



Year 10



St Francis' Drama Curriculum Intent

Nil Satis Optimum; the intent of the Drama curriculum is to encourage a love of theatre, creativity and connection with an audience through performance.

Our students will develop the valuable transferable skills of self-reflection, empathy and the ability to work in a team. Our curriculum develops both the physical and vocal discipline of page to stage as well as supporting the synthesis and development of original ideas.





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Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Component 2 Students are introduced to devising and start their devising mini project, rehearse and refine their piece.	Component 1 Reading through, practically exploring, and writing about Blood Brothers	Component 2 Students rehearse their devising project in preparation for their practical exam. They will also prepare their coursework.	Component 2 Students rehearse and perform their devised performance. Coursework will be done alongside their practical.	Component 2 Students finalise their coursework, split into three sections.	Component 2 Students work on, improve, and submit their coursework. Component 3 Students read through their play for their C3 exam
Practical Mini C2 mock performance.			Practical Performance (10% of grade) internally marked externally moderated	Written Coursework (30% of grade) internally marked and externally moderated	Written Coursework (30% of grade) internally marked and externally moderated Written Section A and B (Blood Brothers) mock paper

Links to Catholic Pupil Profile	<p>Our students will learn to be compassionate and loving through the study of character's backgrounds, experiences and lives. Our students will be pushed to not judge people superficially but to explore why they are the way they are.</p> <p>Our students will be learned and wise through continuous assessment and feedback, being pushed to achieve their full potential in a supportive environment where making mistakes is a vital part of the learning process.</p> <p>Our students will be curious and active as they explore the lives of others, both those who are like us and those who are not, both fictional and non-fictional. The stories we create and learn about capture our student's imagination.</p>
Building on prior learning	Using physical, vocal and spatial skills learnt from KS3 students will develop and refine their acting skills. They will also build on the devising and creating skills, implementing KS3 theatre conventions as well as learning new ones.
Wealth Words	<p>Tier 2 Describe, Evaluate, Detail, Explain, Assess, Competent, Sustained, Extensive, Outstanding, Considerable, Inventive, Comprehensively, Precise, Creating, Developing, Relationship, Atmosphere, Tension</p> <p>Tier 3 Physical, Vocal, Facial expressions, Gestures, Posture, Stance, Movement, Pitch, Pace, Pause, Tone, Diction, Accent, Volume, Proxemics, Structure, Conventions, Non-naturalism, Emphasis, Improvisation, Status, Interaction, cross cutting, movement sequence, chair duet, physical theatre, choral speech</p>
Cross curricular links	<p>English – some students study Blood Brothers by Willy Russell in Year 8 English. There is also a link between the understanding of stories, communicating emotion to an audience (through different mediums, physically in theatre and through written expression in English). Both subjects complement each other through increasing descriptive vocabulary and inference skills.</p> <p>History – for Component 2 students decide what their exam piece will be about, and often set them in historical settings. The research needed to do this effectively enthralls a love of history.</p> <p>Citizenship - for Component 2 students decide what their exam piece will be about, and therefore often explore and research topics such as mental health, sex and relationships, justice including racism, sexism, and homophobia.</p>
Enrichment and Extracurricular opportunities	Theatre trips and school shows
Positive impact on personal development (SMSC)	Exploring other cultures through stories. Developing spiritual side of students through discussions on social issues. Exploring moral judgements by putting ourselves in others' shoes. Exploring our own culture and others' culture compassionately through linking theatre with film, television, and history.
Links to next year	Component 2 will be completed by end of Year 10, meaning 40% of the GCSE is done. The skills from performing the devised piece will help students in their scripted exam, which is 20% of their grade.



