

Drama

Term 1: (30 lessons)

Context and Bigger Picture: (What are the overarching aims/themes of the unit or project?)

Theme – Component 1

Theory/coursework

Students will carry out research based on a given task for the C1 exam.

Develop mastery of understanding of theatre roles and responsibilities.

Master understanding and implementation of key theatre practitioner's theatre style within a performance.

Practical Workshops

Students will participate within performance skills workshops to gain a clear understanding of how the implementation and sustainability of advanced drama skills and theatre styles enhance a drama

Challenge and stretch

C1

- Research more than one of Brecht's works to include in your coursework
- Explore the use of placards within your devising workshop based on the skills of Brecht

C2

- Explore more than one character within the chosen play
- Explore the more than one work of your chosen playwright
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QFT strategy for vulnerable groups

- Chunking and more clarity of instructions.
- More frequent, shorter tasks.
- More opportunities for recall/recap
- Visual aids through teacher model and WAGOLLS
- Personalised resources to suit individual needs – size of font, colour of paper and size of paper

SMSC

Developing resilience, confidence, empathy, self-esteem and self-awareness

Developing awareness of and responding to others' needs and wants

Allowing insight, self-expression and the chance to walk in someone else's shoes

Using different dramatic conventions to encourage empathy

How the scheme aligns with the requirements of examinations linked to BTEC TECH Award Performing Arts (Acting)

Key drama skills - Identified and embedded throughout the BTEC specification

C1 – Exploring theatre practitioners and style of theatre **(30 100 MIN LESSONS)**

Command words -Students will receive a breakdown of meanings for their planners

- Explore
- Identify
- Demonstrate
- Effective
- Review
- Reflect
- Show
- Explain
- Select

Literacy Opportunities

C1 – ORACY Activity – Performance vocal skills, reflecting and evaluating their work and that of others and use of specific subject language.

WRITING Activity – collating and interpreting research for their exam coursework

READING Activity – Studying play extracts, researching practitioners and their works

C2 –ORACY Activity – Performance vocal skills, reflecting and evaluating their work and that of others and use of specific subject language.

WRITING Activity – Logbooks, research on performance skills and workshop milestone responses

READING Activity – Play script and research on playwright and style

Interleaving [where to revisit content. Learning builds on prior learning]

Interleaving Key
Links to professional theatre practitioners
Performance skills
SMSC/Cultural
Literacy Opportunities

Performance Skills

C1 - Brechtian Workshop

- Narration
- Direct Address
- Use of Placards
- Freeze frame
- Multi role
- Split role
- Speaking the stage directions
- Coming out of role

Homework opportunities

C1 - Extend your C1 research at home to add depth and clarity to your coursework.

C2 – Research your C2 chosen playwright at home to identify further links to their work and practice.

Link to Practitioner	Timings allocated	Pedagogical methods	Assessment	Resources
<p><u>Component 1</u></p> <p>Key Learning:</p> <p>To be able to:</p> <ul style="list-style-type: none"> • Develop, identify and demonstrate mastery of understanding of theatre roles and responsibilities • Explore and master understanding and implementation of key theatre practitioner’s theatre style within a performance • Participate maturely within a 	<p>Lesson 1 – 30</p>	<p>Component 1 BTEC – Research of theatre styles, practitioners and roles within the theatre – COURSEWORK AND PRACTICAL (REAL EXAM) <u>Section 1</u></p> <p>The students have explored Brecht as a practitioner and his style of theatre in Year 9.</p> <p><u>Coursework Activity</u> – The coursework will be presented in a PowerPoint Presentation (Blood Brothers, Too Much Punch For Judy & Curious Incident)</p> <p>All students will be given an accessible checklist (to meet individual needs) to allow them to check progress and completion of work. This will be available in their work areas and on paper. This has to be their work and cannot be copied and pasted. They have to demonstrate their individual understanding of the research they complete.</p> <p>The teacher can guide the students on how to present the information but exam rules state it has to be the learners work.</p> <p>Websites for the students to use will be available nearer the time as the exam board release these at the beginning of the academic</p>	<p>Research write-up & participation within workshops/exploration of given theatre styles (Component 1 – AIM A & AIM B)</p> <p>See BTEC grading criteria - C1</p>	<p>Year 10 Component 1 PowerPoint Presentation (Blood Brothers)</p> <p>Year 10 Component 1 checklist (Blood Brothers)</p> <p>Component 1 grading criteria</p> <p>Video Camera</p> <p>Computers</p> <p>Blood Brother video clips</p>

