

## **Drama GCSE – Year 10 Overview**

	Term 1	Term 2	Term 3	Term 4	Term 5	Term 6	
	Component 2 Devising from Stimuli  Throughout this unit	Component 2 Development of Devising Techniques – Written Element  Throughout this term students	Introduction t Component 3  This unit allows stude	Examination	Component 1 L Theatre -	Written	Careers  Throughout the Drama and Performing Arts
Year 10	students are offered a range of stimuli which they use an inspiration for a devised theatre piece. They work in groups to create their own short play using different drama techniques, styles and skills. This unit encourages creativity and team work to successfully create an entertaining and innovative piece.  Acting Skills: Facial expressions, physicality, body language, gestures, pace, gait, volume, tone, pace, pitch, accent, intonation, inflections, blocking, spatial awareness, movement.  Drama Terminology: Communication, stage configurations, stage positions, entrances and exits, mood and tension, team work and patience,	will reflectively write about the devised theatre piece which the created last term. They will learn to analyse and evaluate the successful/unsuccessfulness of their own word and explore in detail how they prepared, researched and used their theatrical skills to devise a piece from a stimulus.  Acting Skills: Facial expressions, physicality, body language, gestures, pace, gait, volume, tone, pace, pitch, accent, intonation, inflections, blocking, spatial awareness, movement.  Drama Terminology: Choreography, Proxemics, process, development, communication, stage configurations, stage positions, entrances and exits, mood and tension, team work, proxemics, eye contact, levels, stage directions.	existing repertoire, wand refining their the students are given as character to play, the this performance in tusing their interpretice communicate their characters are also requiece of written work dramatic intention' to theatrical choices.  Acting Skills: Facial exphysicality, body language, gait, volume, to accent, intonation, in spatial awareness, more communication, physiconfigurations, stage entrances and exits, ream work and patient eye contact, levels, stage vocal skills.	chilst developing statrical skills. The script and by then prepare the relevant style we skills to maracters. The uired to do one the 'statement of to support their expressions, guage, gestures, one, pace, pitch, flections, blocking, ovement.  Reproduction, action, sicality, stage positions, mood and tension, nce, proxemics,	required knowledge making theatre as a whole in preparation of three written mock exam at the exam in made up of three stage configurations, role positions and sometimes.  Section B: study of set play This section is an in-depth Brothers and is made up showing the students' knowledge with the characters and he communicate one if they also explores how theatre section C: a live theatre of analyse and evaluate a live an essay style question.  Drama Terminology: choprocess, development, configurations, stage posiexits, mood and tension, eye contact, levels, stage skills, space, blocking, stage skills, space, blocking, stage stage stage and evaluate, stage skills, space, blocking, stage stage stage stage stage stage stage and stage and stage st	ng references to paration for their e end of Year 10. The e sections:  ce question about s in the theatre, stage design elements.  ly – Blood Brothers. In exploration of Blood of four questions owledge and large as a whole and depth ow they might were cast in the role. It is made and designed.  Leview where students e performance through reography, Proxemics, immunication, stage tions, entrances and team work, proxemics, directions, interactions	curriculum students develop skills and techniques through the role of the performer and explore the role of the performer and develop confidence which students can apply in the future to any chosen career. There are many opportunities to focus in on different roles within the Performing Arts industry and explore how student may pursue a future in the creative arts industries. In year 10 this is embedded through all schemes of learning with extended opportunities supported through our business partners at Leeds Grand Theatre and Wakefield Theatre Royal.  Students will have the opportunity to interview professional actors and work with them in Blood Brother Workshops acting out scenes from the play.  Students will have opportunities to explore the theatre back stage and how the job roles interlink.



proxemics, eye contact, levels, stage directions.

Drama Techniques: Still images (DELTA), thought tracking, monologues/Duologues, sustained focus, role Play, rehearsal, flash back/Flash Forward, improvisation, narration, stage directions, dialogue, stage configurations, stage positions, ensemble work, physical theatre, abstract style, naturalism.

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## **Analysis and Evaluation**

Explain how work was influenced by practitioner.

Describe individual intentions.

Explain how research influenced devised ideas.

Describe individual intentions and that as a whole.

Evaluate how skills were developed and refined.

Evaluate how the piece was refined giving precise detail.

Explain how ideas were developed to communicate meaning.

Analyse a particular successful scene and evaluate why it was successful.

Analyse and evaluate individual contributions to the whole piece.

Analyse impact on the audience.

Analyse a particular unsuccessful scene and evaluate why it was unsuccessful.

