

YEAR 10 DRAMA CURRICULUM PROGRESSION OVERVIEW

Y10 drama curriculum mainly focuses on students being able to create and develop their own devised performances. The start of the year is dedicated to sharpening their performance skills, exploring new techniques and performance styles in readiness for them to take on their first GCSE unit worth 30%. A lot of time is dedicated (and needed) for the first exam unit making sure students are supported and aiming for excellence.

	Autumn Term	Spring Term 1	Spring Term 2	Summer Term 1	Summer Term 2
Topic	Introduction to GCSE - Study of the set text - Devising Mock	Devising Exam Comp 1			Live Review
Crucial Knowledge	- Devising Non-naturalistic theatre devices: - Sound Scape - Imaginative use of performance space. - Synchronised movement. - Multi-role - Mime. - Flashbacks/Flash forwards. - Exaggerated movements/voices (really pushing the characterisation) - Creating props/scenery with their bodies - Breaking the fourth wall (talking directly to audience) - Not talking face to face with the other actors - Slow Motion - Marking the moment Component 04: Drama: Performance and response	To understand what is meant by the terms 'devising' and 'stimulus' Non-naturalistic theatre devices: - Sound Scape - Imaginative use of performance space. - Synchronised movement. - Multi-role - Mime. - Flashbacks/Flash forwards. - Exaggerated movements/voices (really pushing the characterisation) - Creating props/scenery with their bodies - Breaking the fourth wall (talking directly to audience) - Not talking face to face with the other actors - Slow Motion - Marking the moment Portfolio: - How to analyse their own work for meaning - How to evaluate their work and express opinions on how successful it has been	Section B: analyse and evaluate the work of others through watching live drama and theatre The meaning of drama and theatre terminology 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,		



	Students explore practically a whole performance text and demonstrate their knowledge and understanding of how drama is developed, performed and responded to. The contexts of their chosen text including social, historical (time set and period written) define how the social, historical and cultural contexts influence the chosen performance text The characteristics of their performance text including genres, structure, characters and style Theatrical setting (place), plot and subplot, dialogue, stage directions How meaning is communicated using performance space and spatial relationships on stage, the relationship between performers and audience, The design of set, props, costume, lighting and sound, an actor's vocal and physical interpretation of character, the use of performance techniques.		drawing considered conclusions
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	Contemporary staging including apron, black box, in the round, promenade proscenium arch, site specific, thrust, traverse. The role of theatre makers in contemporary professional practice, including: actors, choreographer, costume designer, director, lighting designer, lyricist, playwright, set designer, sound designer, stage managers, understudy. Acting skills including: blocking, characterisation, improvisation, vocal techniques an actor might use to communicate a role, communication through physicality and the use of body language, facial expression and gesture. The design and use of a set including: composite sets and non-naturalistic sets. The development of character through the creation and use of: costume, hair and makeup, masks The use of contemporary light, sound and media technology in contemporary performance. The features of a performance text including, acts and scenes, character, dialogue, duologue,		
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	flashback, monologue, plot and subplot, protagonist, stage directions			
Why this learning now?	We start by exploring lots of practical techniques – we watch an example of non-naturalistic theatre – then ask the class to use skills they have seen in their own work. Y10 will see the introduction and exploration of the sext text building the foundations on how to answer the exam questions on this in readiness for Y11.	This mock of the devising unit will cover everything the students will need to know and come to expect for their first GCSE unit of work. They will be guided through the sessions by the teacher so they are confident with the expectations in readiness for the real exam.	Students research and explore a stimulus, work collaboratively, and create their own devised drama. They complete a portfolio of evidence during the devising process, give a final performance of their drama, and write an evaluation of their own work. First GCSE unit to be completed, specification suggests this ordering of the exams to complete over two years. This happens at this stage in Y10 because of the work already covered at the beginning of the year where we focus on performance techniques, how to structure a devised performance, how to interpret a stimulus and after a mock which includes the written side of the exam.	To evaluate their own work after completing their first performance. This building them up to evaluating live theatre as part of their written exam paper in the Summer.
Assessment Opportunities:	Performances will be marked against the GCSE criteria. WINS marking criteria sheets will be used to feedback on written work.		Students will be assessed on their written work (portfolio) 40/60 marks And assessed on their final devised performance 4-15mins 20/60 marks. AO1 Create and develop ideas to communicate meaning for theatrical performance. AO2 Apply theatrical skills to realise artistic intentions in live performance. AO4 Analyse and evaluate their own work and the work of others.	Evaluations to be assessed against spec criteria. 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
Learning at Home	Students can further their understanding and research of the different stimuli we look at. This could be a song, painting, sculpture etc.		
Key Vocabulary (Etymology words)	Devising Stimuli Analyse Evaluate Symbolism Non-naturalistic		Proxemics Evaluate Analyse Characterisation Proxemics
Spiritual, Moral, Social and Cultural concepts covered	As always, drama will provide topics, themes and discussions around all aspects of culture, history. The persecution unit touches upon the holocaust for example with students exploring the affects of this on others. With the proper GCSE exam unit students get 10 different stimuli ranging from: music, poems, prose, art giving us a rich selection of cultural stimuli in which to base our work on and further explore.		
Links to careers and the world of work	Making links to jobs in the arts industry: actors, technicians, designers etc.		

