

**DRAMA- Age Related Expectations- KS4- Y10**

	Age Related Expectations in Year 10		
	Term 1	Term 2	Term 3
<b>Knowledge and Understanding</b>	<p><b><u>Component 1: Section A</u></b></p> <p>-Introduction to GCSE including Section A of the exam. Recapping key elements of theory, design aspects, practical terms and positions on the stage.</p> <p>-Recap of approaches to a variety of practitioners and how their work can impact performance as an introduction in relation to devising.</p> <p>-Practitioners: Stanislavski, Brecht, Frantic Assembly and Artaud.</p> <p><b><u>Component 2: Devised Performance</u></b></p> <ul style="list-style-type: none"> <li>● Introduction to devised performance, consider the terms stimulus/stimuli and devising, etc.</li> <li>● Working with a stimulus. Exploring what devising is, what a stimulus is and how they can be used. The expectations for their performances, timings etc.</li> <li>● Practise linking devising to the following key practitioners: Frantic Assembly, Brecht, Stan and Artaud exploration</li> <li>● Exploration booklet given for ELT- students to keep a log using the booklet as a guide in preparation for Devising Log.</li> </ul> <p><b><u>Component 2: Devising Log</u></b></p>	<p><b><u>Component 2: Devised Performance</u></b></p> <p>-Students will continue to develop their performances with the expectation that they plan their rehearsal time, and make notes following every lesson.</p> <p>- At this stage whole class activities may take place to consider character development and pushing for higher grades including ensuring clear connections with a key practitioner.</p> <p><b><u>Component 2: Devising Log</u></b></p> <p>-Following the performance, students complete the last devising log: Reflection of the performance and first full draft in preparation for submission.</p> <p><b><u>Component 1: Section C- Theatre Review</u></b></p> <p><b>SCHOOL TRIP: Take students to see live theatre performance</b></p> <p><b>Introduction to the live theatre review-acting question focus.</b></p> <ul style="list-style-type: none"> <li>- Understanding plot and character</li> <li>- Considering director's intentions</li> <li>- Developing personal opinions to be more constructive</li> <li>- Exam approach and consideration of key concepts including the SChP</li> </ul>	<p><b><u>Component 1: Section B-Blood Brothers</u></b></p> <p>-Introduction to social, cultural, historical and political context. With key consideration to Willy Russell and the playwrights' intentions in relation to their influences.</p> <p>-Practically explore the text of Blood Brothers including the performance of key scenes, approaches and understanding of the key themes, characters and how these circumstances connection/relate to the SChP.</p> <p>-Recap of Brecht as a practitioner and how his work has influence Willy Russell as a writer as well as how his work can be considered in relation</p> <p>-Exploration of design elements within the performance, for example, costume, set, lighting with consideration as to how the SChP relates to the design aspects of the performance.</p> <p>-Break down of exam approach to follow alongside the practical exploration of the text. First part of the double lesson will have a clear practical focus in order to develop and understanding of approaches to the written exam.</p> <p>-Question 6.1- design focus 4 marker</p> <p>-Question 6.2- Acting focus based on 1 line identified in the script, placed into context</p>

