.	
Key vocabulary	Performance Skills - verbal and non-verbal communication Vocal: Articulation - Clarity of speech sounds. Projection - The strength of speaking or singing whereby the voice is used loudly and clearly. Pace - The speed at which someone speaks. Pitch - The highness or lowness of the voice. Tone - The quality or character of the voice. Volume - The loudness or softness of the voice. Accent - A distinctive way of pronouncing a language. Emphasis - Stress laid on a word or words to indicate importance. Pause - Breaks in speaking to create effect or meaning. Inflection - Variations in pitch to express different meanings or emotions. Spatial: Stage positions - The precise staging of actors to tell a story through their positions and movements on stage. Proximity - The physical closeness between characters which can convey relationships or tension.	Context, Design, Production Elements, Director, naturalistic, non-naturalistic, describing, analysing, justifying Lighting: Type, Where, Intensity, Colour, Effect Spotlight, fresnel, flash, strobe, flood, gobo Staging: proscenium arch, end-on, thrust, in the round, traverse, promenade, Stage positions:

Levels - The use of different heights on stage to convey power, status, or emotion.
 Stage Directions - Understanding and following instructions for movement on stage.
 Use of Space - The effective use of the performance area, ensuring balance and avoiding 'dead' spaces.
 Entrances and Exits - The timing and manner of entering and leaving the stage.
 Spatial Awareness - Being aware of and responsive to the space and the actors within it.

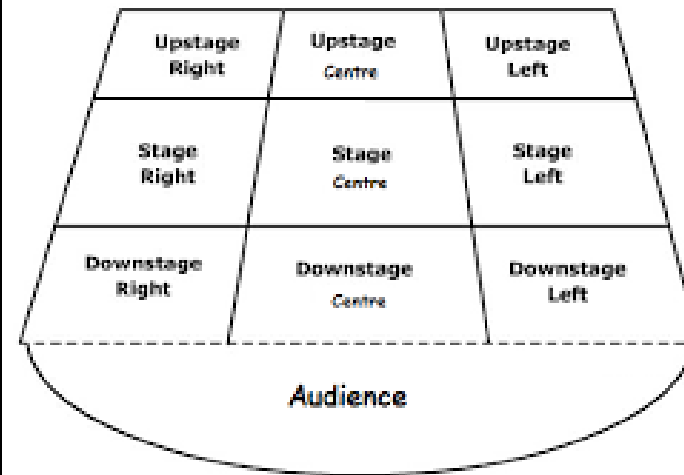
Physical:

Body Language - Non-verbal communication through posture, gestures, and facial expressions.
 Gestures - Movements of parts of the body, especially the hands or head, to express an idea or meaning.
 Facial Expressions - Conveying emotion through the movement of facial muscles.
 Posture - The way an actor holds their body, conveying character and attitude.
 Stillness and stance
 Eye contact
 Mannerisms

Relationship Emotion Personality

Themes: **bullying**, **peer pressure**, **gangs**, **responsibility**, **identity**, **morality**

Context refers to the circumstances and conditions in which the story and its characters exist. It encompasses a range of elements that influence the setting, actions, and motivations within the play. Here are key aspects of context in a play:



Costume:

- period (time/era)
- Style
- Garments (what they are wearing e.g. pyjamas, dress, shirt, shoes)
- Colour
- Fit
- Material
- Size
- Stage makeup/ hair
- Masks (if appropriate)
- Accessories (e.g. jewellery, doctors stethoscope, hat)
- Stage makeup (e.g. pale, dirt, scars, blood, bright red lipstick)

		Sound: Acoustics: The properties of a space that affect how sound is heard. Good acoustics ensure that sound carries well throughout the theatre. Amplification: The use of electronic devices to increase the volume of sound, ensuring that actors' voices and other sounds are heard clearly by the audience. Balance: The proper adjustment of sound levels between different audio sources (e.g., actors' voices, background music) to achieve a harmonious overall sound. Diegetic Sound: Sound that originates from within the world of the play, such as characters speaking, footsteps, or doors slamming. Non-Diegetic Sound: Sound that comes from outside the world of the play, such as background music or a narrator's commentary. Echo: The reflection of sound off surfaces in the theatre, which can be used creatively to enhance the auditory experience. Foley: The art of creating sound effects using various objects to replicate everyday sounds, often used in live theatre for enhanced realism. Microphone (Mic): A device used to capture and amplify actors' voices. Types include handheld, lavalier (clip-on), and headset microphones. Mixing: The process of adjusting and combining different sound sources to create the desired audio effect for a performance.
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Reverb: The persistence of sound after it is produced, creating a sense of space and atmosphere. Reverb can be natural or electronically generated.