 $Overall\ contribution\ to\ performance.$ 

Range of theatrical skills demonstrated in their performance.

Effectiveness with which they deploy their performance or design skills.

Appropriateness of their interpretation to the play as a whole, as evidenced through their performance.

Sensitivity to the context of the play they display through their performance or design.

Success in achieving their artistic intent.

Section A:

Analyse stage configurations. Analyse roles and responsibilities. Analyse Stage positions.

Section B:

Q1. Demonstrate an excellent knowledge and understanding of how drama and theatre is developed and performed.

Design is entirely appropriate to the brief in the question and demonstrates highly developed knowledge and understanding of design and of the play.

Precise details are provided throughout the description.

Q2. The response demonstrates an excellent knowledge and understanding of how drama and theatre is developed and performed. The description of how vocal and physical skills would be used is exact and supported by precise detail throughout.



The intended effects given are entirely appropriate to the role and to the context of the extract and are comprehensively explained.  Q3. The response demonstrates an excellent knowledge and understanding of how drama and theatre is developed and performed.  The explanation is exact, well-developed and entirely appropriate to the brief in the question.  Precise details are provided throughout the	
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entirely appropriate to the brief in the question.	
Precise details are provided throughout the	
explanation.	
Q4. The response demonstrates an excellent	
knowledge and understanding of how drama	
and theatre is developed and performed.	
The ideas given are exact, well-developed, and	
entirely appropriate for the extract and indicate	
an excellent knowledge of the play as a whole.	
The range of theatrical skills referenced is	
extensive and specifically calculated to interpret	
character/support the action.	
Precise details are provided throughout the	
response.	
Section C:	
Demonstrate knowledge and understanding of	
how drama and theatre is developed and	
performed.	
performed.	
Analyse and evaluate their own work and the	
work of others.	
work of others.	
The reserves demonstrates on small and	
The response demonstrates an excellent	
knowledge and understanding of how drama	
and theatre is developed and performed.	
The range of theatrical skills referenced is	
extensive and entirely appropriate to the focus	
of the question.	



The description of how skills were used is exact, well-developed and supported throughout with precise details.
The response demonstrates highly developed skills in identifying and investigating how successfully theatre-makers communicated meaning to an audience (analysis).
The response demonstrates highly developed skills in assessing the merit of approaches and formulating judgements (evaluation).
The response is critical and insightful.
The points made are fully explored and supported with thorough exemplification.



## **Drama GCSE Year 11 Overview**

	Term 1	Term 2	Term 3	Term 4	Term 5	Term 6	Careers
	Component 2 Devising from Stimuli	Component 2 Development of Devising Techniques – Written Element	Introduction to Component 3	Examination	Component 1 Understanding Theatre - Written		Throughout the Drama and Performing Arts curriculum students develop skills and techniques through the role of the performer and explore the role of the performer and develop confidence which students can apply in the future to any chosen career. There are many opportunities to focus in an different roles
Year 11	Throughout this unit students are offered a range of stimuli which they use an inspiration for a devised theatre piece. This unit is taught as a mock in Y10 and repeated as the official examination in Term 1 of Y11. Students work in groups to create their own short play using different drama techniques, styles and skills.  Acting Skills: Facial expressions, physicality, body language, gestures, pace, gait, volume, tone, pace, pitch, accent, intonation, inflections, blocking, spatial awareness, movement.  Drama Terminology: Communication, stage configurations, stage positions, entrances and exits, mood and tension, team work and patience,	Throughout this term students will reflectively write about the devised theatre piece in the form of a devising log book. This log book supports their acting intension and explains the process of devising. They will learn to analyse and evaluate the successful/unsuccessfulness of their own word and explore in detail how they prepared, researched and used their theatrical skills to devise a piece from a stimulus.  Acting Skills: Facial expressions, physicality, body language, gestures, pace, gait, volume, tone, pace, pitch, accent, intonation, inflections, blocking, spatial awareness, movement  Drama Terminology: Choreography, Proxemics, process, development, communication, stage configurations, stage positions, entrances and exits, mood and tension, team work, proxemics,	Students are given a scharacter which reflect as an actor. This unit a reproduce existing reproduce existing reproduce existing reproduce existing reproduce existing reproduce existing reproduced existing reproduced existing reproduced existing reproduced existing the skills. They prepare a prelevant style using the skills to communicate. The students are also piece of written work dramatic intention of to the existing skills: Facial exphysicality, body language, gait, volume, to accent, intonation, information accent, intonation, information accent, intonation, physicality, body language pace, gait, volume, to accent, intonation, information physicality interpretation, innovation, physicality, and exist, in team work and patient contact, levels, stage of skills.  Drama Techniques: Stathought tracking,	cts their strengths allows students to pertoire, whilst ang their theatrical performance in the serior characters. The performance is supported to do one the 'statement of pressions, uage, gestures, and, pace, pitch, flections, blocking, powement.  Reproduction, ation, accidity, stage positions, and tension, acc, proxemics, eyedirections, vocal	in made up of three see  Section A: four multi-cl stage configurations, re stage positions and sor elements.  Section B: study of set This section is an in-de Blood Brothers and is re questions showing the and understanding of te depth into the characte might communicate or the role. It also explore and designed. Section where students analys	aking references to preparation for their and of Year 11. The exam ctions:  hoice question about oles in the theatre, metimes design  play – Blood Brothers. pth exploration of made up of four students knowledge the play as a whole and ers and how they he if they were cast in es how theatre is made C: a live theatre review e and evaluate a live an essay style question.  horeography, evelopment, configurations, stage and exits, mood and	opportunities to focus in on different roles within the Performing Arts industry and explore how student may pursue a future in the creative arts industries. In Year 11 this is embedded through all schemes of learning with extended opportunities supported through our business partners at Leeds Grand Theatre and Wakefield Theatre Royal.  Students will have the opportunity to interview professional actors and work with them in Blood Brother Workshops acting out scenes from the play.  Students will have opportunities to explore the theatre back stage and how the job roles interlink