<p>performance skills workshop to gain a clear understanding of how the implementation and sustainability of advanced drama skills and theatre styles enhance a drama</p> <ul style="list-style-type: none"> • Effectively carry out research based on a given task 		<p>year. The most reliable website at present is: www.bbcbitesizedrama</p> <p>Please see below the activities to be completed within the 10 hours in HT1</p> <p>Students will research Brecht as a practitioner, his theatre style and links to a professional repertoire.</p> <ul style="list-style-type: none"> • Practitioner – Brecht • Style Epic Theatre, Non – Naturalism • Links to a professional repertoire - Blood Brothers <p><u>Theatre Practitioners and styles initial research</u></p> <ul style="list-style-type: none"> • A Mind map of a variety of different theatre styles and practitioners - Include their background and works to further show your research. <p>A1 – Investigate how professional performance or production work is created</p> <ul style="list-style-type: none"> • Practitioner – Background on Brecht - Who is Brecht? • What is Non – Naturalistic theatre? • What are the Non – Naturalistic skills? • What is Epic theatre? • What are Brecht’s theories? • What techniques could I use as an actor? • What techniques would I use in rehearsal? 		
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		<ul style="list-style-type: none"> • How would this process help an actor? <p><u>Blood Brothers (Background/context)</u></p> <ul style="list-style-type: none"> • Who is the playwright? • Background of the playwright • How did he create his ideas? • What was his inspiration for the play? <p><u>Creative intentions</u> - Give examples of each bullet point below</p> <ul style="list-style-type: none"> • What are the issues portrayed throughout the play? • What is the genre? • What is the style of theatre? • What are the contextual influences? • What are the influences of other practitioners? <p><u>Skills identified within the play</u></p> <p>What skills are used to identify the style of theatre within the performance? - Give examples of where and how</p> <p><u>What is the purpose of the play?</u> – Give examples of each bullet point below</p> <ul style="list-style-type: none"> • How does it educate? • How does it inform? • How does it entertain ? • To provoke 		
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		<ul style="list-style-type: none">• To challenge viewpoints• To raise awareness• To celebrate <p><u>Blood Brothers - Discussion of key scenes</u> (5 key scenes throughout the play)</p> <ul style="list-style-type: none">• What scenes did you watch? <p>Include the information below for each scene you have watched:</p> <ul style="list-style-type: none">• What was it about?• What did you enjoy? Why?• Discuss the setting? Why? What? How?• Discuss the lighting? Why? What? How?• Which characters did you like? Why? <p><u>A2 – Practitioners’ roles, responsibilities and skills</u></p> <ul style="list-style-type: none">• Include a list/table of roles and responsibilities within the theatre, their skills and qualifications needed for the role <p>Blood Brothers – Roles and Responsivities links to the key scenes watched</p> <ul style="list-style-type: none">• What theatre roles would have been involved within the creation of this play?• What would their responsibility regarding their job be?		
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		<ul style="list-style-type: none">• Which roles would need to work together to create a successful performance? Why? <p><u>B1 - Processes used in development, rehearsal and performance –</u> An explanation and reflection of the workshops you participated in based on Blood Brothers</p> <p>Stimulus = Blood Brothers Key Moments</p> <ul style="list-style-type: none">• Write about how you explored the key moments of Blood Brothers and that the aim of this task was to explore the themes, plot, style and characters of the play.• Why did exploring the key moments help you with the understanding of the play, costume, props, setting and skills?• Explain how you then explored the techniques/skills of Brecht to devise a drama on a theme• What was the theme?• What were your initial ideas?• Explain how the aim of this was to explore the skills and aims of Brecht – themes of the play (Blood Brothers) using devising.• Explain what Brechtian skills you explored within your drama and why?• Explain how exploring the skills of Brecht helped you understand the style of the play Blood Brothers. Describe the links and similarities.		
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B2 – Production process