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Exam board AQA	Brief description of component	Big Question	Small Questions	Assessment Opportunities
Component 1 <i>Understanding Drama</i> Section A	Knowledge and understanding of drama and theatre Multiple choice (4 marks)	What are the roles and responsibilities of theatre makers in contemporary professional practice?	What are the stage positions? What are the different types of staging configurations? What roles are there in the theatre? What are each of the roles responsible for?	Written exam: 1 hour and 45 minutes Open book 80 marks 40% of GCSE End of Y11 Mock in Y10
Component 1 <i>Understanding Drama</i> Section B	Study of one set play from a choice of nine (Blood Brothers) Four questions on a given extract from the set play chosen (44 marks)	What are the characteristics of performance text? What are social, cultural and historical contexts?	What are the genre, style and form of Blood Brothers? Why did Willy Russell write Blood Brothers? What was he influenced by? What are the character motivations? How is the culture in Liverpool reflected in the story from 60s-80s? How do I show an understanding of a character's motives in written form? What are the class differences in the play?	Written exam: 1 hour and 45 minutes Open book 80 marks 40% of GCSE End of Y11 Mock in Y10
Component 1 <i>Understanding Drama</i> Section C	Analysis and evaluation of the work of live theatre makers One question (from a choice) on the work of theatre makers in a single live theatre production (32 marks)	How is meaning interpreted and communicated?	What are the different performance conventions? How does the performance space communicate relationships on stage? How successful was the actor's portrayal of the character? What skills and techniques were used to effectively communicate meaning to the audience? How successful were the performers' use of vocal skills to interpret the character? How successful were the performers' use of physical skills to interpret the character?	Written exam: 1 hour and 45 minutes Open book 80 marks 40% of GCSE End of Y11 Mock in Y10



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<p>Component 2 <i>Devising Drama</i> Practical</p>	<p>Process of creating devised drama Performance of devised drama</p>	<p>How do I create and develop ideas to communicate meaning in a devised theatrical performance?</p>	<p>What is purposeful research and how do I use this to create a working concept from stimulus? How do I develop my ideas from initial response? What is the best way to collaborate ideas within a group? What are the best rehearsal and refinement strategies when creating devised work? What are the works of key practitioners? What is my artistic intention? How inventive is my work and is it evidenced through performance? Have I contributed to the effectiveness of the piece?</p>	<p>Devised performance (20 marks) 10% of GCSE This component is marked by teachers and moderated by AQA.</p>
<p>Component 2 <i>Devising Drama</i> Coursework</p>	<p>Analysis and evaluation of own work</p>		<p>How do I analyse and evaluate my own devising process? What was successful in the performance and how? What skills and techniques created an atmosphere in the final performance? How was the use of practitioners work beneficial to me in the rehearsing phase? What was successful in communicating meaning across to the audience? Is my response to the stimulus creative? Are my ideas, themes and settings communicated well? Have I provided clear evidence of development of piece and refinement of skills?</p>	<p>Devising log (60 marks) 30% of GCSE This component is marked by teachers and moderated by AQA.</p>
<p>Component 3 <i>Texts in practice</i> Practical</p>	<p>Performance of two extracts from one play. Free choice of play but it must contrast with the set play chosen for Component 1</p>	<p>How do I commit dialogue to memory for a text-based performance? Can I develop the ability to interpret/create a character as</p>	<p>How can I develop a range physical skills to match that of the character within the play eg range of physical skills and techniques eg movement, body language, posture, gesture, gait, co-</p>	<p>Performance of Extract 1 (20 marks) and Extract 2 (20 marks) 40 marks in total 20% of GCSE. This component is marked by AQA.</p>



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		<p>appropriate to the demands of the performance?</p>	<p>ordination, stillness, timing, control; facial expression; eye contact, listening, expression of mood; spatial awareness; interaction with other performers; dance and choral movement?</p> <p>How can I develop a range vocal skills to match that of the character within the play eg range of physical skills and techniques eg clarity of diction, inflection, accent, intonation and phrasing; pace, pause and timing; projection, pitch; emotional range; song and/or choral speaking?</p> <p>What is my interpretation of the play and character? How do I create a sustained engagement throughout performance?</p>	
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