

YEAR 10 DRAMA

DEVISING DRAMA

The Hillsborough Disaster: **INTENT**

w/b: 31.08.20-w/b: 28.09.20

Knowledge Acquired:

OCR GCSE Drama Specification:

Learners should work collaboratively to create, develop, perform and evaluate their own piece of devised drama using The Hillsborough Disaster as a stimulus.

AO1 (10%) 20 marks

Create and develop ideas to communicate meaning for theatrical performance

AO2 (10%) 20 marks

Apply theatrical skills to realise artistic intentions in live performance

AO4 (10%) 20 marks

Analyse and evaluate their own work and the work of others

Skills Developed:

Learners should be able to:

- Use research to inform creative decisions when devising drama
- Examine the social, cultural or historical context of The Hillsborough Disaster
- Explain how research has impacted on their artistic intention
- 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 during the devising process
- Plan for 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
- Explain the changes made to their drama with reference to their artistic intention and explain the intended impact on the audience
- Evaluate their final piece of devised drama
- Use accurate subject-specific terminology

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Understanding:

Learners should know and understand:

- Research undertaken and how this has informed the development of drama
- How to develop an idea to progress from a simple to a more 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 and form
- How to edit and adapt the work in progress as a result of new ideas or the development of the drama
- How to examine the process of creating drama and measure the impact on an audience
- How to communicate meaning to an audience through engaging drama

Links to Previous Study:

- Year 8 – Darkwood Manor
- Year 9 – War

Links to Future Study/the Wider World:

- Allows students to understand the demands of performers and skills required to overcome obstacles when working in as a theatre company.
- Prepares students for Devising Drama NEA (to be performed November 2021).
- Encourages students to consider the impact their work has on an audience and how to communicate meaning which links to both NEA components.
- Encourages students to act as an audience and analyse and evaluate live theatre which links to Section B of the written exam.
- Students will complete a total of three devising units before taking the exam in Year 11. This is the first of the devising units and learners will build upon this knowledge throughout the year when using The Salem Witch Trials and Fighting For Strangers as a stimulus.

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DEVISING DRAMA

The Hillsborough Disaster: IMPLEMENTATION

w/b: 31.08.20-w/b: 28.09.20

Number of Lessons: 15

Sequence of Lessons:

STIMULUS EXPLORATION	REHEARSAL	PERFORMANCE
1. Introduction to Drama	7. Planning and research (computer lesson)	13. Performance
2. Family dinner stimulus	8. Initial Ideas	14. Evaluation (computer lesson)
3. Still Image/Thought-tracking	9. Rehearsal	15. Portfolio (computer lesson)
4. Reportage	10. Rehearsal	
5. Atmosphere/Slow Motion	11. Work in Progress	
6. Cross-cutting/Structure	12. Rehearsal	

Main Resources:

- YouTube
- News Articles
- Teacher prepared PowerPoint activities
- LRC/Internet for researching each stimuli portfolios at the end of the scheme
- CGP Revision Guide – GCSE Drama (the revision guide)

Methods of Assessment:

- 'Work in Progress' performed in the penultimate week marked using assessment criteria and feedback provided using WWW and EBI.
- Final performance marked using OCR performance criteria.
- Portfolios marked using OCR criteria in all three sections: Research and Developing Ideas, Creating and Developing Drama, Analysis and Evaluation.
- Final NEA assessment to take place in November 2022 (worth 30% of the final GCSE grade).

Use of Assessment Results:

- All marks are recorded on Go4Schools for all 4 sections of the assessment criteria.

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- Students encouraged to draw on WWW and EBI and aim to improve their mark in the next devising unit which will be using The Salem Witch Trials as a stimulus.

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Practitioners/Salem Witch Trials: **INTENT**

w/b: 05.09.20-w/b: 09.11.20

Knowledge Acquired:

OCR GCSE Drama Specification:

Learners will take part in a range of workshops to gain knowledge of key theatre practitioners. They should work collaboratively to create, develop, perform and evaluate their own piece of devised drama using 'The Salem Witch Trials' as a stimulus and applying key practitioner techniques to devise using an intended style.