Staging your key scene – INCLUDE THE EXTRACT WITH YOUR NOTES ON IT!

- Which scene did you decide to stage?
- Explain this and where it fits within the play
- When rehearsing explain what did you do to ensure you were linking to the style of the play?
- Explain what did you decide to do first when exploring the extract
- Explain how this helped with your rehearsals?
- Explain how you ensured your character fit within the writer's intention of the play?

Please explain how you used did each point below and explain why it fit your character portrayal

- Tone?
- Pitch?
- Movement?
- Voice?
- What accent did you explore (if any) and why? How did you master this?
- Spacing?
- Body language?
- Facial expression?

		<p>Draw and label the staging you used and explain.</p> <ul style="list-style-type: none">• What staging did you use?• What were the symbolic representations? <p>Draw your character and label – Please explain</p> <ul style="list-style-type: none">• What costume did you decide would best suit the scene?• What props did you use? <p>Lighting for your scene – Please explain</p> <ul style="list-style-type: none">• What lighting would have been used within your key scene?• What would the colours represent? <p>Review and Reflection - How successful was your interpretation of the key scene?</p> <ul style="list-style-type: none">• Explain why you were successful• Explain what went well regarding your portrayal of the key characters?• Explain what the key moments and aims of the scene were? Why?• Explain what you would change/develop if you explored it again? Why?		
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Practical Workshop Activity – ALL SESSIONS TO BE RECORDED
(All tasks are available on the Year 10 Component 1 PowerPoint Presentation)

Students will participate within performance skills workshops based on the Brechtian style theatre, links to and exploration of the play Blood Brothers.

The students will make notes throughout to add to their coursework explained in the coursework activities section above.

B1

First workshop

Teacher to run a workshop using the key moments from the play Blood Brothers.

The students will use the skill of freeze frame to depict their understanding of the key moments. The aim is to explore the main themes, plot, style and characters within the play.

Second workshop

Teacher to lead a workshop on the use of Brechtian skills within a devised performance.

The students are aware of the Brechtian skills and devising form their Year 9 curriculum.

		<p>The students are to explore the techniques of Brecht to devise a short drama based on a given theme by the teacher. The aim of this task is for the students to be able to make concrete links to how their devised work can link to the style of Blood Brothers.</p> <p><u>B2</u></p> <p><u>Workshop 3</u></p> <p>The students are to choose a key scene from Blood Brothers to stage and perform it according to how the writer intends it.</p> <p>The students are to make notes on their script extract to evidence their exploration. This will be used as evidence in their coursework.</p> <p>The students are to explore in rehearsals and demonstrate in a performance their understanding of:</p> <ul style="list-style-type: none">• Style• Characters• Relationships• Staging• Props• Costume• Lighting <p>When exploring their key scene, the students are reminded by the teacher to focus on how they are using the following:</p>		
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		<ul style="list-style-type: none">• Tone• Pitch• Movement• Voice• What accent did you explore (if any) and why? How did you master this• Spacing• Body language• Facial expression• Staging• Symbolic representations – props/set• Costume to best suit the scene?• What props would best suit• What lighting would best suit the key scene <p>After the workshops the students will be expected to reflect on their process within the workshops</p> <p><u>Review and Reflection</u></p> <ul style="list-style-type: none">• How successful was their interpretation of the scene?• What went well regarding their portrayal of key character?• What were their key moments and aims of the scene?• What would you change/develop?		
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Drama

Term 2: (24 lessons)

Context and Bigger Picture: (What are the overarching aims/themes of the unit or project?)

