

**Creative Arts Department – Drama  
Year 10 – Curriculum Map 2023-24**

Year 10	Intent		Implementation		Impact	
	Taught Curriculum	Learned Curriculum	Key Skills	Wider activities	Summative Assessment	Assessment criteria
Term 1 7 weeks	<i>Practical (x 2 lessons per week)</i>  <b>Introduction to GCSE Skills</b>  <b>Building dynamics</b> <b>Spontaneous improvisation</b> <b>Style and genre</b> <b>Working from a stimulus</b> <b>Scripts</b>	C2 'Devising Drama': - Exploring style - Creating and developing ideas - Exploring stimulus - Performing - Character development	Dynamics: <i>trust, respect, energy, focus, communication, commitment</i> Imagination Concentration Physical skills Use of voice Blocking action Creativity Character development Spatial awareness Self-reflection	School Production  Theatre Trip  Christmas Assembly	Recorded workshop session, 40 minutes	<u>Students will be able to:</u> Demonstrate energy, focus and collaboration and recognise the impact of positive dynamics Offer creativity when developing ideas Use acting skills to develop drama with a range of genre, style and form Shape and adapt material with a clear intention and understanding of audience Evaluate their own work and the work of others <u>Students will know and understand:</u> The meaning of style, genre and form The key characteristics/elements of drama
	<i>Theory (x 1 lessons per week)</i>  <b>C1 – Section A</b>  <b>Content and Assessment</b> <b>Characteristics of a performance</b> <b>Theatre spaces</b> <b>Roles and responsibilities in the theatre</b>	C1 'Understanding Drama': - Theatre spaces - Theatre makers - How meaning is communicated	Memory Attention and concentration Active listening and reading Organisation/categorising Critical thinking Association and contextualisation		30 minute written test	<u>Students will be able to:</u> Use research to develop understanding Demonstrate understanding verbally and through written communication <u>Students will know and understand:</u> Performance spaces: key characteristics, impact on actors and audience experience. Theatre positioning terminology Job roles within the theatre: responsibilities, description and impact on live performance, actors and audience
Term 2 7 weeks	<i>Practical (x 2 lessons per week)</i>  <b>Stanislavski and Brecht</b>  <b>Historical context; melodrama, realism, non-naturalism</b> <b>Character development: Emotional truth vs tools</b> <b>Using design to support style</b>	Knowledge and understanding:  - Basic theatre history - Theatre practitioners - Theatre style and genre - Performance skills - Rehearsal approaches	<u>Skills for Exploring Bertolt Brecht:</u> Critical Thinking Intellectual Curiosity Creative Problem-Solving Innovation. Collaboration Physical Expressiveness <u>Skills for Exploring Stanislavski:</u> Emotional Awareness Psychological Depth Observation Empathy Self-Reflection Adaptability	BBC Bitesize  YouTube  Caucasian Chalk Circle script  Mother Courage script  Stanislavski Toolkit	2 minute performance  Extended essay question	<u>Students will be able to:</u> Work with focus and commitment through a range of practitioner acting workshops Recognise the impact of the work of Stanislavski and Brecht on theatre, actors and audience Using acting skills to produce epic theatre and realistic style Analyse and reflect on their work throughout the rehearsal process <u>Students will know and understand:</u> Brecht and Stanislavski philosophy and style The characteristics needed to be able to produce epic theatre and realism
	<i>Theory (x 1 lessons per week)</i>  <b>Stanislavski and Brecht</b>  <b>Practitioner context</b> <b>Theatre philosophy</b> <b>Realism and Epic Theatre genre</b> <b>Rehearsal approaches</b>	The role of the audience, the purpose of theatre, and its relationship to society and culture.  Genres: approaches to representing reality on stage.  Rehearsal methodologies	Research Note taking Reflection Observation Attention and concentration Active listening and reading Organisation/categorising Association and contextualisation Compare and contrasting	Brecht for Dummies	Written knowledge test – 30 minute	<u>Students will be able to:</u> Use research to develop understanding Demonstrate understanding verbally and through written communication <u>Students will know and understand:</u> Basic biography for Brecht and Stanislavski The key characteristics of epic theatre and realistic style A range of rehearsal approaches to character development using both psychological and demonstrative acting

