



Dallam School

Curriculum Overview

Department: Drama
Year Group: 10

AUTUMN		SPRING		SUMMER	
Half term 1	Half term 2	Half term 3	Half term 4	Half term 5	Half term 6
Introduction To GCSE	Blood Brothers	Styles of Theatre	Component 2 Devising	Component 2 Devising	Scripted

By the end of this half term pupils will know *(key knowledge, including tier 3 vocabulary)*

<ul style="list-style-type: none"> ➤ The layout of the GCSE course and what it entails. ➤ What will be required of them throughout the two-year course, including coursework/devising logs and evaluations. <p>Tier 3 Vocabulary:</p> <ul style="list-style-type: none"> ➤ Live theatre review ➤ Perceptive and detailed analysis of the self and professional repertoire. ➤ Proxemics ➤ Practitioner ➤ Style and Genre ➤ Reflection on the creative process for devising and scripted works. ➤ Monologue ➤ Duologue ➤ Stylistic performance ➤ Multimedia ➤ Positioning ➤ Detailed and perceptive detail in terms of analysis and 	<ul style="list-style-type: none"> ➤ The context of Blood Brothers (1960's-80's) and its main themes including foreshadowing, nature vs nurture, class system of Liverpool. ➤ Begin to look at who the characters are and their given circumstances and how this translates to performance. <p>Tier 3 Vocabulary:</p> <ul style="list-style-type: none"> ➤ Context ➤ Nature vs Nurture ➤ Naturalistic ➤ Stylistic ➤ Performative interactions ➤ Characterisation ➤ Representation ➤ Context – historical, social and political. ➤ Analyse the text (characters, situation, and subtext). ➤ Application of knowledge through extended writing. ➤ Dramatic enquiry 	<ul style="list-style-type: none"> ➤ Students will be introduced to different styles of theatre as a means of preparing them for their devising unit after the half term. ➤ They will look at practitioners such as Brecht, Artaud, Stanislavski, Berkoff and Frantic ➤ How to recognise these styles and experiment with some stylistic features in performance. <p>Tier 3 Vocabulary:</p> <ul style="list-style-type: none"> ➤ Stylistic formations ➤ Practitioners including Brecht, Berkoff, Artaud and Stanislavski. ➤ Theatrical convention ➤ Features of performance ➤ Influence ➤ Stimulus – performance ➤ Origins 	<ul style="list-style-type: none"> ➤ How to create a performance from a stimulus, how the devising process works when working as a theatre company. ➤ Stylistic features of performance, including breaking the fourth wall, non-linear episodic structure, stylised movement, multi-rolling. ➤ How to work as an ensemble. <p>Tier 3 Vocabulary:</p> <ul style="list-style-type: none"> ➤ Devising – process from Stimulus to performance. ➤ Critically analyse and evaluate the stimulus through different lens such as historical, political, evoked feelings and ideas for characters. ➤ Verbatim/inquiry. ➤ Non-linear ➤ Episodic structure ➤ Multi-role ➤ Ensemble practice 	<ul style="list-style-type: none"> ➤ How to refine and develop their work into a final performance. ➤ Evaluate the process and creation through their devising logs. ➤ What their dramatic aims and intentions are for the piece they are creating and which style or practitioner they are influenced by. <p>Tier 3 Vocabulary:</p> <ul style="list-style-type: none"> ➤ Development of a performance ➤ Dramatic aims ➤ Dramatic intentions ➤ Refinement of skills and ideas ➤ Experimentation ➤ Workshopping ➤ Responding to feedback ➤ Collaborative working ➤ Key moments ➤ Marking the moment ➤ Self-reflection, self-analysis. ➤ Methodology to devising. 	<ul style="list-style-type: none"> ➤ How to engage with a script and begin to understand how to develop a character from page to the stage. ➤ Work as a cast member in their group to realise the dramatic aims and intentions of the playwright (from which their extract has been taken). ➤ The Stanislavski method and how to utilise this as an actor, including emotion memory, magic if and objectives (super objectives/motivations). <p>Tier 3 Vocabulary:</p> <ul style="list-style-type: none"> ➤ Playwright ➤ Intentions – from playwright to character/actor. ➤ Influence/research ➤ Dramatic enquiry ➤ Extract ➤ Subtext ➤ Subplot ➤ Rehearsal process ➤ Responding to feedback ➤ Aims and intentions ➤ Naturalism ➤ Stanislavski method including Magic If, objective and super objective, emotion memory, obstacles. ➤ Workshops ➤ Professional influence ➤ Physical skills including posture, gait, proxemics, interaction with others.
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evaluation. Both of the text and the self.	<ul style="list-style-type: none"> ➤ Given circumstances. ➤ Detailed and perceptive detail in terms of analysis and evaluation. Both of the text and the self. 	<ul style="list-style-type: none"> ➤ Perceptive awareness of own skills, collaborative skills and of strengths/weaknesses ➤ Ability to evaluate own contribution to stylistic aims/intentions. ➤ Effectiveness of the performance as a whole and throughout creation. 	<ul style="list-style-type: none"> ➤ Breaking of the fourth wall ➤ Perceptive awareness of own skills, collaborative skills and of strengths/weaknesses ➤ Ability to evaluate own contribution to stylistic aims/intentions. ➤ Effectiveness of the performance as a whole and throughout creation. 	<ul style="list-style-type: none"> ➤ Perceptive awareness of own skills, collaborative skills and of strengths/weaknesses ➤ Ability to evaluate own contribution to stylistic aims/intentions. ➤ Effectiveness of the performance as a whole and throughout creation. 	<ul style="list-style-type: none"> ➤ Vocal skills such as inflection, intonation, pace, pause, silence, accent. ➤ Perceptive awareness of own skills, collaborative skills and of strengths/weaknesses ➤ Ability to evaluate own contribution to stylistic aims/intentions. ➤ Effectiveness of the performance as a whole and throughout creation.
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They will understand (key concepts)