Theme – Component 2

Practical Workshops

(AIM A)

Students will be introduced to a scripted play where they will be expected to identify the theatre style, identify theatre practitioner, stage an extract from the script and throughout the process of rehearsal develop their characterisation.

Students will also through workshops develop their use of style and performance skills. Performance of script extract.

(AIM B)

Coursework response to their process and outcomes

Theory/coursework (AIM C)

Students will complete logbooks of their process within the workshops and rehearsals. The purpose of this is to identify their successes and developments needed.

Challenge and stretch

C2

- Explore more than one character within the chosen play
- Explore the more than one work of your chosen playwright

QFT strategy for vulnerable groups

- Chunking and more clarity of instructions.
- More frequent, shorter tasks.
- More opportunities for recall/recap
- Visual aids through teacher model and WAGOLLS
- Personalised resources to suit individual needs – size of font, colour of paper and size of paper

SMSC

Developing resilience, confidence, empathy, self-esteem and self-awareness

Developing awareness of and responding to others' needs and wants

Allowing insight, self-expression and the chance to walk in someone else's shoes

Using different dramatic conventions to encourage empathy

How the scheme aligns with the requirements of examinations linked to BTEC TECH Award Performing Arts (Acting)

Key drama skills - Identified and embedded throughout the BTEC specification

C2 – Performing a script extract (24 100 minute lessons)

Command words -Students will receive a breakdown of meanings for their planners

- Explore
- Identify
- Demonstrate
- Effective
- Review
- Reflect
- Show
- Explain
- Select

Literacy Opportunities

C1 – ORACY Activity – Performance vocal skills, reflecting and evaluating their work and that of others and use of specific subject language.

WRITING Activity – collating and interpreting research for their exam coursework

READING Activity – Studying play extracts, researching practitioners and their works

C2 –ORACY Activity – Performance vocal skills, reflecting and evaluating their work and that of others and use of specific subject language.

WRITING Activity – Logbooks, research on performance skills and workshop milestone responses

READING Activity – Play script and research on playwright and style

Interleaving [where to revisit content. Learning builds on prior learning]

Interleaving Key
Links to professional theatre practitioners
Performance skills
SMSC/Cultural
Literacy Opportunities

Performance Skills

C2

- Pace
- Develop
- Focus
- Characterisation
- Empathy
- Evaluate
- Develop
- Sustain
- Climax
- Anti – Climax
- Style
- Tension
- Levels

Homework opportunities

C1 - Extend your C1 research at home to add depth and clarity to your coursework.

C2 – Research your C2 chosen playwright at home to identify further links to their work and practice.

Link to Practitioner	Timings allocated	Pedagogical methods	Assessment	Resources
<p><u>Component 2</u></p> <p>Key Learning:</p> <p>To be able to:</p> <ul style="list-style-type: none"> • Identify, explore and demonstrate the theatre style within a professional play • Identify theatre practitioner links to a professional play • Demonstrate mastery of skills through log book entries 	<p>Lesson 1 - 24</p>	<p>Component 2 BTEC – Developing Skills and Techniques in the Performing Arts</p> <p>The students have explored this component within Year 9 and within HT1 of the Year 10 curriculum</p> <p><u>Practical Workshop Activity</u> (AIM A) <u>ALL SESSIONS TO BE RECORDED</u> (All tasks are available on the Year 10 Component 1 PowerPoint Presentation)</p> <p>This is a repeat of the HT1 Component 2 task but the students will study a different play and style to add contrast within their exploration. (BTEC POS guidance)</p> <p>The teacher will and can guide the students on how to present their chosen text (teacher to choose a text) but exam rules state it has to be the learners work.</p> <p>Students will be introduced to a professional scripted play – they will be expected to read the paly as whole to enable them to understand the style, characters, relationships and plot.</p> <p>Throughout the practical process the students will be required to make notes and complete log entries each lesson within their Component 2 booklets. (See Component 2 booklet)</p>	<p>Theme – <i>Component 2 BTEC – (11 HOURS)</i></p> <p><u>Practical Workshops</u> (AIM A)</p> <p>Students will be introduced to a scripted play where they will be expected to identify the theatre style, identify theatre practitioner, stage an extract from the script and throughout the process of rehearsal develop their characterisation. Students will also through workshops develop their use of style and performance skills.</p> <p><u>Performance of script extract</u> (AIM B)</p>	<p>Year 10 Component 2 PowerPoint Presentation</p> <p>Year 10 Component 2 Booklet</p> <p>Component 2 grading criteria</p> <p>Video camera</p> <p>Script Extract</p>

