



KS4 Curriculum Content **Drama**

| Year 10 | Half Term 1 September - October | Half Term 2 October - December | Half Term 3 January - February |
|--------------|--|---|--|
| Topic | <p>Topic: 'Two' by Jim Cartwright This script is a play often used for the year 11 exam so is important for pupils to know thoroughly through the course. It also allows them to experience all characters so teacher and pupil can choose who they should play for their final exam. The exam board states they should know the whole text. There are some mature language and themes so this is taught at the beginning of year 10.</p> <p>Knowledge: working class division, cultural and historical context, biography of playwright, script terms, monologue, duologue, set use, artistic intention, and how to fill in the exam concept proforma. Learners should know and understand: why the extract is significant in the context of the whole text, the structure of the whole text and the extracts' place within it, social, cultural or historical context of the text, the features of the text, how to communicate effectively using semiotics and acting skills, how performance texts can be presented to an audience, the intention if the playwright, theatrical conventions, how to interpret character through voice, movement and language, the use of performance space, the semiotics of theatre as exemplified by the text, the relationship between performer and audience, how the different aspects of design impacts on the whole creative experience for both performer and audience, the importance of rehearsal including time management and preparation.</p> <p>Skills: multi rolling, facial expression, movement, audience awareness, accent, voice, rapport, communication with the audience, direct address, eye contact, sustaining a role, emotion. Learners should be able to : interoperate the texts so that the playwright's intention can be communicated,</p> | <p>Topic: Blood Brothers Theory This topic is taught following the practical exploration in Year 9 so the experience is linked to the theory of the written exam. Blood Brothers study is extended, as the text is the chosen exam text and therefore is vital for success in the written exam. Pupils need to understand the play inside out and how to answer questions in the exam, which forms 25% of their final grade.</p> <p>Knowledge: how to answer GCSE style questions, social, historical and cultural context of 1960s-80s, theatre makers roles, aspects of character, how drama is communicated to an audience, plot and subplot. social, historical, cultural context of the play, theoretical conventions of the period, characteristics of the text, how meaning is communicated through space, relationships, audience, design elements, actor' physical and vocal interpretation of character, performance conventions, contemporary staging, the role of theatre makers, acting skills, semiotics, costume hair and make-up, contemporary technology in performance, performance style, features of the text.</p> <p>Skills: evaluation, answering GCSE style questions on: defining how social, historical, cultural contexts and their effects on the text, exploring and identifying the characteristics of the text through practical preparation and be able to explain their impact, selecting examples from practical study which demonstrates knowledge and understanding of the full range of characteristics of the performance text, identify how a range of genres may have been used to inform the characteristics of the text, identify how meaning is communicated within the text, evaluate the roles that theatre makers have on developing, performing and responding to a text, state advantages</p> | <p>Topic: Theatre of Cruelty (practitioners) This topic introduces pupils to a range of practitioners such as Brecht and Stanislavski but focussed on Artaud's Theatre of Cruelty where pupils explore the style to create a horror performance with the aim for the audience to become better people and release bad feeling. This is taught in year 10, as emotional maturity is key.</p> <p>Knowledge: Brecht, Stanislavski. Audience intention, symbolism used in theatre, purpose of costume, Artaud's Theatre of Cruelty, lighting and sound within a performance. Technical aspects of theatre, theatre makers and careers within theatre.</p> <p>Skills: tension, atmosphere development, physical extremes, universal language, audience participation, structuring performance, facial expression, gesture, body language, staying in role, use of voice to scare.</p> <p>Assessment: Pupils undertake a practical assessment, where they are assessed on performing a final horror performance, based on Artaud's Theatre of Cruelty.</p> |

| | | | |
|--------------------------------|--|---|--|
| | <p>demonstrate the principles that will underpin their response to the key extracts through performance or design, apply their knowledge of genre, style and theatrical conventions to the way they will perform, use performance space effectively, develop character and demonstrate the way it interacts with other characters, present a complete performance of the extracts with lines learnt, performance rehearsed and refined, performance skills used, intention of the playwright demonstrated and audience engaged. Use rehearsals effectively to rehearse or make, and to adapt and refine their performance or design as appropriate.</p> <p>Assessment: Pupils undertake a practical assessment, where they are assessed on performing part of the script, which results in a whole class production of the full script. There is also a written assessment, which asks pupils to explain their artistic choices and evaluation of their own and other's work.</p> | <p>and disadvantages for the decisions made directing, acting, and designing for a performance, apply knowledge and understanding of the development of drama and performance to the studied text.</p> <p>Assessment: Pupils are assessed through a past GCSE exam paper, using section A on Blood Brothers. They complete the exam paper answering a variety of questions on the text and are rewarded marks using the GCSE marking criteria.</p> | |