AO1 (10%) 20 marks

Create and develop ideas to communicate meaning for theatrical performance

AO2 (10%) 20 marks

Apply theatrical skills to realise artistic intentions in live performance

AO4 (10%) 20 marks

Analyse and evaluate their own work and the work of others

Skills Developed:

Learners should be able to:

- Use research to inform creative decisions when devising drama
- Examine the social, cultural or historical context of The Salem Witch Trials
- Explain how research has impacted on their artistic intention
- 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 during the devising process
- Plan for 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 performance for an audience
- Explain the changes made to their drama with reference to their artistic intention and explain the intended impact on the audience
- Evaluate their final piece of devised drama

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- Use accurate subject-specific terminology

Understanding:

Learners should know and understand:

- Research undertaken and how this has informed the development of drama
- How to develop an idea to progress from a simple to a more 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 and form
- How to edit and adapt the work in progress as a result of new ideas or the development of the drama
- How to examine the process of creating drama and measure the impact on an audience
- How to communicate meaning to an audience through engaging drama

Links to Previous Study:

- Year 8 – Darkwood Manor
- Year 9 – War
- Year 10 – The Hillsborough Disaster

Links to Future Study/the Wider World:

- Allows students to understand the demands of performers and skills required to overcome obstacles when working in as a theatre company.
- Prepares students for Devising Drama NEA (to be performed November 2021).
- Encourages students to consider the impact their work has on an audience and how to communicate meaning which links to both NEA components.
- Encourages students to act as an audience and analyse and evaluate live theatre which links to Section B of the written exam.
- Students will complete a total of three devising units before taking the exam in Year 11. This is the second of the devising units and learners will build upon this knowledge throughout the year when using *Fighting For Strangers* as a stimulus.

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DEVISING DRAMA

Practitioners/Salem Witch Trials: **INTENT**

w/b: 05.10.20-w/b: 23.11.20

Number of Lessons: 21

Sequence of Lessons:

PRACTITIONER EXPLORATION	REHEARSAL	PERFORMANCE
1-2. Stanislavski	8. Planning and research (computer lesson)	19. Performance
3-4. Brecht	9. Initial Ideas	20. Evaluation
5-6. Artaud	11-12. 2-3 minutes of material. Rehearsal Log 1	21. Portfolio
7. The Salem Witch Trials	13-14. 4-5 minutes of material. Rehearsal Log 2	
	14. Work in Progress	
	15. Work on feedback	
	16. 6 minutes of material.	
	17-18. 7-8 minutes of material.	

Main Resources:

- YouTube
- Teacher prepared PowerPoint activities
- LRC/Internet for researching each stimuli and portfolios at the end of the scheme
- CGP Revision Guide – GCSE Drama (the revision guide)

Methods of Assessment:

- 'Work in Progress' performed to simulate exam conditions in the penultimate week. Written and oral feedback provided in addition to a currently working at mark using the OCR performance criteria.
- Final performance marked using OCR performance criteria with strengths and suggested areas for development using WWW and EBI.

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- Mini submission deadlines for portfolios included for Part 1 (Research and Developing Ideas) and Part 2 (Creating and Developing Drama) with feedback provided and a currently working at band using the assessment criteria.
- Portfolios marked using OCR criteria in all three sections: Research and Developing Ideas, Creating and Developing Drama and Analysis and Evaluation. Written feedback provided including comments on the document and a mark out of 40 for each draft submitted.
- Final NEA assessment to take place in November 2022 (worth 30% of the final GCSE grade).

Use of Assessment Results:

- All marks are recorded on Go4Schools for all 4 sections of the assessment criteria.
- Students encouraged to draw on WWW and EBI and aim to improve their mark in the next devising unit which will be using Fighting For Strangers as a stimulus.

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DRAMA: PERFORMANCE AND RESPONSE

Live Theatre Evaluation: INTENT

w/b: 30.11.20-w/b: 14.12.20

Knowledge Acquired:

OCR GCSE Drama Specification:

Learners should analyse and evaluate the work of others through watching live drama and theatre. This scheme will begin to prepare students for answering Section B of the written exam.