<ul style="list-style-type: none"> • Effectively stage a professional script extract • Develop characterisation • Identify the correct set, costume and props required for a professional performance • Perform a sustained character within a professional script extract 		<p>For the task the students are required to work in groups of 1 – 7</p> <p>Throughout the practical exploration the students will be expected to independently:</p> <ul style="list-style-type: none"> • Identify the theatre style • Identify the theatre practitioner linked to the play • Stage an extract from the play • Identify costume, set and props required for their chosen extract • Throughout the process of rehearsal develop their characterisation. <p><u>Performance of script extract</u> (AIM B) Students will perform their chosen extract for an audience and to camera.</p> <p><u>Coursework Activity</u> (AIM C) - The coursework will be presented in a word based booklet.</p> <p>All students will be given an accessible booklet (to meet individual needs) to guide them through the written element of the component. This will be available in their work areas and on paper.</p> <p>The teacher can guide the students on how to present the information but exam rules state it has to be the learners work.</p> <p>The booklet includes a logbook where the students will reflect on each practical lesson within the process, tasks to explore the play</p>	<p>Students will perform this extract for an audience and camera</p> <p><u>Coursework (AIM C)</u> Students will complete logbooks of their process within the workshops and rehearsals. The purpose of this is to identify their successes and developments needed.</p> <p>See BTEC grading criteria – C2</p>	
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		studied and key terminology they are required to master within the component. (All coursework is to be completed within the Component 2 booklet)		
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Drama

Term 3: (26 lessons)

Context and Bigger Picture: (What are the overarching aims/themes of the unit or project?)

Theme – Component 3

Practical

Students will be introduced to another performance brief (past BTEC exams) where they will be expected to create a devised drama based on the given title and expectations of the brief. The students will be expected to identify the theatre style they want to explore and identify theatre practitioner they are inspired by within their ideas.

A target audience will be chosen to allow the students to pitch the performance correctly. During the process the students will direct and stage their devised drama and throughout the process of rehearsal develop their characterisation and chosen style.

Theory/coursework

Students will write about milestones within the process.

Response/development

Challenge and stretch

C3

- Add music to your devised drama to create atmosphere and tension.
- Use costume and props within a performance
- Use all 3 theatre styles within your devised performance.

QFT strategy for vulnerable groups

- Chunking and more clarity of instructions.
- More frequent, shorter tasks.
- More opportunities for recall/recap
- Visual aids through teacher model and WAGOLLS
- Personalised resources to suit individual needs – size of font, colour of paper and size of paper

SMSC

Developing resilience, confidence, empathy, self-esteem and self-awareness

Developing awareness of and responding to others' needs and wants

Allowing insight, self-expression and the chance to walk in someone else's shoes

Using different dramatic conventions to encourage empathy

How the scheme aligns with the requirements of examinations linked to BTEC TECH Award Performing Arts (Acting)

Key drama skills - Identified and embedded throughout the BTEC specification

C3 – Responding to a brief (26 100 min lessons)

Command words -Students will receive a breakdown of meanings for their planners

- Explore
- Identify
- Demonstrate
- Effective
- Review
- Reflect
- Show
- Explain
- Select

Literacy Opportunities

C1 – ORACY Activity – Performance vocal skills, reflecting and evaluating their work and that of others and use of specific subject language.