| <p>Vocabulary Links</p> | <p>Role on the Wall, Scene Act, Character, Antagonist, Monologue, Themes, Issues, Practitioners, Artistic Intention, Demands, Research, Duologue, Monologue, Playwright, Class Division, Cultural and Historical Context, Duologue, Semiotics, Genre, Style, Multi rolling, Facial expression, Movement, Audience awareness, Accent, Voice, Rapport, Communication, Direct address, Eye contact, Sustaining a role, Emotion.</p> | <p>Blocking, Characterisation, Diction, Gesture, Inflection, Mime, Pace, Pitch, Projection, Rapport, Read Through, Stillness, Tone, Blacks, Costumes, Makeup, Act , Antagonist, Anti-climax, Character, Chorus, Climax, Comic Relief, Dialogue, Dramatic Irony, Dramatic Tension, Duologue, Flashback, Genre, Narration, Plot, Prologue, Protagonist, Scene, Script, Setting, Stage Directions, Stereotype, Stock Character, Structure, Subplot, Subtext, Backlight, Barn doors, Blackout, Cross Fade, Dimmer Rack, Fade, Flood, Follow Spot, GOBO, Lantern, Lights Up, Comedy, Epic Theatre, Melodrama, Naturalism, Style, Stylised, Symbolism, Aisle, Auditorium, Backstage, Centre, Centre stage, Downstage, Offstage, Stage Left/right, Upstage, Wings, Amphitheatre, Apron, Black box, End On, In the Round, Promenade, Proscenium Arch, Site Specific Theatre, Thrust, Traverse, Back Story, Cross-cutting, Freeze Frame, Hot Seating, Improvisation, Role Play, Role-on-the-wall, Still Image, Stimulus, Tableaux, Thought Tracking, Cue, Dress Rehearsal, Technical rehearsal, Choreography, Actor. Audience, Cast, Choreographer, Company, Costume Designer, Dancer,</p> | <p>Intention, Brecht, Stanislavski, Brecht, Artaud, Audience Intention, Choreographer, Costume Designer, Director, Lighting Designing, Sound Designer, Stage managers, Understudy, Lyricist, Playwright, FOH, Costume, Props, Make-up, Wigs, Spotlights, Coloured gels, Projection, Voice Overs, Set, Ambient Sound, Music, SFX, Microphone, Live Sound, Profile Spot, Floodlight, Follow Spot, House Lights, Par Can, Health and Safety, Artaud, Theatre of Cruelty, Tension, Physical Extremes, Universal Language, Audience Participation, Still Image, Music, Costume, Time Period, Symbolism.</p> |

| | | | |
|----------------------------------|--|--|--|
| | | Director, Dramatist, Ensemble, Lyricist, Playwright, Professional, Sound Designer, Stage Manager, Understudy, Composite setting, Fourth Wall, Soundscape, Smoke Machine, Artistic Intention, Atmosphere, Audition, Contemporary, Context, Convention, Cultural Context, Historical Context, Proxemics, Semiotics, Social Context, Vision | |
| OCR Assessment Objectives | <p>AO1 Create and develop ideas to communicate meaning for theatrical performance.</p> <p>AO2 Apply theatrical skills to realise artistic intentions in live performance.</p> <p>AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.</p> <p>AO4 Analyse and evaluate their own work and the work of others.</p> | <p>AO1 Create and develop ideas to communicate meaning for theatrical performance.</p> <p>AO2 Apply theatrical skills to realise artistic intentions in live performance.</p> <p>AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.</p> <p>AO4 Analyse and evaluate their own work and the work of others.</p> | <p>AO1 Create and develop ideas to communicate meaning for theatrical performance.</p> <p>AO2 Apply theatrical skills to realise artistic intentions in live performance.</p> <p>AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.</p> <p>AO4 Analyse and evaluate their own work and the work of others.</p> |
| Year 10 | Half Term 4 February – March | Half Term 5 April - May | Half Term 6 June - July |
| Topic | <p>Topic: Metamorphosis</p> <p>An introduction to a live theatre performance- This is taught in the middle of year 10 as the topic is needed to be revisited as it is needed in the y11 exam, therefore early introduction is helpful, however is not ideal for year 9 as pupils need to be able to remember seeing the performance in their final written exam.</p> <p>Knowledge: live theatre performance, style of Brecht, society's expectations, stereotypes, semiotics, use of sound, lighting and set in theatre. Intentions of plays, audience interpretation. The meaning of drama and theatre terminology used by theatre makers, how genre is used by theatre makers, how genre is used in live performance to communicate meaning to an audience, how to analyse a live theatre performance, how to evaluate the work of others, drawing considered conclusions.