


Year: 10 Subject: Drama	Curriculum Intent: Students will have knowledge of a range of styles and genres, including a range of stylistic conventions in order to develop characterisations and devised performances with specific artistic intentions. They will understand how to conduct research in response to a stimulus and use it to develop practical ideas for devised performance. Additionally, students will know how to document the devising process through their analysis of individual and collaborative decision making and evaluation of the impact of such decisions in process and performance. Students will understand how to apply contextual knowledge to performance from the perspective of a range of theatre makers and will explore how a range of theatre makers work together to communicate meaning. Finally, students will know how to describe, analyse and evaluate live theatre, using subject specific terminology.					
	Term 1 <i>Devising Drama and Blood Brothers</i>		Term 2 <i>Devising and Blood Brothers</i>		Term 3 <i>Blood Brothers, Play Review and Texts in Practice</i>	
Sequence of delivery	1) How to respond to different stimuli 2) Developing artistic intentions 3) Writing section 1 of devising log 4) Lighting fundamentals 5) Style vs. genre 6) Practitioners 7) Ensemble development 8) Introduction of official stimuli	1) Explorative strategies 2) Blood Brothers - Character motivations and subtext 3) Developing vision for devised piece/ writing section 1 together 4) Sound design fundamentals 5) Developing narrative structure and plot 6) Blood Brothers – revision and recap 7) Continued devising and writing section 2	1) Blood brothers: re-test section A and B of written exam 2) Writing a statement of dramatic intent 3) Devising: developing performance 4) Mock exam (devised performance) performance	1) Devising: applying feedback 2) Rehearsing 3) Devised Performances 4) Writing section 3 of devising logs 5) Exam / Blood Brothers Revision and PPE preparation	1) Completion of PPE 2) Responding to feedback and target setting for section B 3) Live Play Review 4) Devising logs: completing final document	1) Completion of Devising Logs 2) Live Play Review 3) Blood Brothers revision 4) Component 3: developing performance of scripted extracts
Key knowledge / Retrieval topics	Different Stimuli <ul style="list-style-type: none"> Musical Visual Fact-based 	Explorative Strategies <ul style="list-style-type: none"> Still image Montage 	Blood Brothers <ul style="list-style-type: none"> Social/Historical and cultural 	Devised performance: <ul style="list-style-type: none"> Transitions Pace Tension 	Individual targets given with teacher input planned to meet needs of	Students hand in <u>final</u> version of Devising Log (to be marked by teacher)

	<ul style="list-style-type: none"> • Theme • Cultural • Myths • Printed or spoken word <p>Explorative Strategies</p> <ul style="list-style-type: none"> • Still image • Montage • Hot-seating • Research • Sculpting • Thought-tracking • Improvisation • Essence machine <p>Artistic intentions: as group and individual</p> <p>Styles</p> <ul style="list-style-type: none"> • Naturalism • Non-Naturalism • Realism • Physical Theatre (Total Theatre and Frantic Assembly) • Epic Theatre • Documentary Theatre <p>Genres</p> <ul style="list-style-type: none"> • Tragedy • Comedy • Family drama 	<ul style="list-style-type: none"> • Hot-seating • Research • Sculpting • Thought-tracking • Improvisation • Essence machine <p>Artistic intentions: as group and individual</p> <p>Blood Brothers</p> <ul style="list-style-type: none"> • Objectives/ motivations • Subtext <p>Styles</p> <ul style="list-style-type: none"> • Naturalism • Non-Naturalism • Realism • Physical Theatre (Total Theatre and Frantic Assembly) • Epic Theatre • Documentary Theatre <p>Genres</p> <ul style="list-style-type: none"> • Tragedy • Comedy • Family drama • History <p>Writing Section 1:</p> <ul style="list-style-type: none"> • Initial response 	<p>context of the play</p> <ul style="list-style-type: none"> • Liverpool 1960's-1980's • Genre: musical • Character development (motivations; subtext and relationships) • Responding as a designer <p>How to write a statement of dramatic intent – exam administration</p> <p>Devised performance:</p> <ul style="list-style-type: none"> • Dialogue • Use of space • Transitions • Pace • Tension • Characterisation <p>Devising Logs:</p> <p>Writing Section 1:</p> <ul style="list-style-type: none"> • Initial response • Ideas, themes and settings • Research findings • Dramatic aims and intentions <p>Writing Section 2</p> <ul style="list-style-type: none"> • Developing and refining own work and the work of others • Rehearsal 	<ul style="list-style-type: none"> • Characterisation • Audience response • Rehearsal <p>Final Devised Piece – performance; marked by teacher</p> <p>Exam / Blood Brothers revision:</p> <ul style="list-style-type: none"> • Exam timings • Stage forms: thrust; traverse; end-on/proscenium arch; the round • Social/Historical and cultural context of the play • Liverpool 1960's-1980's • Genre: musical • Style (elements of naturalism and non-naturalism) • Use of space/proxemics • Character development (motivations; subtext and relationships) • Responding as a designer 	<p>individuals, following PPE's.