Soundboard (Mixing Console): A device used by the sound technician to control audio inputs and outputs, adjust levels, and apply effects.

Sound Designer: The person responsible for creating the overall sound landscape of a production, including effects, music, and vocal amplification.

Sound Effects (SFX): Artificially created or enhanced sounds used to support the storytelling, such as thunder, gunshots, or ringing phones.

Soundtrack: Pre-recorded music or sound effects that are played during the performance to enhance the atmosphere or emotion.

Volume: The loudness or softness of a sound, which can be adjusted for dramatic effect or to ensure clarity.

Cue: A signal for something to happen in the play, including audio cues for sound effects or music to begin or end.

Fade In/Out: Gradually increasing or decreasing the volume of sound, often used to transition between scenes or moods.

Feedback: The undesirable noise created when a microphone picks up sound from a speaker, causing a loop. It is something technicians work to avoid.

Live Sound: Sound produced and heard in real-time during a

performance, such as live music or spoken dialogue.

Pre-Recorded Sound: Sound that is recorded before the performance and played back during the show.

Set:

Backstage: The area behind the set that is not visible to the audience, where actors and crew prepare for performances.

Backdrop: A large piece of fabric or material painted to represent scenery and placed at the back of the stage.

Flat: A lightweight frame covered with canvas or wood, painted or treated to resemble a wall or other scenery.

Prop (Property): An object used on stage by actors during a performance to enhance the storytelling.

Set Piece: A significant item of scenery or furniture used on stage, such as a staircase, tree, or piece of furniture.

Scenery: The painted or constructed background and set pieces that create the play's setting.

Wings: The sides of the stage, hidden from the audience, where actors wait to make their entrances and set pieces are stored.

Fly System: A system of ropes, pulleys, and counterweights used to move set pieces, curtains, and lights up and down.

Platform: A raised level surface used to create different heights on stage and add dimension to the set.

		Cyclorama: A large curtain or wall, often concave, positioned at the back of the stage to create a sense of infinite space or to project lighting effects. Scrim: A piece of gauze cloth that appears opaque when lit from the front but transparent when lit from behind, used for special effects. Trapdoor: A hidden door in the stage floor used for surprising entrances and exits. Revolve (Turntable): A circular section of the stage that can rotate, allowing for quick scene changes or dynamic movement within scenes. Set Dressing: The arrangement of props and decorations to enhance the visual appeal and realism of the set. Masking: The use of curtains or set pieces to conceal areas of the stage from the audience. Set Designer: • The person responsible for creating the visual concept of the set, including its design and construction.
Mid Term Assessment	4 mark exam style question (writing as performer)	9 mark exam style question (writing as a director)

End Term Assessment	6 mark exam style question (writing as a performer)	14 mark exam style question (writing as a chosen designer)
	Spring 1	Spring 2
Content: (Know what...)	<u>Preparation for Component 1 Devising</u> Component 1 is worth 40% of GCSE - 15 marks is the practical and 45 marks is portfolio (coursework) • To know what style of theatre their devised piece will use and why • To understand what Brecht and Epic Theatre is • To explore Brechtian techniques practically • To explore physical theatre practically and understand its links with epic theatre • To work collaboratively with peers to produced performances with clear intentions	<u>Begin the Devising Process - Component 1 - creating and portfolio begins (questions 1 & 2)</u> • To know what stimulus will best suit the intentions of the devised performance • To know what research needs to be undertaken in the early stages of devising • To know the component 1 criteria and the 3 strands of assessment •
Skills: (Know how...)	• To know how to apply Brecht and epic theatre to performance • To know how to apply physical theatre to performance • To learn how to practically respond to given stimuli • To learn how to put forward ideas to a group and lead key scenes	• Transferable skills are very important throughout. The ability to communicate, lead, problem solve and research is key throughout the devising process, • To learn how to research effectively and how to record and articulate research to the rest of the group • To use the portfolio guide to record key moments of the process to help with the written aspect of the component (the portfolio).