AO3 (30%) 60 marks

Create and develop ideas to communicate meaning for theatrical performance

AO4 (10%) 20 marks

Apply theatrical skills to realise artistic intentions in live performance

Skills Developed

Learners should be able to:

- Select and use appropriate subject-specific terminology
- Discuss, analyse and evaluate how meaning is created through live theatre using their knowledge and understanding of drama
- Analyse and evaluate the acting, design and the characteristics of the performance seen

Understanding

Learners must know and understand:

- 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, drawing considered conclusions

Links to Previous Study:

- Students are encouraged to consider the work of others and the impact on the audience but this will be the first time that learners write responses for a live theatre evaluation.

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Links to Future Study/the Wider World:

- Encourages students to attend the theatre and critique performances as an audience member which could lead to a range of careers in the industry (deviser, performer, designer, director, producer, journalist etc).
- Gives students a base to build on when revising for Section B of the written paper in the Summer Term.

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DRAMA: PERFORMANCE AND RESPONSE

Live Theatre Evaluation: IMPLEMENTATION

w/b: 30.11.20-w/b: 14.12.20

Number of Lessons: 10

Sequence of Lessons:

ANALYSIS OF A LIVE PERFORMANCE
1-2. Jane Eyre Performance (National Theatre)
3. Set Design
4. Movement
5. Costume
6. Music
7. Lighting
8. Style/Genre
9. Mood/Atmosphere
10. Section B Assessment

Main Resources:

- Online streaming services including National Theatre On Demand, Digital Theatre and JCS. Performances vary but currently, The National Theatre's Jane Eyre will be used.
- Teacher prepared PowerPoint activities
- CGP Revision Guide – GCSE Drama (the revision guide)

Methods of Assessment:

- Marking of some PEE/PIE paragraphs throughout the topic to provide students with feedback on structuring responses using WWW and EBI.
- Summative assessment at the end of the topic in the form of a 30 mark response, completed in exam conditions. This response will be marked with a Band and mark within the band for AO3 and AO4.

Use of Assessment Results:

- All marks recorded on Go4Schools and used to generate accurate Predicted Outcome Grades for data collection.

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- Students encouraged to reflect on their feedback and improve when the next live theatre evaluation is completed in the Summer term with a view to improving in Section B of the mock exam.

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PRESENTING AND PERFORMING TEXTS

Working With Text: INTENT

w/b: 04.01.21-w/b: 08.02.21

Knowledge Acquired:

OCR GCSE Drama Specification:

Learners should study two extracts from one performance text, describe their artistic intentions for the performance and present the two extracts in a showcase.

AO1 (10%) 20 marks

Create and develop ideas to communicate meaning for theatrical performance

AO2 (10%) 40 marks

Apply theatrical skills to realise artistic intentions in live performance

Skills Developed:

Learners should be able to:

- Interpret 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
- Apply their knowledge of genres, styles and theatrical conventions to the way they will perform
- Use performance space effectively
- Develop a character or design and demonstrate the way it interacts with other characters
- Use rehearsal effectively to rehearse and adapt and refine their performance.

Understanding:

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
- The social, cultural or historical context of the text
- The features of the text including: genre, structure, character, form, style, dialogue and stage directions
- How to communicate effectively using: the semiotics of drama, the skills of a performer and performance conventions
- How performance texts can be presented to an audience

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- The intention of the playwright
- Theatrical conventions
- How to interpret character through voice, movement and language
- The use of performance space
- The relationship between performer and audience
- How the different aspects of design impact on the whole creative experience for both the performer and the audience
- The importance of rehearsal including time management and preparation

Links to Previous Study:

- Year 8 – Roald Dahl
- Year 9 – Godber

Links to Future Study/the Wider World:

- Encourages students to consider the themes explored within the play of choice and/or social issues with which to discuss
- Students develop empathy for characters played and explore the context behind emotions of characters and why they behave and act the way they do.
- Prepares students for Level 2/3 Performing Arts and A Level Drama by allowing them to develop their performance skills including vocal and physical expression.