</p> <p>Watching Live Theatre:</p> <ul style="list-style-type: none"> • WWW's • Style • Production Aims • Genre • Audience Response • How to make notes • Identifying Key Moments • Structuring response: describe; analyse and evaluate <p>Developing and refining Devising Logs – teacher to support in lesson.</p>	<p>Responding to Section C exam questions as performer and designer</p> <p>Brief Intro' to Component 3:</p> <p>Teachers will select scripts and groups as appropriate to the students; therefore, these will change every year.</p> <p>General knowledge for Component 3:</p> <ul style="list-style-type: none"> • Effective characterisation applying appropriate vocal and physical skills • Line learning • Working with set • Artistic intention • Audience response
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	<ul style="list-style-type: none"> History Writing Section 1: <ul style="list-style-type: none"> Initial response Ideas, themes and settings Research findings Dramatic aims and intentions Collaboration and compromise Lighting fundamentals <ul style="list-style-type: none"> Gels Gobos Position Intensity Lanterns: fresnel; profile; LED pars; birdies Wash Crossfade Lighting state Symbolism Realism 	<ul style="list-style-type: none"> Ideas, themes and settings Research findings Dramatic aims and intentions Writing Section 2 <ul style="list-style-type: none"> Developing and refining own work and the work of others Rehearsal Developing and refining theatrical skills Responding to feedback Collaboration and compromise Sound Design Fundamentals <ul style="list-style-type: none"> Diegetic Non-diegetic Amplification Crossfade Underscoring Live Pre-recorded Sound cue-sheet/plot Speakers Surround sound Vocal SFX 	<ul style="list-style-type: none"> Developing and refining theatrical skills Responding to feedback Writing Section 3 <ul style="list-style-type: none"> Analyse and evaluate individual contribution to process and performance Identifying strengths and learning opportunities Overall impact as an individual 			
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Assessment	<p>A01: create and develop ideas to communicate meaning for theatrical performance.</p> <p>A02: apply theatrical skills to realise artistic intentions in live performance.</p> <p>A04: analyse and evaluate their own work and the work of others</p>	<p>A01: create and develop ideas to communicate meaning for theatrical performance.</p> <p>A02: apply theatrical skills to realise artistic intentions in live performance.</p> <p>A03: Demonstrate knowledge and understanding of how drama and theatre is developed and performed.</p> <p>A04: analyse and evaluate their own work and the work of others</p>	<p>A01: create and develop ideas to communicate meaning for theatrical performance.</p> <p>A02: apply theatrical skills to realise artistic intentions in live performance.</p> <p>A03: Demonstrate knowledge and understanding of how drama and theatre is developed and performed.</p> <p>A04: analyse and evaluate their own work and the work of others</p>	<p>A01: create and develop ideas to communicate meaning for theatrical performance.</p> <p>A02: apply theatrical skills to realise artistic intentions in live performance.</p> <p>A03: Demonstrate knowledge and understanding of how drama and theatre is developed and performed.</p> <p>A04: analyse and evaluate their own work and the work of others</p>	<p>A01: create and develop ideas to communicate meaning for theatrical performance.</p> <p>A02: apply theatrical skills to realise artistic intentions in live performance.</p> <p>A03: Demonstrate knowledge and understanding of how drama and theatre is developed and performed.</p> <p>A04: analyse and evaluate their own work and the work of others</p>	<p>A01: create and develop ideas to communicate meaning for theatrical performance.</p> <p>A02: apply theatrical skills to realise artistic intentions in live performance.</p> <p>A03: Demonstrate knowledge and understanding of how drama and theatre is developed and performed.</p> <p>A04: analyse and evaluate their own work and the work of others</p>