

Year 10 Drama

The Year 10 drama curriculum builds on the skills introduced in Key Stage 3, whilst introducing new techniques and drama forms to extend and challenge students' appreciation of performance. With a focus on exploring drama from the viewpoint of performer, director and designer, students' skills are developed in line with the course specification, whilst written elements develop the students' ability to analyse and evaluate the creative process. Students will study a set text, alongside live theatre to extend their understanding of how drama creates meaning for an audience.

Methods of deepening and securing knowledge:

Spaced learning	Throughout the year, past skills are consolidated and applied to the practical work.
Elaboration	Students are regularly challenged to extend and elaborate on their practical work through the practical process.
Interleaving	Throughout the course, students' past learning is called upon to consolidate knowledge and develop depth of understanding.
Concrete examples	Example and demonstration is regularly used to illustrate possible approaches to practical work, as well as to highlight good practice. These can be from the students themselves, the teacher, or recorded sources.

	Autumn term 1	Autumn term 2	Spring term 1
Topic(s)	<p>GCSE introduction/monologues Students consolidate performance skills introduced in Key Stage 3 and develop these through the creation of an original monologue.</p> <ul style="list-style-type: none"> • Exploration of script extracts. • Investigation of pace and proxemics. • Character creation and development. • Script writing. • Performance of original monologues. 	<p>Introduction to devising Working in a performance group, students create a devised performance from a given stimulus as an introduction to the Component 1 process. Written tasks develop students' ability to analyse the process of creating drama.</p> <ul style="list-style-type: none"> • Devising from a stimulus. • Collaborative work to develop ideas. • Development of performance material. • Rehearsal and refinement of ideas. • Performance of devised performances. 	<p>Physical theatre Students are introduced to physical theatre, developing the creation and physical skills to generate movement work using techniques linked to Frantic Assembly.</p> <ul style="list-style-type: none"> • Use of tableau to create visual sequences. • Introduction to physical building blocks. • Creation of 'shift' sequences. • Development of Chair Duet sequences. • Exploration of the impact of focus, tension and resistance on physical sequences.

Assessment			<ul style="list-style-type: none"> Layering of physical, musical and spoken texts.
	Children's Crusade group performance. Children's Crusade self-evaluation. Original monologue performance. Monologue evaluation.	Devising portfolio questions. Contribution to the devising process.	Final devised performance. Devised performance portfolio questions. Physical theatre process. Physical theatre sequences.
CEIAG <i>(Careers that are linked to that topic)</i>	Developing links to playwrights and performers in interpretation, building on the Year 9 Blood Brothers and scripted work.	Live performance opportunity directly exploring professional production and the way choices impact on the audience. This builds on the investigation of recorded performance in previous years.	Direct reference to Frantic Assembly and their physical theatre work. Links to the impact of practitioners on performance work. Use of recorded examples and websites to illustrate professional practice at work.

	Spring term 2	Summer term 1	Summer term 2
Topic(s)	Component 3 - Theatre Makers in Practice - set text Practical exploration of a set play text prescribed by the exam board for the Component 3 written exam. The play is studied from the perspective of performer, director and designer. Analysis of creative choices are linked to the written element of the exam. <ul style="list-style-type: none"> Interpretation of character. Investigation of units and objectives to understand character action. Exploration of plot and narrative. Analysis of historical and social context. 	Component 3 - Theatre Makers in Practice - set text Continued exploration of the set text. Written tasks are linked closely to exam questions and introducing exam technique. <ul style="list-style-type: none"> Extending written responses from the point of view of actor, director and designer. Developing exam technique and written responses. Research into context and design. 	Component 1 - assessment introduction Working in performance groups, students begin to develop an original performance from a given stimulus. A written portfolio is created alongside the practical development. <ul style="list-style-type: none"> Devising from a stimulus. Collaborative work to develop ideas. Development of performance material through improvisation. Exploration of form, style and structure.
Assessment	Practical exploration of key characters. Practical presentation of key scenes. Sample exam questions.	Practical exploration of key scenes. Staging of the play. Character analysis. Sample exam questions.	Component 1 - stimulus exploration. Component 1 - portfolio questions.

CEIAG *(Careers
that are linked to
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Consolidating and building on play exploration in Blood Brothers. Direct investigation of the roles of the playwright, performer, director and designer.

Further development of the roles of playwright, performer, director and designer, taking on these roles to write and answer exam questions. Use of live examples to further analyse the effect and impact.

Continued development of performer, designer and deviser roles, building on the introduction earlier in the year into a full-length performance and the challenges of this in a professional setting.

Independent Study

In Year 10, independent study is designed to develop the students' understanding of their practical work and extend their ability to analyse and evaluate their creative choices. These are closely linked to the written assessment criteria and course requirements. Independent study is likely to be written analysis and evaluation work, as well as line learning for performance.