</p> <p>Skills: Analysis and evaluation writing skills, examples of acting, technical elements, style and genre, relating back to the exam questions, essay</p> | <p>Topic: Devising Mock</p> <p>The mock is taught before the actual GCSE devising practical exam so their knowledge and skills are fresh, and they can explore the pre-release material (released in September) before their final performance exam. Pupils tend to make errors within devising that limits their skill or teamwork so their errors can be addressed within this scheme before the final devising exam. Blood Brothers is explored practically beforehand as the skills gained through practical exploration will develop skills needed for this acting module and the theoretical side will help to justify decisions ready for the prep done in this topic for their written portfolio.</p> <p>Knowledge: Pupils should know and understand: research undertaken and how this has informed the development of the drama or design, how to develop an idea to progress from a simple to a complex stage, how to plan, create and structure drama, how workshops can move the development of the performance forward, how to rehearse in preparation for a performance to an audience, how to make plans</p> | <p>Topic: Devising Drama Exam</p> <p>Pupils start to work on their exam pieces as they need time to develop storylines and characters and time to rehearse a high-quality piece of drama. They should have gained experience and explore stimulus during their mock and received feedback on how to create and perform a successful piece of drama. This is begun at the end of year 10 as the previous topics have allowed their skills and knowledge to develop to form marks put towards their final grade and the summer holiday allows students to complete some portfolio work over the summer and consider their ideas/learn lines.</p> <p>Knowledge: Pupils should know and understand: research undertaken and how this has informed the development of the drama or design, how to develop an idea to progress from a simple to a complex stage, how to plan, create and structure drama, how workshops can move the development of the performance forward, how to rehearse in preparation for a performance to an audience, how to make plans for the structure/form of an artefact- set, costume,</p> |

| | | | |
|--------------------------------|---|---|---|
| | <p>structuring. Select and use appropriate subject specific terminology, discuss, analyse and evaluate how meaning is created and communicated through live theatre using their knowledge and understanding drama, analyse and evaluate the acting, design and the characteristics of the text seen.</p> <p>Assessment: Pupils are assessed through a written assessment using a previous exam question, and marked using GCSE grading criteria. This is based on the live theatre production.</p> | <p>for the structure/form of an artefact- set, costume, lighting, sound. How to edit and adapt the work in progress as a result of new ideas or the development of the drama, how to examine in detail the process of creating drama and measure the impact on a live audience, how to communicate meaning to an audience through engaging drama.</p> <p>Skills: Learners should be able to: use research to inform creative decisions when devising drama, examine social cultural or historical context of the chosen stimulus, explain how research has impacted on their artistic intentions, show the progression of their idea from initial thoughts to the realised form, select ideas to create engaging drama, clearly document the development of the performance through the devising process through the use of a portfolio, plan effective use of rehearsals, refine and amend work throughout the devising process so that clear dramatic intentions are communicated to the audience, analyse and evaluate decisions and choices made during the process of creating drama, apply performance or design skills to a performance for an audience, explain the changes made to their drama with reference to their artistic decisions and explain the intended impact on the audience, evaluate their final piece of devised drama, use accurate subject specific terminology.</p> <p>Assessment: Pupils undertake a practical assessment, where they are assessed on performing a final devised performance, based on the stimulus released by the exam board. There is also a written assessment, which asks pupils to explain their vision and research for the performance through a mock portfolio.</p> | <p>lighting, sound. How to edit and adapt the work in progress as a result of new ideas or the development of the drama, how to examine in detail the process of creating drama and measure the impact on a live audience, how to communicate meaning to an audience through engaging drama.</p> <p>Skills: Learners should be able to: use research to inform creative decisions when devising drama, examine social cultural or historical context of the chosen stimulus, explain how research has impacted on their artistic intentions, show the progression of their idea from initial thoughts to the realised form, select ideas to create engaging drama, clearly document the development of the performance through the devising process through the use of a portfolio, plan effective use of rehearsals, refine and amend work throughout the devising process so that clear dramatic intentions are communicated to the audience, analyse and evaluate decisions and choices made during the process of creating drama, apply performance or design skills to a performance for an audience, explain the changes made to their drama with reference to their artistic decisions and explain the intended impact on the audience, evaluate their final piece of devised drama, use accurate subject specific terminology.</p> <p>Assessment: Pupils undertake a practical assessment, where they are assessed on performing a final devised performance, based on the stimulus released by the exam board. There is also a written assessment, which asks pupils to explain their vision and research for the performance through a portfolio. This is marked by the drama teacher and moderated by an external examiner. This assessment forms 30% of their final GCSE Drama grade.</p> |
