**Drama Year 10 Curriculum Overview**

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|  | **Autumn Term** | **Spring Term** | **Summer Term** |
|  | **Autumn 1** | **Autumn 2** | **Spring 1** | **Spring 2** | **Summer 1** | **Summer 2** |
| **Topic**  | Course introduction and skills audit | Component 2: Devising from a stimulus – Theatre Alibi | Component 2: Group Performance – Theatre Alibi | Component 2: Devising from a stimulus – Commedia dell ‘Arte | Component 2: Group Performance – Commedia dell ‘Arte | Component 3: Approaches to script |
| **Critical Prior Knowledge**  | Students will have explored the concept of skills audit and self evaluation in both Year 9 script modules | Students will have explored a range of devising techniques in the Year 9 Hillsborough module and will have developed their written analysis and evaluation skills in this module too. They will have used practitioner influence in the Cinema module to help shape their creative response.  | Students will have developed their research and understanding of the style in the Autumn term. | Students will understand the process from the previous cycle and will be able to implement successful research and group devising skills | Students will have developed their research and understanding of the style in the Spring term. They will know how to structure their devising logs to ensure that they are effectively evidencing personal and group development | Students will have developed an understanding of script interpretation throughout KS3. They will also have developed their research and rehearsal technique in the Autumn term of Year 10. |
| **Overall Intent****(Big ideas and key concepts)** | Identification of areas of strength and areas for focussed development in written and practical skill | Key features of children’s theatre and potential impact on young audiences. Use of stylistic approaches created by Theatre Alibi to develop devised performance. | Refinement and realisation of devised work for assessment. Evaluation of success. | Key features of Commedia dell ‘Arte as a style and application of comedic skill using the characters and conventions  | Refinement and realisation of devised work for assessment. Evaluation of success. | Exploration of a range of approaches to script and potential dramatic intentions for an audience. |
| **Essential****Knowledge milestones** **(What students must master)** | * Course requirements/ structure and how each of the four objectives will be taught/ assessed.
* Aspects that determine dramatic intentions for an audience
* Key subject terminology
* Stylistic and contextual research skills
* Stanislavski’s ‘method’ of character development and rehearsal technique.
 | * Key features of Theatre Alibi’s stylistic approach.
* Practical and theoretical knowledge of rehearsal and performance techniques used in Theatre Alibi’s work.
* The conventions of storytelling in traditional and modern theatre.
* The key features of children’s theatre.
 | * Socio-historical context of Commedia dell ‘Arte as a style of theatre.
* Practical and theoretical knowledge of use of Commedia structure and conventions; these include character hierarchy, the use of grommalot, lazzi, dramatic exposition, costume and mask, and stock character types
 | * Key features of modern theatrical style.
* Aspects that determine a playwright’s intentions.
* Theoretical and practical knowledge of how vocal, physical and stylistic features can influence audience response.
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| **Cultural Capital** | Exploration of social/ cultural and historical factors that influence character behaviour and social context.  | Exploration of children’s theatre develops an appreciation of the value and power of performance in society. | Socio-historical understanding of the purpose of satirical comedy, specifically Commedia dell ‘Arte in historical and modern society. | Exploration of social/ cultural and historical factors that influence character behaviour and social context. |
| **Assessment Points** | Process log and monologue/ duologue performances. | Sections 1 and 2 of the Devising Log. | Section 3 of the Devising Log and the Devised Performance. | Sections 1 and 2 of the Devising Log. | Section 3 of the Devising Log and the Devised Performance. | Contextual/ stylistic knowledge test and extract performances. |
| **ECC Student Characteristics** | At GCSE we actively encourage our students to take risks with their creative ideas and to embrace failure as a vehicle to greater success. We promote resilience and integrity by ensuring our students are reflective practitioners who value their own input as well as the ideas and opinions of others. Our students learn how to work effectively under pressure both individually and as part of a team. |
| **Connection to future learning****(When is this developed / revisited)?** | Script interpretation and development is revisited in Component 3 in the summer term of Year 10 and Autumn of Year 11. Analytical and evaluative skill is developed throughout the course.  | This process is repeated using a different stylistic context in Spring 2 and Summer 1 when written and practical approaches to the work can be reflected upon and refined. | This paves the way towards the Component 2 assessment as well as providing the practical and theoretical skill to progress to Post 16 study of Drama and Performing Arts. | This process is revisited and developed in the study of Unit 3, Level 3 BTEC in Performance Arts and Unit 2 of the A Level syllabus.  | Script interpretation skills will be further developed and refined in the Autumn and Summer terms of Year 11. |