Key vocabulary	<u>Epic Theatre and Brecht</u> Alienation Effect (Verfremdungseffekt): Techniques used to prevent the audience from becoming emotionally involved, encouraging critical detachment instead. Gestus: A combination of gesture and social meaning; an attitude or stance that reveals the social relations and attitudes of the character. Epic Theatre: A theatrical movement aimed at making the audience think critically rather than becoming emotionally involved, pioneered by Brecht. Historification: Setting the action of a play in the past to draw parallels with contemporary issues. Narration: The use of a narrator to provide commentary and context, breaking the fourth wall and directly addressing the audience. Breaking the Fourth Wall: Actors directly address the audience, breaking the imaginary barrier between actors and audience. Songs: Songs are used to interrupt the action, provide commentary, and highlight the artificiality of the theatre. Placards: Signs or projections used to provide information or commentary, such as scene titles or summaries. Minimalist Scenery: Simple, suggestive set pieces that avoid detailed realism to keep focus on the message rather than the spectacle. Fragmentation: The use of episodic structure and fragmented narrative to prevent emotional involvement and promote critical thinking. Social Commentary: The use of theatre to comment on social, political, and economic issues, encouraging the audience to reflect and take action. Direct Address: Characters speak directly to the audience, breaking the illusion of reality and fostering a critical perspective. Montage: The juxtaposition of disparate elements to create a composite picture or argument, often used to highlight contrasts	Stimuli: Prompts or sources of inspiration used to generate ideas for a drama piece or performance. Intentions: Intentions: The underlying goals or purposes of characters, scenes, or entire plays, often related to what they want to achieve or convey. Research: Gathering information and background knowledge about a topic, theme, or historical context relevant to a drama production. Process: The series of steps involved in creating, rehearsing, and refining a drama piece or performance. Genre: A category or type of drama, such as comedy, tragedy, musical, or thriller, characterized by specific conventions and styles. Docu-drama: A form of drama based on real-life events or documentaries, blending factual information with dramatic elements. Structure: The organisation or framework of a play, including its plot development, scenes, and acts. Non-linear: A narrative structure that does not follow a chronological order, often presenting events out of sequence. Fragmented: A narrative or structure that is broken into disconnected or disjointed parts, often to emphasise themes or ideas. Character: A person or figure depicted in a drama, characterised by traits, motivations, and relationships. Split-role: An acting technique where more one actor plays the same character. Multi-role: An acting technique where one actor portrays more than one character. Symbolism: The use of symbols or objects to represent abstract ideas, themes, or concepts within a drama. FStyle Language: The specific use of language, including dialects, registers, or rhetorical devices, to convey character and meaning in a play.
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	and contradictions. Didactic Theatre: Theatre with the primary aim of teaching or instructing, often with a moral or political message. Epic Structure: A narrative structure that is episodic rather than linear, allowing for a series of loosely connected scenes or vignettes. Anti-Illusionism: Techniques used to remind the audience that they are watching a play, not real life, to encourage critical distance. Spass (Fun): Elements of humour and entertainment used to engage the audience while delivering a serious message.	Monologue: A speech or performance by a single character addressing the audience, revealing inner thoughts or emotions. Ensemble: A group of actors working together as a cohesive unit, often sharing responsibility and focus throughout a performance. Physical theatre: A style of performance emphasising physical movement, gestures, and expression to convey meaning and narrative.
Mid Term Assessment	Chair duet performance that links to the stimuli explored. Component 1 Devising criteria shared. Focus on physicality and intentions.	5 minutes of devised pieces so far. Component 1 criteria used.
End Term Assessment	2-3 minutes chair duet performance with dialogue. Component 1 Devising criteria shared. Focus on physicality, vocal and intentions.	10 minutes of devised pieces so far. Component 1 criteria used.
	Summer 1	Summer 2
Content: (Know what...)	<u>Later stages of devising and completion of questions 3 & 4</u> • Through peer and teacher feedback students know what they need to improve their devised pieces • Students recognise what the significant moments in the process have been • Students are able to articulate and record the chosen genre, structure, character, form, style, and language for their piece	<u>Component 1 Exam sometimes falls in summer 2</u> <u>Completion of portfolios (questions 5 & 6)</u> • Students know what is expected of them in the practical exam and know how they can achieve their target grade • Students are able watch back their performance and analyse and reflect on the final performance • Students are able to use the portfolio checklist to ensure their first draft has been thoroughly self-assessed.