| <p>Vocabulary Links</p> | <p>Blocking, Characterisation, Diction, Gesture, Inflection, Mime, Pace, Pitch, Projection, Rapport, Stillness, Tone, Costumes, Makeup, Mask, Act, Antagonist, Anti-climax, Character, Chorus, Climax, Comic Relief, Dialogue, Dramatic Irony, Dramatic Tension, Genre, Narration, Plot, Prologue,</p> | <p>Blocking, Characterisation, Diction, Gesture, Inflection, Mime, Pace, Pitch, Projection, Rapport, Stillness, Tone, Blacks, Costumes, Makeup, Mask, Act , Antagonist, Anti-climax, Character, Chorus, Climax, Comic Relief, Dialogue, Dramatic Irony, Dramatic Tension, Duologue, Flashback, Genre, Monologue, Narration,</p> | <p>Blocking, Characterisation, Diction, Gesture, Inflection, Mime, Pace, Pitch, Projection, Rapport, Stillness, Tone, Blacks, Costumes, Makeup, Mask, Act , Antagonist, Anti-climax, Character, Chorus, Climax, Comic Relief, Dialogue, Dramatic Irony, Dramatic Tension, Duologue, Flashback, Genre, Monologue, Narration, Plot,</p> |

| | | | |
|----------------------------------|--|--|--|
| | Protagonist, Scene, Script, Setting, Stage Directions, Stereotype, Stock Character, Structure, Subplot, Subtext, Backlight, Barn doors, Blackout, Cross Fade, Dimmer Rack, Fade, Flood, Follow Spot, GOBO, Lantern, Lights Up, Comedy, Epic Theatre, Melodrama, Naturalism, Physical Theatre, Realism, Style, Stylised, Symbolism, Auditorium, Backstage, Centre, Centre stage, Downstage, Offstage, Stage Left/right, Upstage, Wings, Amphitheatre, Apron, Black box, End On, Back Story, Freeze Frame, Role Play, Thought Tracking, Cue, Actor, Audience, Cast, Choreographer, Company, Costume Designer, Director, Ensemble, Playwright, Professional, Sound Designer, Stage Manager, Understudy, Fourth Wall, Artistic Intention, Atmosphere, Audition, Contemporary, Context, Cultural Context, Historical Context, Proxemics, Semiotics, Social Context, Vision. | Plot, Prologue, Protagonist, Scene, Script, Setting, Stage Directions, Stereotype, Stock Character, Structure, Subplot, Subtext, Melodrama, Naturalism, Physical Theatre, Realism, Style, Stylised, Symbolism, T.I.E., Backstage, Centre, Centre stage, Downstage, Offstage, Stage Left/right, Upstage, Wings, Amphitheatre, Apron, Black box, End On, In the Round, Promenade, Proscenium Arch, Site Specific Theatre, Thrust, Traverse, Back Story, Cross-cutting, Freeze Frame, Hot Seating, Improvisation, Role Play, Role-on-the-wall, Still Image, Stimulus, Tableaux, Thought Tracking, Cue, Dress Rehearsal, Technical rehearsal, Choreography, Actor. Audience, Cast, Choreographer, Company, Fourth Wall, Soundscape, Artistic Intention, Atmosphere, Audition, Contemporary, Context, Convention, Cultural Context, Historical Context, Proxemics, Semiotics, Social Context, Vision. | Prologue, Protagonist, Scene, Script, Setting, Stage Directions, Stereotype, Stock Character, Structure, Subplot, Subtext, Melodrama, Naturalism, Physical Theatre, Realism, Style, Stylised, Symbolism, T.I.E., Backstage, Centre, Centre stage, Downstage, Offstage, Stage Left/right, Upstage, Wings, Amphitheatre, Apron, Black box, End On, In the Round, Promenade, Proscenium Arch, Site Specific Theatre, Thrust, Traverse, Back Story, Cross-cutting, Freeze Frame, Hot Seating, Improvisation, Role Play, Role-on-the-wall, Still Image, Stimulus, Tableaux, Thought Tracking, Cue, Dress Rehearsal, Technical rehearsal, Choreography, Actor. Audience, Cast, Choreographer, Company, Fourth Wall, Soundscape, Artistic Intention, Atmosphere, Audition, Contemporary, Context, Convention, Cultural Context, Historical Context, Proxemics, Semiotics, Social Context, Vision. |
| OCR Assessment Objectives | AO2 Apply theatrical skills to realise artistic intentions in live performance. AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed. AO4 Analyse and evaluate their own work and the work of others. | AO1 Create and develop ideas to communicate meaning for theatrical performance. AO2 Apply theatrical skills to realise artistic intentions in live performance. AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed. AO4 Analyse and evaluate their own work and the work of others. | AO1 Create and develop ideas to communicate meaning for theatrical performance. AO2 Apply theatrical skills to realise artistic intentions in live performance. AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed. AO4 Analyse and evaluate their own work and the work of others. |
| Year 11 | Half Term 1 September - October | Half Term 2 October - December | Half Term 3 January - February |