<ul style="list-style-type: none"> ➤ The different elements of devising and scripted which will formulate 60% of their final GCSE grade. ➤ How to achieve in each of the three components and gain an insight into what is expected of them within the course. 	<ul style="list-style-type: none"> ➤ How to analyse the set text in terms of an exam, with emphasis on practice examination questions including the detailed 20 marker questions. ➤ They will look at the text and apply their knowledge of context to the play in order to suggest how they may perform a character. 	<ul style="list-style-type: none"> ➤ How styles of practitioners influence the creation and delivery of a devised piece of work. ➤ How the devising process unfolds, with a stimulus as the starting point. ➤ Each practitioner and their style and why it was created/its origins. 	<ul style="list-style-type: none"> ➤ How to effectively utilise performance techniques in the creation of their own work. This includes techniques such as split scene, cyclical structure, thought tracking and heightened gesture to name a few. ➤ The requirements of this unit, including minimum time for performance. 	<ul style="list-style-type: none"> ➤ How to evaluate their own contributions and that of their group towards the devising process. ➤ The stylistic features of a given style and be able to recognise these in their peers work. ➤ What the development of ideas looks like and how to work as an ensemble to overcome obstacles. 	<ul style="list-style-type: none"> ➤ How to research the playwright and context of the given extract. ➤ How to then utilise their research in rehearsal and the final performance. ➤ How to utilise the Stanislavski method to inhabit the role they have been cast as. ➤ Tips for line learning and rehearsal blocking. ➤ How to develop their physical and vocal skills for performance.
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They will know how to (key skills)