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PRESENTING AND PERFORMING TEXTS

Working With Text: **INTENT**

w/b: 04.01.21-w/b: 08.02.21

Number of Lessons: 18

Sequence of Lessons:

TEXT EXPLORATION	DUOLOGUES REHEARSAL	PERFORMANCE
1. Introduction to Scripts	5-6. Rehearsal of Duologue	11. Final Duologue Performance
2. Power and Status	7. Work in Progress	
3. Staging	8. Work on Feedback	
4. Context	9-10. Rehearsal of Duologue	

MONOLOGUES REHEARSAL	PERFORMANCE
12-13. Rehearsal of Monologue	18. Final Monologue Performance
14. Work in Progress	
15. Work on Feedback	
16-17. Rehearsal of Monologue	

Main Resources:

- Teacher prepared PowerPoint activities.
- DNA play text/The Crucible play text.
- LRC/internet to research and explore the play.
- YouTube for clips of existing performances.
- CGP Revision Guide – GCSE Drama (the revision guide)

Methods of Assessment:

- ‘Work in Progress’ performed to simulate exam conditions for both duologues and monologues. Written and oral feedback provided in addition to a currently working at mark using the OCR performance criteria.
- Final performance marked using OCR performance criteria with strengths and suggested areas for development using WWW and EBI.

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- Final NEA assessment to take place in March 2022 (worth 30% of the final GCSE grade) and assessed by a visiting examiner.

Use of Assessment Results:

- Students to use feedback from duologues performance to improve in the monologue's assessment.
- Students encouraged to use feedback to improve in the next Presenting and Performing Texts scheme which will be towards the end of the year when they perform extracts from Blood Brothers.
- All marks recorded on Go4Schools and used to generate accurate Predicted Outcome Grades for data collection.

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DEVISING DRAMA

Fighting For Strangers: INTENT

w/b: 22.02.21-w/b: 29.03.21

Knowledge Acquired:

OCR GCSE Drama Specification:

Learners should work collaboratively to create, develop, perform and evaluate their own piece of devised drama using 'Fighting For Strangers' as a stimulus.

AO1 (10%) 20 marks

Create and develop ideas to communicate meaning for theatrical performance

AO2 (10%) 20 marks

Apply theatrical skills to realise artistic intentions in live performance

AO4 (10%) 20 marks

Analyse and evaluate their own work and the work of others

Skills Developed:

Learners should be able to:

- Use research to inform creative decisions when devising drama
- Examine the social, cultural or historical context of The Salem Witch Trials
- Explain how research has impacted on their artistic intention
- 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 during the devising process
- Plan for 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 performance for an audience
- Explain the changes made to their drama with reference to their artistic intention and explain the intended impact on the audience
- Evaluate their final piece of devised drama
- Use accurate subject-specific terminology

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Understanding:

Learners should know and understand:

- Research undertaken and how this has informed the development of drama
- How to develop an idea to progress from a simple to a more 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 and form
- How to edit and adapt the work in progress as a result of new ideas or the development of the drama
- How to examine the process of creating drama and measure the impact on an audience
- How to communicate meaning to an audience through engaging drama

Links to Previous Study:

- Year 8 – Darkwood Manor
- Year 9 – War
- Year 10 – The Hillsborough Disaster
- Year 10 – The Salem Witch Trials

Links to Future Study/the Wider World:

- Allows students to understand the demands of performers and skills required to overcome obstacles when working in as a theatre company.
- Prepares students for Devising Drama NEA (to be performed November 2021). Learners will apply their knowledge and understanding to the OCR exam paper which will be received in the final weeks of Year 10.
- Encourages students to consider the impact their work has on an audience and how to communicate meaning which links to both NEA components.
- Encourages students to act as an audience and analyse and evaluate live theatre which links to Section B of the written exam.

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DEVISING DRAMA

Fighting For Strangers: IMPLEMENTATION

w/b: 22.02.21-w/b: 29.03.21

Number of Lessons: 21

Sequence of Lessons:

STIMULUS EXPLORATION	REHEARSAL	PERFORMANCE
1-2. Introduction to stimulus	7. Planning and research (computer lesson)	19. Performance
3-4. Character Development	8. Initial Ideas	20. Evaluation
5. Physical Theatre	9-10. 2-3 minutes of material. Rehearsal Log 1	21. Portfolio
6. Flock of Seagulls	11-12. 4-5 minutes of material. Rehearsal Log 2	
	13. Work in Progress	
	14. Work on feedback	
	15-16. 6-7 minutes of material.	
	17-18. 8-9 minutes of material.	