| Topic | Topic- Devising Exam and portfolio submission Pupils have gained time through summer to develop ideas for their practical work and work on their portfolio. The devising exam is completed here so there is ample time for revision for the written mock and time to work on the scripted exam performance which has to be examined within the window of Feb-June. Pupils often understand the need for complete focus on the performance now in year 11 and from experience have much more maturity and understanding now in their final year of school. | Topic- Written exam mock prep In the run up to the year 11 mocks revision takes place on Blood Brothers and Metamorphosis. Knowledge: Section A: Blood Brothers- how to answer GCSE style questions, social, historical and cultural context of 1960s-80s, theatre makers roles, aspects of character, how drama is communicated to an audience, plot and subplot. social, historical, cultural context of the play, theoretical conventions of the period, characteristics of the text, how meaning is | Topic- Presenting and Performing Texts Scripted performance Exam- this unit of the exam includes 2 extracts of performance from a scripts (Two by Jim Cartwright previously studied in year 10). The exam board specifies the visiting examiner should visit between Feb and May- usually at the end of March is ideal to allow time to prepare the work but allows pupils to have adequate time before and after to prepare for the written mock and final exam. |

| | | | |
|--|--|---|--|
| | <p>Knowledge: Pupils should know and understand: research undertaken and how this has informed the development of the drama or design, how to develop an idea to progress from a simple to a complex stage, how to plan, create and structure drama, how workshops can move the development of the performance forward, how to rehearse in preparation for a performance to an audience, how to make plans for the structure/form of an artefact-set, costume, lighting, sound. How to edit and adapt the work in progress as a result of new ideas or the development of the drama, how to examine in detail the process of creating drama and measure the impact on a live audience, how to communicate meaning to an audience through engaging drama.</p> <p>Skills: Learners should be able to: use research to inform creative decisions when devising drama, examine social cultural or historical context of the chosen stimulus, explain how research has impacted on their artistic intentions, show the progression of their idea from initial thoughts to the realised form, select ideas to create engaging drama, clearly document the development of the performance through the devising process through the use of a portfolio, plan effective use of rehearsals, refine and amend work throughout the devising process so that clear dramatic intentions are communicated to the audience, analyse and evaluate decisions and choices made during the process of creating drama, apply performance or design skills to a performance for an audience, explain the changes made to their drama with reference to their artistic decisions and explain the intended impact on the audience, evaluate their final piece of devised drama, use accurate subject specific terminology.</p> <p>Assessment: Pupils undertake a practical assessment, where they are assessed on performing a final devised performance, based on the stimulus released by the exam board. There is also a written</p> | <p>communicated through space, relationships, audience, design elements, actor' physical and vocal interpretation of character, performance conventions, contemporary staging, the role of theatre makers, acting skills, semiotics, costume hair and make-up, contemporary technology in performance, performance style, features of the text.</p> <p>Section B- Metamorphosis revision: live theatre performance, style of Brecht, society's expectations, stereotypes, semiotics, use of sound, lighting and set in theatre. Intentions of plays, audience interpretation. The meaning of drama and theatre terminology used by theatre makers, how genre is used by theatre makers, how genre is used, live performance to communicate meaning to an audience, how to analyse a live theatre performance, how to evaluate the work of others, drawing considered conclusions.</p> <p>Skills: Section A- evaluation, answering GCSE style questions on: defining how social, historical, cultural contexts and their effects on the text, exploring and identifying the characteristics of the text through practical preparation and be able to explain their impact, selecting examples from practical study which demonstrates knowledge and understanding of the full range of characteristics of the performance text, identify how a range of genres may have been used to inform the characteristics of the text, identify how meaning is communicated within the text, evaluate the roles that theatre makers have on developing, performing and responding to a text, state advantages and disadvantages for the decisions made directing, acting, and designing for a performance, apply knowledge and understanding of the development of drama and performance to the studied text. Sections B- Analysis and evaluation writing skills, examples of acting, technical elements, style and genre, relating back to the exam questions, essay structuring. Select and use appropriate subject specific terminology, discuss, analyse and evaluate how meaning is created and communicated through</p> | <p>Knowledge: Learners should know and understand: why the extract is significant in the context of the whole text, the structure of the whole text and the extracts' place within it, social, cultural or historical context of the text, the features of the text, how to communicate effectively using semiotics and acting skills, how performance texts can be presented to an audience, the intention if the playwright, theatrical conventions, how to interpret character through voice, movement and language, the use of performance space, the semiotics of theatre as exemplified by the text, the relationship between performer and audience, how the different aspects of design impacts on the whole creative experience for both performer and audience, the importance of rehearsal including time management and preparation.