Skills: (Know how...)	- Students know how to use the component 1 criteria to know where they are at and what they need to refine. - Students are able to articulate and record the significant moments in their piece - Students know how to approach questions 3 & 4 through using oracy skills before writing up for coursework.	- To learn how to self and peer assess using the criteria as a strict guideline - To analyse and evaluate the whole process from early stages to the final performance. - TO self-assess the standard of their portfolio and refine where necessary.
Key vocabulary	Continuation of spring 1 & 2 but a sharper focus is now placed on analysing and evaluating	Continuation of spring 1 & 2 but a sharper focus is now placed on analysing and evaluating
Mid Term Assessment	15 minutes of devised pieces so far. Component 1 criteria used.	Portfolio checklist - self- assess
End Term Assessment	Component 1 Exam	PPE - portfolio first draft and component 1 practical combined

Additional information

Homework	An hour once a week. Compulsory Saturday Intervention before Component 1 Exam
Extra curricular and enrichment opportunities	- Physical theatre workshop led by an external company - Compulsory involvement in Summer Showcase - performing Component 1 devised pieces - At least one theatre visit
Useful links that will support learning	BBC Bitesize - DNA by Dennis Kelly: - BBC Bitesize - Offers summaries, character analysis, themes, and more. A comprehensive resource for revision.

	BBC Bitesize - Bertolt Brecht and Epic Theatre: • BBC Bitesize • Comprehensive guides on Brecht's techniques, Epic Theatre, and its influence on modern drama. National Theatre - Discover Epic Theatre with Brecht: • National Theatre • Resources from the National Theatre, including videos and articles about Brecht's methods and Epic Theatre.
How parents can support learning	Encouragement and Emotional Support: Show Interest: Ask about their lessons, what they are learning, and their current projects or plays. Attend Performances: Attend school performances and rehearsals to show your support and interest in their work. Provide Encouragement: Offer positive reinforcement and encouragement, especially during stressful times like before performances or exams. Practical Support: Create a Study Schedule: Help them manage their time effectively by setting up a study and rehearsal schedule that balances schoolwork and drama practice. Provide Resources: Ensure they have access to necessary materials, such as scripts, costumes, and props. Facilitate Practice Space: Provide a quiet, safe space at home where they can rehearse their lines and practice their acting. Educational Support:

Help with Learning Lines: Assist them in learning and memorising their lines by practising with them.

Discuss Themes and Characters: Engage in discussions about the themes, characters, and contexts of the plays they are studying to deepen their understanding.

Explore External Resources: Use resources like study guides, online tutorials, and educational videos to enhance their learning.

Cultural Enrichment:

Visit Theatres: Take them to see professional theatre productions to expose them to different styles and genres of performance.

Watch Films and Plays: Watch recorded plays, films, and other relevant performances together to broaden their understanding of different acting techniques and styles.

Read Plays Together: Read plays and scripts together to help them get used to different texts and interpretations.

Extracurricular Activities:

Support Involvement in Drama Clubs: Encourage participation in drama clubs or community theatre groups to gain more experience and build confidence.

Workshops and Classes: Enroll them in workshops or additional drama classes to improve their skills and techniques.

Communication with School:

Engage with Teachers: Maintain regular communication with their drama teachers to stay informed about their progress and any areas where they might need additional support.

Understand the Curriculum: Familiarise yourself with the GCSE drama curriculum so you can better understand what your child is working on and how to support them.

Encourage Critical Thinking:

Ask Open-Ended Questions: Encourage them to think critically about their performances by asking questions like "What do you think the character's motivation is?" or "How did you feel about that scene?"

Provide Constructive Feedback: Offer constructive feedback on their performances, focusing on strengths and areas for improvement in a supportive manner.

By taking these steps, parents can provide a well-rounded support system that nurtures their child's passion for drama and helps them succeed in their GCSE studies.