WRITING Activity – collating and interpreting research for their exam coursework

READING Activity – Studying play extracts, researching practitioners and their works

C3 - ORACY Activity – Performance vocal skills, reflecting and evaluating their work and that of others and use of specific subject language.

READING Activity – Research on theme and theatre style chosen

WRITING Activity Milestone responses.

Interleaving [where to revisit content. Learning builds on prior learning]

Interleaving Key
Links to professional theatre practitioners
Performance skills
SMSC/Cultural
Literacy Opportunities

Performance Skills

C3

- Pace
- Develop
- Focus
- Characterisation
- Empathy
- Evaluate
- Develop
- Sustain
- Climax
- Anti – Climax
- Style
- Tension
- Levels

Homework opportunities

C3 – Research your theme and find document to aid your content and process

Link to Practitioner	Timings allocated	Pedagogical methods	Assessment	Resources
<p><u>Component 3</u></p> <p>Key Learning:</p> <p>To be able to:</p> <ul style="list-style-type: none"> • Respond to a brief to effectively create a devised drama for an audience • Develop ideas in response to a brief • Select and develop skills and techniques for a performance • Develop ideas in response to a brief • Select and develop skills and techniques 	<p>Lesson 1 - 26</p>	<p>Component 3 BTEC – Responding to a brief</p> <p>The students have explored this component within the Year 9 curriculum</p> <p>The teacher will and can guide the students on how to present their given theme (teacher to choose a brief/theme) but exam rules state it has to be the learners work.</p> <p>The students will start with a theoretical lesson to allow the students to fully recap on the structure of the creation of an effective devised performance and build a solid foundation for their exploration and process. (C3 specification expectation</p> <p>Below is the structure of the tasks to enable the students to access the component. All tasks are to be planned according to the class and their needs.</p> <ul style="list-style-type: none"> • The planning stages of the devising should be given 2 hours • The rehearsal and development of the devising should be given 4 hours • The performance and reflection of the devising should be given 2 hours. 	<p>Theme – <i>Component 3 BTEC – (8 HOURS)</i></p> <p>Performance of devised drama to an audience in relation to the specific brief given.</p> <p>Written milestones</p> <p>See BTEC grading criteria – C3</p>	<p>Year 10 Component 3 PowerPoint Presentation</p> <p>Year 10 Component 3 Booklet</p> <p>Component 3 grading criteria</p> <p>Video camera</p> <p>Component 3 Brief</p>