</p> <p>Skills: Learners should be able to : interoperate the texts so that the playwright's intention can be communicated, demonstrate the principles that will underpin their response to the key extracts through performance or design, apply their knowledge of genre, style and theatrical conventions to the way they will perform, use performance space effectively, develop character and demonstrate the way it interacts with other characters, present a complete performance of the extracts with lines learnt, performance rehearsed and refined, performance skills used, intention of the playwright demonstrated and audience engaged. Use rehearsals effectively to rehearse or make, and to adapt and refine their performance or design as appropriate.</p> <p>Assessment: Pupils undertake a practical assessment, where they are assessed on performing two contrasting extracts from a play text- 'Two' by Jim Cartwright. There is also a written assessment, which asks pupils to explain their vision, intention, demands and context for their performance through a concept proforma, which is the coursework element to this unit. The performance and coursework is marked by an</p> |
|--|--|---|--|

| | | | |
|--------------------------------|--|---|--|
| | <p>assessment, which asks pupils to explain their vision and research for the performance through a portfolio. This is marked by the drama teacher and moderated by an external examiner. This assessment forms 30% of their final GCSE Drama grade.</p> | <p>live theatre using their knowledge and understanding drama, analyse and evaluate the acting, design and the characteristics of the text seen.</p> <p>Assessment: Pupils undertake a written assessment where they complete a full exam paper from a previous year. This is based both on Blood Brothers and a live theatre performance (Metamorphosis). This is added to their grades for their practical work and coursework and will give an accurate mock grade.</p> | <p>external examiner. This assessment forms 30% of their final GCSE Drama grade.</p> |
| <p>Vocabulary Links</p> | <p>Blocking, Characterisation, Diction, Gesture, Inflection, Mime, Pace, Pitch, Projection, Rapport, Stillness, Tone, Blacks, Costumes, Makeup, Mask, Act , Antagonist, Anti-climax, Character, Chorus, Climax, Comic Relief, Dialogue, Dramatic Irony, Dramatic Tension, Duologue, Flashback, Genre, Monologue, Narration, Plot, Prologue, Protagonist, Scene, Script, Setting, Stage Directions, Stereotype, Stock Character, Structure, Subplot, Subtext, Melodrama, Naturalism, Physical Theatre, Realism, Style, Stylised, Symbolism, T.I.E., Backstage, Centre, Centre stage, Downstage, Offstage, Stage Left/right, Upstage, Wings, Amphitheatre, Apron, Black box, End On, In the Round, Promenade, Proscenium Arch, Site Specific Theatre, Thrust, Traverse, Back Story, Cross-cutting, Freeze Frame, Hot Seating, Improvisation, Role Play, Role-on-the-wall, Still Image, Stimulus, Tableaux, Thought Tracking, Cue, Dress Rehearsal, Technical rehearsal, Choreography, Actor. Audience, Cast, Choreographer, Company, Fourth Wall, Soundscape, Artistic Intention, Atmosphere, Audition, Contemporary, Context, Convention, Cultural Context, Historical Context, Proxemics, Semiotics, Social Context, Vision, Evaluation, Intention, Research, Rehearsal log.</p> | <p>Blocking, Characterisation, Diction, Gesture, Inflection, Mime, Pace, Pitch, Projection, Rapport, Read Through, Stillness, Tone, Blacks, Costumes, Makeup, Mask, Act , Antagonist, Anti-climax, Character, Chorus, Climax, Comic Relief, Dialogue, Dramatic Irony, Dramatic Tension, Duologue, Flashback, Genre, Monologue, Narration, Plot, Prologue, Protagonist, Scene, Script, Setting, Stage Directions, Stereotype, Stock Character, Structure, Subplot, Subtext, Backlight, Barn doors, Blackout, Cross Fade, Dimmer Rack, Fade, Flood, Follow Spot, GOBO, Lantern, Lights Up, Comedy, Epic Theatre, Expressionism, Forum Theatre, Melodrama, Naturalism, Physical Theatre, Realism, Style, Stylised, Symbolism, T.I.E., Aisle, Auditorium, Backstage, Centre, Centre stage, Downstage, Offstage, Stage Left/right, Upstage, Wings, Amphitheatre, Apron, Black box, End On, In the Round, Promenade, Proscenium Arch, Site Specific Theatre, Thrust, Traverse, Back Story, Cross-cutting, Freeze Frame, Hot Seating, Improvisation, Role Play, Role-on-the-wall, Still Image, Stimulus, Tableaux, Thought Tracking, Cue, Dress Rehearsal, Technical rehearsal, Choreography, Actor. Audience, Cast, Choreographer, Company, Costume Designer, Dancer, Director, Dramatist, Ensemble, Lyricist, Playwright, Professional, Sound Designer, Stage Manager, Understudy, Composite setting, Fourth Wall, Soundscape, Smoke Machine, Artistic Intention, Atmosphere, Audition, Contemporary, Context, Convention, Cultural Context, Historical Context, Proxemics, Semiotics, Social Context, Vision.</p> | <p>Blocking, Characterisation, Diction, Gesture, Inflection, Mime, Pace, Pitch, Projection, Rapport, Read Through, Stillness, Tone, Blacks, Costumes, Extract, Anti-climax, Character, Climax, Comic Relief, Dialogue, Dramatic Irony, Dramatic Tension, Duologue, Genre, Monologue, Plot, Scene, Script, Setting, Stage Directions, Stereotype, Stock Character, Structure, Subplot, Subtext, Tragedy, Comedy, Epic Theatre, Centre stage, Downstage, Offstage, Stage Left/right, Upstage, Wings, End On, Site Specific Theatre, Back Story, Improvisation, Role Play, Role-on-the-wall, Cue, Dress Rehearsal, Technical rehearsal, Actor. Audience, Cast, Director, Playwright, Professional, Fourth Wall, Artistic Intention, Atmosphere, Cultural Context, Historical Context, Proxemics, Semiotics, Social Context, Vision.</p> |