Term 3 6 weeks	Practical (x 2 lessons per week)	C1 'Understanding Drama'	Text analysis Character development Improvisation Emotional Range Collaboration Memory and concentration Critical thinking Physicality and vocal Techniques Memory and concentration	YouTube 'Blood Brothers' West End  BBC Teach Blood Brothers  YouTube 'Context of Blood Brothers'	1-2 minute performance and evaluation of the work of others	<u>Students will be able to:</u> Discuss the SCHP context of the play Read the script using role, intonation, tone, volume, mood and silence to add impact. Identify the characteristics of the text Discuss how meaning is communicated within the performance text. Explore a range of rehearsal approaches <u>Students will know and understand:</u> Context of Blood Brothers The characteristics of the performance text including; genre, structure, characters, form and style, dialogue A range of ways that a play can be explored during the rehearsal process; hot-seating, thought tracking, off text
	Theory (x 1 lessons per week)	C1 'Understanding Drama'	Focus and concentration Research Note taking Attention and concentration Active listening and reading Organisation/categorising Association and contextualisation Compare and contrasting		50 minute written assessment	<u>Students will be able to:</u> Access a range of resources to support further learning Follow an agenda for observation and take effective notes Use a range of techniques and layouts to record information effectively Recall information <u>Students will know and understand:</u> The SCHP context of Blood Brothers The key characteristics of the play; style, structure, form All characters in the play including their purpose (super objective)
Term 4 6 weeks	Practical (x 2 lessons per week)	C2 'Devising Drama' (40%)	Creativity Collaboration Analysis Improvisation Character Development Physicality and movement Voice and speech Storytelling techniques Emotional range]research Adaptability Directing skills Critical thinking Time management	YouTube: Devising Drama  YouTube: Frantic Assembly Masterclass  Devising Drama-Devising Resource (Google)  Video: Kneehigh Theatre Company	5 minute performance of Devised work	<u>Students will be able to:</u> Shape, adapt and develop a clear and focused message for their work. Use a range of drama conventions to communicate meaning to an audience. Offer mature, creative and imaginative ideas and approaches to exploring stimulus material. Use voice, movement, gesture and space to develop and amplify dramatic elements.
	Theory (x 1 lessons per week)	C2 'Devising Drama'	Research Planning Creativity Critical thinking Critical analysis Cultural awareness Script writing Collaboration Extended writing Recoding Sketching, mapping and graphs Annotation	AQA Drama-Devising Drama  Exemplar portfolios	Completed Section 1: Responding (800 words) including sketches and annotated images.	<u>Students will be able to:</u> Develop key aims and intentions and a theatrical style for their work Create and annotate sketches to support the design elements Develop form and structure overviews for their work Organise roles and responsibilities Work collaboratively to ensure the development of material <u>Students will know and understand:</u> How research can support the stimulus and development of ideas How to work collaboratively, using research to write a script The requirements of the portfolio component

Term 5 7 weeks	Practical (x 2 lessons per week)	C2 'Devising Drama'  Practical component in which students are assessed on their ability to create a 15 minute piece of theatre  They must develop their ability to: - create and communicate meaning - realise artistic intention in devised drama	Creativity Collaboration Analysis and evaluation Improvisation Character development Physicality and movement Voice and speech Adaptability Directing skills Critical thinking Time management Technical design	Y10 lunchtime technical design workshops	May performance of completed Devised work (unpolished)	<u>Students will be able to:</u> Develop and shape material with key intention and focus Use consistent evaluation to rehearse, polish, edit and refine work Develop transitions to ensure pace and continuity Continue to develop characters/roles Learn lines effectively Develop design material to support key intentions: lighting, sound, set, props, costume <u>Students will know and understand:</u> The significance of consistent evaluation of work How to analyse material effectively The impact of design to support communication of meaning
	Theory (x 1 lessons per week)	C2 'Devising Drama'  Written Portfolio: Section 2 'Developing and Collaboration'  Students are expected to explain the process they undertook to refine their initial ideas and intentions into a final devised piece.	Reflection Analysis Note taking Drafting Editing Structuring essay Written communication Resilience Focus Commitment		Completed Section 2: Responding (800 words) including sketches and annotated images.	<u>Students will be able to:</u> Outline development process, highlighting key stages Convey ideas, decisions, and changes made during the collaborative process Describe their ability to work with others, detailing how they contributed to group discussions, etc Explain how challenges were addressed and adapted Discuss how dramatic elements like character development, plot structure, dialogue, and staging were shaped collaboratively. Highlight research undertaken to inform themes/styles Explain how they aimed to engage and resonate with the intended audience through their creative choices
Term 6 6 weeks	Practical (x 2 lessons per week)	C2 'Devising Drama'  Practical component. Students are assessed on their ability to create a 15 minute piece of theatre: - The application and range of theatrical skill - Their contribution to effectiveness of work - Inventiveness of individual work - Success in realising individual intentions	Refining Polishing Performing Tech runs Acting on feedback Stage presence/audience rapport Timing and pace Rehearsal time Integration of feedback Technical awareness Maintaining a vision	AQA Drama-Devising Drama  Exemplar portfolios	15 minute polished performance of work	<u>Children will be able to:</u> Develop compelling, relatable characters Convey dialogue, emotions, and themes clearly to ensure the audience's understanding. Project confidence and strong stage presence. Portray a wide range of emotions with conviction Maintain pace to keep the audience engaged. Work with cast ensuring smooth interactions/transitions. Integrate props and set pieces smoothly into the performance, enhancing the narrative. Convey underlying meanings and subtext to add depth to characters and scenes.
	Theory (x 1 lessons per week)	C2 'Devising Drama'  Written Portfolio: Section 3 'Analysis and Evaluation'  Students are expected to analyse and evaluate the ways in which they individually contributed to the devising process as a whole and to the final devised piece, exploring their strengths and the learning opportunities taken from the experience	Reflection Analysis Note taking Drafting Editing Structuring essay Written communication Resilience Focus Commitment		Completion of portfolio including Section 3 Evaluation	<u>Students will be able to:</u> Reflect on their strengths and areas for improvement, showing an understanding of their personal skills Describe their specific contributions to the development of the drama, detailing the tasks they undertook, the ideas they offered and impact of their work. Discuss their ability to work effectively within a team, highlighting instances of effective communication, compromise, and support Reflect on how they adapted their ideas or approaches based on feedback, changes in the process Explain how they integrated feedback from peers, mentors, or instructors into their work, showcasing their openness to improvement.