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	An	alysis and Evaluation		
		<u> </u>		
Explain how work was	Evaluate how skills were	Overall contribution to performance.	Section A:	
influenced by practitioner.	developed and refined.	Range of theatrical skills demonstrated	Analyse stage configurations. Analyse roles and responsibilities.	
Describe individual	Evaluate how the piece was	in their performance.	Analyse Stage positions.	
intentions.	refined giving precise detail.	in their performance.	, maryse stage positions.	
		Effectiveness with which they deploy	Section B:	
Explain how research	Explain how ideas were	their performance or design skills.	Q1. Demonstrate an excellent knowledge and	
influenced devised ideas.	developed to communicate		understanding of how drama and theatre is	
	meaning.	Appropriateness of their interpretation	developed and performed.	
Describe individual		to the play as a whole, as evidenced	Design is entirely appropriate to the brief in	
intentions and that as a	Analyse a particular successful	through their performance.	the question and demonstrates highly	
whole.	scene and evaluate why it was	Consitivity to the court of the alex	developed knowledge and understanding of	
	successful.	Sensitivity to the context of the play they display through their performance	design and of the play.  Precise details are provided throughout the	
	Analyse and evaluate individual	or design.	description.	
	contributions to the whole piece.	or acsign.	acsorption.	
	The state of the whole piece.	Success in achieving their artistic intent.	Q2. The response demonstrates an excellent	
	Analyse impact on the audience.		knowledge and understanding of how drama	
			and theatre is developed and performed.	
	Analyse a particular unsuccessful		The description of how vocal and physical	
	scene and evaluate why it was		skills would be used is exact and supported	
	unsuccessful.		by precise detail throughout.	



	The in	ntended effects given are entirely	
	appro	ppriate to the role and to the context of	
	the ex	xtract and are comprehensively	
	explai	ined.	
		he response demonstrates an excellent	
	knowl	ledge and understanding of how drama	
		heatre is developed and performed.	
		xplanation is exact, well-developed and	
		ely appropriate to the brief in the	
	questi		
		se details are provided throughout the	
	explar	nation.	
	OA TH	he response demonstrates an excellent	
		ledge and understanding of how drama	
		heatre is developed and performed.	
		deas given are exact, well-developed,	
		entirely appropriate for the extract and	
		ate an excellent knowledge of the play	
	as a w		
		ange of theatrical skills referenced is	
		sive and specifically calculated to	
		oret character/support the action.	
	Precis	se details are provided throughout the	
	respon	onse.	
	Contin	on C.	
	Sectio	on c.  onstrate knowledge and understanding	
		w drama and theatre is developed and	
	perfor	The state of the s	
	perior		
	Analys	se and evaluate their own work and the	
		of others.	
	Th	ocnopes domonstrates are succellant	
		esponse demonstrates an excellent	
		ledge and understanding of how drama heatre is developed and performed.	
	and th	neaule is developed and performed.	
	The ra	ange of theatrical skills referenced is	
		sive and entirely appropriate to the	
		of the question.	



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