| | | | |
|----------------------------------|--|--|---|
| OCR Assessment Objectives | AO1 Create and develop ideas to communicate meaning for theatrical performance. AO2 Apply theatrical skills to realise artistic intentions in live performance. AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed. AO4 Analyse and evaluate their own work and the work of others. | AO1 Create and develop ideas to communicate meaning for theatrical performance. AO2 Apply theatrical skills to realise artistic intentions in live performance. AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed. AO4 Analyse and evaluate their own work and the work of others. | AO1 Create and develop ideas to communicate meaning for theatrical performance. AO2 Apply theatrical skills to realise artistic intentions in live performance. AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed. AO4 Analyse and evaluate their own work and the work of others. |
| Year 11 | Half Term 4 February – March | Half Term 5 April - May | Half Term 6 June - July |
| Topic | <p>Topic- Written exam prep for the final Performance and response unit. This is the final assessment, so revision takes place.</p> <p>Knowledge: Section A: Blood Brothers- how to answer GCSE style questions, social, historical and cultural context of 1960s-80s, theatre makers roles, aspects of character, how drama is communicated to an audience, plot and subplot. social, historical, cultural context of the play, theoretical conventions of the period, characteristics of the text, how meaning is communicated through space, relationships, audience, design elements, actor’ physical and vocal interpretation of character, performance conventions, contemporary staging, the role of theatre makers, acting skills, semiotics, costume hair and make-up, contemporary technology in performance, performance style, features of the text. Section B- Metamorphosis revision: live theatre performance, style of Brecht, society’s expectations, stereotypes, semiotics, use of sound, lighting and set in theatre. Intentions of plays, audience interpretation. The meaning of drama and theatre terminology used by theatre makers, how genre is used by theatre makers, how genre is used, live performance to communicate meaning to an audience, how to analyse a live theatre performance, how to evaluate the work of others, drawing considered conclusions.</p> | <p>Topic- Written exam prep for the final Performance and response unit. This is the final assessment, so revision takes place.</p> <p>Knowledge: Section A: Blood Brothers- how to answer GCSE style questions, social, historical and cultural context of 1960s-80s, theatre makers roles, aspects of character, how drama is communicated to an audience, plot and subplot. social, historical, cultural context of the play, theoretical conventions of the period, characteristics of the text, how meaning is communicated through space, relationships, audience, design elements, actor’ physical and vocal interpretation of character, performance conventions, contemporary staging, the role of theatre makers, acting skills, semiotics, costume hair and make-up, contemporary technology in performance, performance style, features of the text. Section B- Metamorphosis revision: live theatre performance, style of Brecht, society’s expectations, stereotypes, semiotics, use of sound, lighting and set in theatre. Intentions of plays, audience interpretation. The meaning of drama and theatre terminology used by theatre makers, how genre is used by theatre makers, how genre is used, live performance to communicate meaning to an audience, how to analyse a live theatre performance, how to evaluate the work of others, drawing considered conclusions.</p> | <p>All aspects of the GCSE are complete.</p> |

| | | | |
|--|--|--|--|
| | <p>Skills: Section A- evaluation, answering GCSE style questions on: defining how social, historical, cultural contexts and their effects on the text, exploring and identifying the characteristics of the text through practical preparation and be able to explain their impact, selecting examples from practical study which demonstrates knowledge and understanding of the full range of characteristics of the performance text, identify how a range of genres may have been used to inform the characteristics of the text, identify how meaning is communicated within the text, evaluate the roles that theatre makers have on developing, performing and responding to a text, state advantages and disadvantages for the decisions made directing, acting, and designing for a performance, apply knowledge and understanding of the development of drama and performance to the studied text.</p> <p>Sections B- Analysis and evaluation writing skills, examples of acting, technical elements, style and genre, relating back to the exam questions, essay structuring. Select and use appropriate subject specific terminology, discuss, analyse and evaluate how meaning is created and communicated through live theatre using their knowledge and understanding drama, analyse and evaluate the acting, design and the characteristics of the text seen.</p> <p>Assessment: Pupils undertake a written assessment in the form of the final GCSE Drama written exam paper. This is marked by the drama by an external examiner. This assessment forms 40% of their final GCSE Drama grade.