Main Resources:

- YouTube
- Teacher prepared PowerPoint activities
- LRC/Internet for researching each stimuli and portfolios at the end of the scheme
- CGP Revision Guide – GCSE Drama (the revision guide)

Methods of Assessment:

- 'Work in Progress' performed to simulate exam conditions in the penultimate week. Written and oral feedback provided in addition to a currently working at mark using the OCR performance criteria.
- Final performance marked using OCR performance criteria with strengths and suggested areas for development using WWW and EBI.

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- Mini submission deadlines for portfolios included for Part 1 (Research and Developing Ideas) and Part 2 (Creating and Developing Drama) with feedback provided and a currently working at band using the assessment criteria.
- Portfolios marked using OCR criteria in all three sections: Research and Developing Ideas, Creating and Developing Drama and Analysis and Evaluation. Written feedback provided including comments on the document and a mark out of 40 for each draft submitted.
- Final NEA assessment to take place in November 2022 (worth 30% of the final GCSE grade).

Use of Assessment Results:

- All marks are recorded on Go4Schools for all 4 sections of the assessment criteria.
- Students encouraged to draw on WWW and EBI and aim to improve their mark in the next devising unit which will be the official exam in Year 11.

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DRAMA: PERFORMANCE AND RESPONSE/PRESENTING AND PERFORMING TEXTS

Blood Brothers: INTENT

w/b: 19.04.21-w/b: 21.06.21

Knowledge Acquired:

OCR GCSE Drama Specification:

Learners will spend this term exploring the play Blood Brothers and will be required to answer questions on the play in Section A of the written exam in June 2022 and in the mock exam in June 2021. To gain experience for the Presenting and Performing Texts component, students will also learn two extracts from the play and showcase these in an assessed performance. Learners will attend the theatre to watch a performance of Blood Brothers and this will be used for the live theatre evaluation, allowing students to respond to Section B of their Summer 2021 mock exam.

The remainder of the lessons leading up to the end of term will be used to prepare students for their Devising Drama exam where they will complete a Summer research project and explore the range of stimuli provided by the exam board.

AO1 (10%) 20 marks

Create and develop ideas to communicate meaning for theatrical performance

AO2 (10%) 40 marks

Apply theatrical skills to realise artistic intentions in live performance

AO3 (30%) 60 marks

Create and develop ideas to communicate meaning for theatrical performance

AO4 (10%) 20 marks

Apply theatrical skills to realise artistic intentions in live performance



DRAMA: PERFORMANCE AND RESPONSE (SECTION A)

Skills Developed

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Learners should be able to:

- Define how the social, historical and cultural contexts have an effect on the chosen performance text
- Explore and identify the characteristics of a text through practical preparation work and be able to explain the impact they have on a performance text
- Select examples from their own 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 performance text
- Identify how meaning is communicated within the performance text
- Evaluate the roles that theatre makers have on developing, performing and responding to a performance text
- State advantages and disadvantages for the decisions made directing, acting and designing for a performance

Understanding

Learners must know and understand:

- The context of Blood Brothers (social, historical and cultural)
- The theatrical conventions of the period in which Blood Brothers was created
- The characteristics of Blood Brothers (genre, structure, characters, form and style, theatrical setting, plot and subplot, dialogue, stage directions)
- How meaning is communicated (performance space and spatial relationships on stage, the relationship between performers and audience, the design of set, costume, lighting and sound, the actor's vocal and physical interpretation of character, the use of performance conventions)
- Contemporary staging (apron, black box, in the round, promenade, proscenium arch, site specific, thrust, traverse)
- The role of theatre makers in contemporary professional practice (actors, choreographer, costume designer, director, lighting designer, lyricist, playwright, set designer, sound designer, stage manager, understudy)
- Acting skills (blocking, characterisation and improvisation)
- Vocal techniques an actor might use to communicate a role
- Communications through physicality and the use of body language, facial expression and gesture
- The use of semiotics
- The design and use of a set (composite and non-naturalistic)
- The development of character (costume, hair and make-up and masks)
- The use of contemporary light, sound and media technology in contemporary performance
- How performance styles affect the directions, acting and design of a performance
- The features of a performance text (acts and scenes, antagonist, character, dialogue, duologue, flashback, monologue, plot and subplot, protagonist and stage directions)