<p>for a performance</p> <ul style="list-style-type: none"> • Develop and finalise a devised drama • Sustain skills and techniques for a performance • Perform and demonstrate an effective devising performance according to a brief • Provide constructive feedback on and review a live performance 		<p><u>The planning Stage</u></p> <p>Students are to create a mind map on the title ‘What is devising?’ (Mind map available in the Year 10 C3 booklet)</p> <p>The students are to demonstrate within the mind map the knowledge they have so far including:</p> <ul style="list-style-type: none"> • How is a devised drama created? • What can be included within a devised drama? • What skills can be implemented into a devised drama? • How is a devised drama performance? <p>Q&A as a class to identify where the students’ knowledge is placed and what ‘gaps’ need support. Before the next activity can be approached the students will need to demonstrate the above knowledge to allow them to access the work.</p> <p>If the students are not sure there is a PP slide prepared to remind them. (See Year 10 C3 PowerPoint presentation)</p> <p>Teacher to introduce Component 3 - Responding to a brief (devising)</p> <p>The students have had experience of devising in Year 7, 8 and 9. They are aware of how to create a drama. This module however is to develop devising as a singular skills and go into more depth regarding the process.</p>		
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		<p>Form a discussion with the students based around the brief (the title is down to the discretion of the teacher and will be differentiated reflecting on the class being taught) It is important that only one title is given to a whole class as this is the expectation from the exam board.</p> <p>They will naturally all create different ideas based on their experience and knowledge. The process and creation will be the same but the outcomes will portray difference.</p> <p>Key steps/questions when introducing the brief (all key steps/questions are to be answered in the Year 10 C3 booklet)</p> <ul style="list-style-type: none">• Introduce stimulus – What is the title? Break it down to allow the students to access it clearly.• Respond to stimulus – What could the title mean? Why?• Explore ideas – What themes/messages could you explore? Why?• Theatre Style – Non naturalistic, naturalistic and physical theatre? Why? <p>In small groups (3-7) the students will start to independently plan their devised drama based around the brief discussed.</p> <p>Teacher to allow the students to complete the activity independently – only support with ideas where you see a group struggling to start their process.</p>		
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		<p>Key steps/questions when introducing the brief (all key steps/questions are to be answered in the Year 10 C3 booklet which will be differentiated to allow all students to access the resource)</p> <p>Starting points</p> <ul style="list-style-type: none"> • Theme – For example - a key word to get started • Issue – social, health or safety issues • Characters – who is involved and what are their relationships? • Props – For example – a mask, a key, a box • Time and place – Where is it set? Time of day? Time of Year? • Development of ideas • Structure – How will the drama start and end? • Style – Which practitioner • Skills required – non naturalistic, physical, vocal • Creative intentions – What is the aims and purport of the devised drama? What message do you intend to portray? <p>After each session - Review and reflect on personal/groups journey and outcomes. Success and developments needed? (all key steps/questions are to be answered in the Year 10 C3 booklet which will be differentiated to allow all students to access the resource)</p>		
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		<p>The students cannot start to practically explore as a group until the planning stage is complete. All groups will be at different stages at this point. When individual groups are ready they can move onto the next activity. This will happen naturally throughout the whole of the devising process.</p> <p>Teacher to allow the students to complete the activity independently – only support with ideas where you see a group struggling to start their process.</p> <p><u>The rehearsal and development stage</u></p> <p>Using their planning the students are to start staging their ideas. They are to use their planned structure to start devising their opening scene. Even though this process is an independent task the teacher is to support the process where applicable.</p> <p>A constant reminder of the points below will need to be displayed throughout the process.</p> <p>Does the drama have?</p> <ul style="list-style-type: none">• A beginning• A middle• An End <p>Have you developed your character?</p> <ul style="list-style-type: none">• Vocal skills – Pace, pitch and volume		
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		<ul style="list-style-type: none">• Physical skills – face, body, movement and gesture• Appropriate humour or emotion <p>When performing are you demonstrating and sustaining the following skills?</p> <ul style="list-style-type: none">• Energy• Focus• Concentration• Commitment• When working with others are you?• Communicating effectively with other performers during rehearsals• Communicating effectively with other performers during performance <p>When communicating ideas through performance are you?</p> <p>Taking part in/contributing towards the performance for an audience.</p> <ul style="list-style-type: none">• Communicating ideas and intentions effectively to an audience. <p>The teacher will support the groups through the devising process.</p>		
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		<p>Stopping the students at intervals within the process will allow the students to demonstrate the progress in their performance and to allow them to assess the content and effectiveness.</p> <p>After each session - Review and reflect on personal/groups journey and outcomes. Success and developments needed? (all key steps/questions are to be answered in the Year 10 C3 booklet which will be differentiated to allow all students to access the resource)</p> <p><u>The performance and reflection stage</u></p> <p>Students will perform their devised drama for an audience and for camera.</p> <p>After each performance the audience members will review, reflect, feedback to their peers and evaluate effectiveness, successes and constructive criticism(all key steps/questions are to be answered in the Year 10 C3 booklet which will be differentiated to allow all students to access the resource)</p>		
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