<ul style="list-style-type: none"> ➤ How to evaluate and analyse their own work and reflect upon the process of creating a devised piece of work. ➤ Time management and organisational skills in preparation for each component. ➤ Workshop ideas and begin to look at how to work as an effective ensemble. 	<ul style="list-style-type: none"> ➤ Put context into performance, thinking about a characters given circumstance and their interactions with others. ➤ Begin to answer some exemplar exam questions in preparation for their exam in Yr 11. 	<ul style="list-style-type: none"> ➤ How to apply some stylistic features to performance. ➤ How to justify their chosen style of performance and link it back to a practitioner ➤ How to work as an ensemble in preparation for their group devised unit next half term. 	<ul style="list-style-type: none"> ➤ Plan and workshop their ideas to formulate a performance. ➤ Respond to a stimulus given to them. ➤ Work as an ensemble. ➤ Be aware of stagecraft and how it can be utilised to create meaning and tell a story. 	<ul style="list-style-type: none"> ➤ Reflect on their own and their groups ability to develop a piece of theatre in response to the stimulus. ➤ Perform a devised piece of theatre. ➤ Evaluate and analyse both the process of devising and the final performance. 	<ul style="list-style-type: none"> ➤ Adapt their physical and vocal skills to suit the demands of the character. ➤ How to research and apply to performance/rehearse ➤ Perform a scripted extract and the process of rehearsing from page to stage. ➤ Evaluate and analyse their own progress/development and the effectiveness of their performance as a whole in relation to dramatic aims and intentions.
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Dallam School

Curriculum Overview

Department: Drama
Year Group: 11

AUTUMN

SPRING

Half term 1

Half term 2

Half term 3

Half term 4

Half term 5

Scripted

Scripted

Blood Brothers

Blood Brothers

Exam/Revision

By the end of this half term pupils will know *(key knowledge, including tier 3 vocabulary)*

- Students will know how to perform a scripted extract.
- To achieve based on the mark scheme for this component.
- How to analyse, evaluate their own contributions and development in relation to both rehearsals and also in the creation of meaning for performance.

Tier 3 Vocabulary:

- Playwright
- Intentions – from playwright to character/actor.
- Influence/research
- Dramatic enquiry
- Extract
- Subtext
- Subplot
- Rehearsal process
- Responding to feedback
- Aims and intentions
- Naturalism
- Stanislavski method including Magic If, objective and super objective, emotion memory, obstacles.
- Workshops
- Professional influence
- Physical skills including posture, gait, proxemics, interaction with others.
- Vocal skills such as inflection, intonation, pace, pause, silence, accent.

- Students will know how to perform a scripted extract.
- To achieve based on the mark scheme for this component.
- How to analyse, evaluate their own contributions and development in relation to both rehearsals and also in the creation of meaning for performance.

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- Physical skills including posture, gait, proxemics, interaction with others.

- Context of the play including the period written, the main characters, the plot and subtext which formulate the play.
- Main themes and ideas explored within the text and the relationships between characters including the Lyons and the Johnstone's.

Tier 3 Vocabulary:

- Context
- Nature vs Nurture
- Naturalistic
- Stylistic
- Performative interactions
- Characterisation
- Representation
- Context – historical, social and political.
- Analyse the text (characters, situation, and subtext).
- Application of knowledge through extended writing.
- Dramatic enquiry
- Given circumstances.

- How to answer questions for both the mock exam and their final GCSE paper.
- How to structure their response to suit the mark scheme including analysing characters, using vocal/physical skills and interactions with others.
- Dramatic vocabulary to analyse and evaluate live theatre / Blood brothers, including mood, tone, atmosphere, dramatic intention.

Tier 3 Vocabulary:

- Live theatre review
- Review and evaluate professional repertoire.
- Exam preparation
- PETAL structure
- Response
- Developed ideas
- Critical inquiry
- Performance skills including voice, body, interaction with others.
- Set design/lighting including parcan, lantern, wash, flats, props, set, and colour.
- Critiquing effectiveness of these techniques.

- Some methods of revision in preparation for the exam.
- How to answer the examination questions in terms of structure and content from previous exam papers.
- Blood Brothers and its context with specific focus on playing a character and analysing the use of vocal, physical and spatial skills in performance.