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	<p>From this point on, students will have 1 lesson every 2 weeks where they complete their coursework.</p> <ul style="list-style-type: none"> <li>• Students work in groups devising their own piece of theatre taking inspiration from 1 or more key theorists and 1 stimulus.</li> <li>• 1 lesson every 2 weeks will be specifically for devising log, in order to keep progress moving.</li> </ul>		<p>-Question 6.3- Interaction between 2 characters based on a key atmosphere/purpose within the scene.</p> <p>-Question 6.4- Either portrayal of character (acting focus) or taking on the role of either lighting, costume and or set designer.</p> <p><b>Students receive scripts for Component 3: Text in Performance in order to learn lines.</b></p>
<b>Skills</b>	<ul style="list-style-type: none"> <li>- Confidently presenting an area of interest through a spoken presentation and responding to questions relating to this</li> <li>-How to independently establish ideas in connection with the key stimulus through a variety links, including theme.</li> <li>- How to create a performance with a clear narrative arc, conflict, and characters.</li> <li>-To consciously establish relevant connections between performance and theoretical approaches, including taking influence from key practitioner.</li> <li>-To reflect critically on the initial interaction, process and final performance.</li> <li>-To analyse the key pivotal moments within the rehearsal process.</li> <li>-To identify and understand design elements, stage positions and roles within the theatre in relation to the implications for the audience and purpose.</li> <li>-How to identify and establish relationships, conflict, tension, emotional connections,</li> </ul>	<ul style="list-style-type: none"> <li>-To consider the influence of social, cultural, historical and political circumstances on a given play and or performance</li> <li>-To evaluate the success of key performance elements across both acting and design elements.</li> <li>-To analyse the practical performance elements (design and or acting) in relation to a key theme or focus.</li> <li>-To identify the effectiveness performance elements can have on an audience and why a director or designer may choose to utilise these in relation to a purpose.</li> <li>-Develop an ability to apply the understanding of practitioners to a given performance including design and approach to acting/rehearsals.</li> <li>-How to identify and establish relationships, conflict, tension, emotional connections, comedic value, and integrity of character in performance.</li> <li>-Discussing interpretations and opinions of a given performance in a classroom setting and</li> </ul>	<ul style="list-style-type: none"> <li>-Higher order reading skills</li> <li>-Develop an understanding of subtext and the implications this can have upon a play and an audience.</li> <li>-How to relate social, cultural and political context to the interpretation of a performance.</li> <li>- To identify and establish key connections and influences by</li> <li>-To practically explore the circumstances and relationship dynamics to develop a further understanding of the play as a whole.</li> <li>-To employ the understanding of the role of the director, designer and actor</li> <li>-Draw upon wider reading and research to develop an understanding of approaches to performance</li> <li>-Discussing interpretations and opinions of a given text in a classroom setting and debating the reasons for a director/actors/designers' interpretation with clear justification.</li> </ul>

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	<p>comedic value, and integrity of character in performance.</p> <p>-To independently analyse and evaluate the success of the key stages when creating a devised performance: initial interaction with stimuli, rehearsal and development process, the final performance.</p>	<p>debating the reasons for a directors/actors/designer's interpretation with clear justification.</p> <p>-To independently analyse and evaluate the success of the key stages when creating a devised performance: initial interaction with stimuli, rehearsal and development process, the final performance.</p>	<p>-How to apply practical exploration and understanding to a theoretical approach to written work.</p>
<p><b>Assessment – students will be able to:</b></p>	<p>-Students will complete a Section A: Multiple past paper question. Where they will be able to understand and identify the following in relation to performance.</p> <p>-Understanding and Application of Practitioners: Practical/written exploration of the use of practitioner work in performances.</p> <p>-Devising and Log Book: Ongoing assessment of rehearsals and mock performances placed across the scheme.</p>	<p>-Mock performance of devised performance in order to receive more specific feedback on the</p> <p>-Students submit their first draft of their coursework Section 1 and 2. Then Section 3 shortly after. Where they will need to consider the following...</p> <p>Section 1: Initial understanding and interaction with the stimulus, considering key themes, ideas and approaches the students then took from this as a result.</p> <p>Section 2: Focus on the process as a whole, key pivotal moments in the performance process, problems or complications faced and how they were dealt with throughout the process.</p> <p>Section 3: The final reflection of the performance, considering the key strengths, and areas that wo</p> <p>Need to follow specific guidelines given on the amount of feedback given for coursework according to specification.</p> <p>-Students complete a timed Section C question response. During which there will be a choice of 3 questions, with at least 1 being focused on the approaches to acting within the</p>	<p>-Written responses for each question type in Section B of the exam.</p> <p>Q6.1- Specific focus on set design. Students will be able to comment on the set type, break down the key elements of the set with the inclusion of key terminology, relate this to the SCHP with clear justification.</p> <p>Q6.2- Specific focus on a key line delivered in the performance from one of the leading characters.</p> <p>Q6.3- Specific focus on the interaction between 2 characters within the given extract in relation to a key theme, such as conflict.</p> <p>Q6.4/5- Students will have the option to complete either the acting or the design focus question. Students will need to be able to comment on the extract given and the play as a whole in relation to either character or design focus.</p>

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		performance with the other 2 question centred around design.	
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