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DRAMA: PERFORMANCE AND RESPONSE (SECTION B)

Skills Developed

Learners should be able to:

- Select and use appropriate subject-specific terminology
- Discuss, analyse and evaluate how meaning is created through live theatre using their knowledge and understanding of drama
- Analyse and evaluate the acting, design and the characteristics of the performance seen

Understanding

Learners must know and understand:

- 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, drawing considered conclusions

PRESENTING AND PERFORMING TEXTS

Skills Developed

Learners should be able to:

- Interpret 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
- Apply their knowledge of genres, styles and theatrical conventions to the way they will perform
- Use performance space effectively
- Develop a character or design and demonstrate the way it interacts with other characters
- Use rehearsal effectively to rehearse and adapt and refine their performance.

Understanding

Learners must 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
- The social, cultural or historical context of the text

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- The features of the text including: genre, structure, character, form, style, dialogue and stage directions
- How to communicate effectively using: the semiotics of drama, the skills of a performer and performance conventions
- How performance texts can be presented to an audience
- The intention of the playwright
- Theatrical conventions
- How to interpret character through voice, movement and language
- The use of performance space
- The relationship between performer and audience
- How the different aspects of design impact on the whole creative experience for both the performer and the audience
- The importance of rehearsal including time management and preparation

Links to Previous Study:

- Year 9 – Godber
- Year 10 – Live Theatre Evaluation

Links to Future Study/the Wider World:

- Encourages students to attend the theatre and critique performances as an audience member which could lead to a range of careers in the industry (deviser, performer, designer, director, producer, journalist etc).
- Gives students a base to build on when attending the performance that they will write about for Section B of the written paper in the Summer Term of Year 11.
- Prepares students for Level 2/3 Performing Arts and A Level Drama by allowing them to develop their critical analysis of a performance with regard to acting and visual and technical elements and the meaning communicated to the audience.

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DRAMA: PERFORMANCE AND RESPONSE/PRESENTING AND PERFORMING TEXTS

Blood Brothers: IMPLEMENTATION

w/b: 19.04.21-w/b: 21.06.21

Number of Lessons: 27

Sequence of Lessons:

SECTION A EXPLORATION	REHEARSAL OF EXTRACTS	SECTION B LIVE THEATRE EVALUATION	EXAM REVISION
1. Introduction and Opening	10-11. Rehearsal of Extract 1 and 2	20. Costume	24. Revision
2. Key Themes	12-13. Rehearsal of Extract 1 and 2	21. Set and Staging	25. Revision
3. Context	14. Work in Progress	22. Lighting and Sound	26. Revision
4. Mickey and Eddie	15-16. Rehearsal of Extract 1 and 2	23. Actors' Performances	27. Exam Warm-Up
5. Mrs. Johnstone and Mrs Lyons	17-18. Rehearsal of Extract 1 and 2		
6. Staging	19. Final Performance		
7. Design (set)			
8. Design (lighting)			
9. Design (costume)			

Main Resources:

- Teacher prepared PowerPoint activities
- Teacher prepared Blood Brothers Live Theatre Evaluation booklets
- Blood Brothers scripts (one copy lent to students to learn lines and revise from)
- CGP Revision Guide – Blood Brothers (the play guide)
- CGP Revision Guide – GCSE Drama (the revision guide)

Methods of Assessment:

- Self and peer assessment used in lessons to mark short responses.
- Submission of 4, 6 and 8 mark questions marked for Section A with a numerical value and advice on how to improve.

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- Submission of 30 mark questions marked for Section B with a Band and mark within the band for AO3 and AO4, including advice on how to improve.
- Mock exams and walking talking mocks completed and submitted in the time limit for marking and feedback.
- Year 10 mock exam completed in June 2021.

Use of Assessment Results:

- Mock exams, walking talking mocks and answer submissions used to identify gaps in knowledge and subsequent planning takes this into account.
- Used to identify revision areas in Year 11.