Tier 3 Vocabulary:

- Analyse
- Evaluate
- Justify
- Explain
- Critically engage
- Critically review
- PETAL structure
- Evidence
- Context
- Situational context including views of the time and modern-day views of themes and symbols.
- Thematic approach to performance text.
- Formulate judgement
- Review and evaluation of professional works
- Set design/lighting including parcan, lantern, wash, flats, props, set, and colour.
- Critiquing effectiveness of these techniques.
- Influence of societal/cultural views/opinions situated within historical context of the 60's.
- Articulate response
- Perceptive detail

<ul style="list-style-type: none"> ➤ Perceptive awareness of own skills, collaborative skills and of strengths/weaknesses ➤ Ability to evaluate own contribution to stylistic aims/intentions. ➤ Effectiveness of the performance as a whole and throughout creation. 	<ul style="list-style-type: none"> ➤ Vocal skills such as inflection, intonation, pace, pause, silence, accent. 	<ul style="list-style-type: none"> ➤ Exam preparation ➤ Essay writing ➤ Writing styles ➤ Extended essay ➤ Research and critical enquiry ➤ Cyclical structure ➤ Thatcher ➤ Conservative ➤ Miners strikes 	<ul style="list-style-type: none"> ➤ Influence of societal/cultural views/opinions situated within historical context of the 60's. 	
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They will understand (*key concepts*)

<ul style="list-style-type: none"> ➤ The Stanislavski method and how the actor can utilise this to further enhance their performance of their chosen role ➤ The different rehearsal techniques available to actors within the industry. ➤ How to practically utilise skills for performance. ➤ Process of responding to feedback given and scaffolds for practical performance skills ➤ Awareness of own performance skills. ➤ 	<ul style="list-style-type: none"> ➤ How to practically utilise skills for performance. ➤ How to perform the extract in accordance with the GCSE Component 2 mark scheme. ➤ How to evaluate both the process and final performance and its effectiveness. ➤ Perceptive awareness of own skills, collaborative skills and of strengths/weaknesses ➤ Ability to evaluate own contribution to stylistic aims/intentions. ➤ Effectiveness of the performance as a whole and throughout creation. ➤ Analysis and evaluation through exam preparation. 	<ul style="list-style-type: none"> ➤ Nature vs nurture and how this is presented throughout the play. ➤ Ideas of circumstance and wealth during the time of Thatcher as prime minister and what this meant for working class people as a means of explaining why the characters do what they do. ➤ How the play is structured and why it was written the way it has been (cyclical structure, represents life is never ending and fate will always be present). 	<ul style="list-style-type: none"> ➤ How to write a live theatre review, including an introductory paragraph and analyse the skills of professional actors in performance. ➤ How blood brothers can be looked at from a directors point of view alongside that of the actor. ➤ What the GCSE exam consists of and how to achieve in this paper. ➤ How context and influence of the 60's-80's influence performance and offer justification as to why the characters do what they do. 	<ul style="list-style-type: none"> ➤ How to structure each answer and what each section of the exam entails. ➤ Dramatic convention and use of stage space to suggest direction/characterisation for a given extract from Blood Brothers and also in the Live Theatre Review. ➤ How to revise for this examination paper.
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They will know how to (*key skills*)

<ul style="list-style-type: none"> ➤ Document and evaluate the process of rehearsal. ➤ Interpret dramatic aims and intentions for a performance 	<ul style="list-style-type: none"> ➤ Create a performance from a script utilising methods of rehearsal and techniques for the actor to aid in this creation. ➤ Evaluate and analyse the effectiveness of the performance in creating meaning and representing the dramatic aims of the playwright. 	<ul style="list-style-type: none"> ➤ Begin to analyse the text and characters in preparation for their exam looking specifically at how they would perform certain characters, highlighting vocal/physical and interactional skills and justifying why these are effective in performance, underpinned by the 	<ul style="list-style-type: none"> ➤ Write a series of structured responses to the exam questions, including a 32 mark Section C Live Theatre Review, as well as Section B questions for 8,12,20 mark questions utilising quotes and knowledge from the play. ➤ Apply theatrical knowledge of staging formations, roles and responsibilities within a theatre and stage 	<ul style="list-style-type: none"> ➤ Revision skills ➤ Analysing and evaluation skills and how to formulate a response in terms of both content and structure for the exam paper. ➤ Verbalise the dramatic staging types, their advantages and disadvantages. ➤ Analyse and evaluate a given extract from the play of Blood Brothers.
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		characters motivation.	positioning for section A of the exam paper.	
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