</p> | <p>Skills: Section A- evaluation, answering GCSE style questions on: defining how social, historical, cultural contexts and their effects on the text, exploring and identifying the characteristics of the text through practical preparation and be able to explain their impact, selecting examples from practical study which demonstrates knowledge and understanding of the full range of characteristics of the performance text, identify how a range of genres may have been used to inform the characteristics of the text, identify how meaning is communicated within the text, evaluate the roles that theatre makers have on developing, performing and responding to a text, state advantages and disadvantages for the decisions made directing, acting, and designing for a performance, apply knowledge and understanding of the development of drama and performance to the studied text.</p> <p>Sections B- Analysis and evaluation writing skills, examples of acting, technical elements, style and genre, relating back to the exam questions, essay structuring. Select and use appropriate subject specific terminology, discuss, analyse and evaluate how meaning is created and communicated through live theatre using their knowledge and understanding drama, analyse and evaluate the acting, design and the characteristics of the text seen.</p> <p>Assessment: Pupils undertake a written assessment in the form of the final GCSE Drama written exam paper. This is marked by the drama by an external examiner. This assessment forms 40% of their final GCSE Drama grade.</p> | |
|--|--|--|--|

| | | | |
|----------------------------------|---|---|--|
| Vocabulary Links | <p>Blocking, Characterisation, Diction, Gesture, Inflection, Mime, Pace, Pitch, Projection, Rapport, Read Through, Stillness, Tone, Blacks, Costumes, Makeup, Mask, Act , Antagonist, Anti-climax, Character, Chorus, Climax, Comic Relief, Dialogue, Dramatic Irony, Dramatic Tension, Duologue, Flashback, Genre, Monologue, Narration, Plot, Prologue, Protagonist, Scene, Script, Setting, Stage Directions, Stereotype, Stock Character, Structure, Subplot, Subtext, Backlight, Barn doors, Blackout, Cross Fade, Dimmer Rack, Fade, Flood, Follow Spot, GOBO, Lantern, Lights Up, Comedy, Epic Theatre, Expressionism, Forum Theatre, Melodrama, Naturalism, Physical Theatre, Realism, Style, Stylised, Symbolism, T.I.E., Aisle, Auditorium, Backstage, Centre, Centre stage, Downstage, Offstage, Stage Left/right, Upstage, Wings, Amphitheatre, Apron, Black box, End On, In the Round, Promenade, Proscenium Arch, Site Specific Theatre, Thrust, Traverse, Back Story, Cross-cutting, Freeze Frame, Hot Seating, Improvisation, Role Play, Role-on-the-wall, Still Image, Stimulus, Tableaux, Thought Tracking, Cue, Dress Rehearsal, Technical rehearsal, Choreography, Actor. Audience, Cast, Choreographer, Company, Costume Designer, Dancer, Director, Dramatist, Ensemble, Lyricist, Playwright, Professional, Sound Designer, Stage Manager, Understudy, Composite setting, Fourth Wall, Soundscape, Smoke Machine, Artistic Intention, Atmosphere, Audition, Contemporary, Context, Convention, Cultural Context, Historical Context, Proxemics, Semiotics, Social Context, Vision, Evaluation, Analysis.</p> | <p>Blocking, Characterisation, Diction, Gesture, Inflection, Mime, Pace, Pitch, Projection, Rapport, Read Through, Stillness, Tone, Blacks, Costumes, Makeup, Mask, Act , Antagonist, Anti-climax, Character, Chorus, Climax, Comic Relief, Dialogue, Dramatic Irony, Dramatic Tension, Duologue, Flashback, Genre, Monologue, Narration, Plot, Prologue, Protagonist, Scene, Script, Setting, Stage Directions, Stereotype, Stock Character, Structure, Subplot, Subtext, Backlight, Barn doors, Blackout, Cross Fade, Dimmer Rack, Fade, Flood, Follow Spot, GOBO, Lantern, Lights Up, Comedy, Epic Theatre, Expressionism, Forum Theatre, Melodrama, Naturalism, Physical Theatre, Realism, Style, Stylised, Symbolism, T.I.E., Aisle, Auditorium, Backstage, Centre, Centre stage, Downstage, Offstage, Stage Left/right, Upstage, Wings, Amphitheatre, Apron, Black box, End On, In the Round, Promenade, Proscenium Arch, Site Specific Theatre, Thrust, Traverse, Back Story, Cross-cutting, Freeze Frame, Hot Seating, Improvisation, Role Play, Role-on-the-wall, Still Image, Stimulus, Tableaux, Thought Tracking, Cue, Dress Rehearsal, Technical rehearsal, Choreography, Actor. Audience, Cast, Choreographer, Company, Costume Designer, Dancer, Director, Dramatist, Ensemble, Lyricist, Playwright, Professional, Sound Designer, Stage Manager, Understudy, Composite setting, Fourth Wall, Soundscape, Smoke Machine, Artistic Intention, Atmosphere, Audition, Contemporary, Context, Convention, Cultural Context, Historical Context, Proxemics, Semiotics, Social Context, Vision, Evaluation, Analysis.</p> | |
| OCR Assessment Objectives | <p>AO1 Create and develop ideas to communicate meaning for theatrical performance. AO2 Apply theatrical skills to realise artistic intentions in live performance. AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed. AO4 Analyse and evaluate their own work and the work of others.</p> | <p>AO1 Create and develop ideas to communicate meaning for theatrical performance. AO2 Apply theatrical skills to realise artistic intentions in live performance. AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed. AO4 Analyse and evaluate their own work and the work of others.</p> | |