

YEAR 10 DRAMA

DRAMA Y10 INTENT	In Year 10, students will study the set text ‘Blood Brothers’ by Willy Russell, using a combination of practical and written activities, culminating in a trial written exam. Students will also experience a trial scripted exam in which they will rehearse and perform two scripted extracts from the set text, and will be filmed and examined against the scripted exam criteria. Students will explore the text’s design elements and learn how to use their voice and physical skills in the performance or the play, as well as how to write about the play which they will be able to demonstrate in performance/design and in their written work. Students will also watch and study ‘Metamorphosis’ by Splendid Productions and develop their descriptive, analytical and evaluative skills. In preparation for the devising exam which will commence in the autumn of year 11, students will also complete a unit of work exploring a brief history of western theatre and the key texts and practitioners that have shaped and influenced modern theatre.
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Exam Information (Y10-11)	Board:	AQA
	Qualification:	GCSE Drama
	Website link to specification/resources:	AQA Drama GCSE Drama

Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2		
Unit 1: Understanding Drama Set Text- Blood Brothers by Willy Russell		Unit 3 Texts in Practice: Performance – Set Text Blood Brothers		Unit 2 – Devising Drama			
Unit 1 – Understanding Drama - Response to Live Theatre – Metamorphosis by Splendid Productions							
<p>Characteristics of performance and dramatic works</p> <p>Genre Structure Character Form Style Language Sub-text Character motivation and interaction The creation of mood and atmosphere The development of pace and rhythm Dramatic climax Stage directions The practical demands of the text.</p> <p>Social, cultural and historical contexts</p> <p>The social, cultural and historical context in which the Performance texts studied are set The theatrical conventions of the period in which the Performance texts studied were created.</p> <p>How meaning is interpreted and communicated</p> <p>Performance conventions Use of performance space and spatial relationships on stage Actor and audience configuration Relationships between performers and audience Design fundamentals such as scale, shape, colour, texture</p>		<p>How can I identify a key extract which will give me optimum performance opportunities?</p> <p>How can I use my vocal and physical skills to interpret a scripted character in performance?</p> <p>How can I shape and structure my performance of a scripted extract so that it is appropriate to text?</p> <p>How can I develop my performance skills so that I can perform a scripted extract confidently and proficiently?</p> <p>How can I respond to and act on ongoing feedback, to develop and enhance my performance?</p>		<p>How can I devise a piece of theatre in a Brechtian style? How can I devise a piece of theatre in a Naturalistic style? How can I devise a piece of theatre in an Artaudian style? How can I devise a piece of theatre in a contemporary style? How can I devise a piece of theatre in the style of Frantic Assembly? How can I devise a piece of total theatre? How can I devise a piece of documentary or Verbatim theatre? How can I devise a piece of theatre influenced by Berkoff/Laban/Le Coq/Katie Mitchell/Knee High Theatre/Frantic Assembly?</p>		<p>How the play has been interpreted in the production seen and what messages the company might be trying to communicate The skills demonstrated by the performers and how successfully meaning was communicated to the audience by the performers The design skills demonstrated in the production and how successfully meaning was communicated to the audience through design. The plot and characters Specific features or hallmarks of the style/genre of the production The context of the play/production.</p>	

<p>The design of props and the design of sets such as revolves, trucks, projection, multimedia, pyrotechnics, smoke machines, flying</p> <p>The design of costume including hair and make-up</p> <p>The design of lighting such as direction, colour, intensity, Special effects</p> <p>The design of sound such as direction, amplification, music, sound effects both live and recorded</p> <p>Performers' vocal interpretation of character such as accent, volume, pitch, timing, pace, intonation, phrasing, emotional range, delivery of lines</p> <p>performers' physical interpretation of character such as build, age, height, facial features, movement, posture, gesture, facial expression.</p> <p>To explore how new and small businesses identify opportunities through understanding customer needs and conducting market research.</p> <p>What is competition and UK economics competitive environment</p> <p>Strengths and weaknesses of competitors based on: price, quality, location, and product range and customer service.</p>			
<p>Can do statement 3 (M): I can write with confidence and clarity about all aspects of Blood Brothers, showing an in depth knowledge of characters, setting, design, themes and context. I can write about how I would translate the text into performance and from a design perspective. I can use the language of the exam confidently, extensively and appropriately. I understand the content of and expectations of the written exam.</p> <p>Can do statement 2 (S): I can write about Blood Brothers, showing sound knowledge of characters, setting, design, themes and context. I can write about how I would translate the text into performance and from a design perspective. I can use the language of the exam appropriately. I understand what to expect in the written exam.</p> <p>Can do statement 3 (D) I am developing my ability to write about Blood Brothers, showing some knowledge of the characters, setting, design, themes and the context. I can write about how I would perform in some scenes from the play. I can understand some of what to expect in the written exam</p>	<p>Can do statement 3 (M): I can read and understand a substantial published play text – Blood Brothers - with clarity and insight, and can translate that depth of understanding into performance, identifying two key extracts to perform. I can perform these extracts with wide range of highly sustained and developed theatrical skills, appropriate to the piece.</p> <p>Can do statement 2 (S) : I can read and understand a substantial published play text, and can translate that into performance, identifying two key extracts to perform. I can perform these extracts well, with a range of theatrical skills, appropriate to the piece.</p> <p>Can do statement 1 (D): I can read and understand some or all of a substantial published play text and, with help, can identify two short key extracts for performance. I am developing my ability to perform a short, scripted piece to an audience and can demonstrate some theatrical skills with developing performance ability.</p>	<p>Can do statement 3 (M): I can confidently identify the elements of a broad range of different theatrical styles and theatre practitioners. I can shape a piece of devised work effectively to reflect a style or practitioner, and can confidently choose which style will enable me to achieve my artistic intention</p> <p>Can do statement 3 (S): I can identify the elements of a range of different theatrical styles and theatre practitioners. I can shape a piece of devised work to reflect a style or practitioner, and can choose an appropriate style to enable me to achieve my artistic intention</p> <p>Can do statement 3 (D): I can identify some differences between some theatrical styles and theatre practitioners. I am developing the ability to shape a piece of devised work in a certain style and I am developing an understanding of which style of theatre will enable me to achieve my artistic intention</p>	<p>Can do statement 1 (M) I can write confidently about live theatre with clarity and depth, showing outstanding insight into how meaning is created and communicated. I can describe analyse and evaluate in depth, using the language of drama.</p> <p>Can do statement 2 (S) I can write about live theatre with secure understanding of how meaning is created and communicated. I can describe, analyse and evaluate, using the language of drama.</p> <p>Can do statement 3 (D) I can write about live theatre showing some understanding of how meaning is created and communicated. I am learning to describe, analyse and evaluate, using the language of drama sometimes.</p>