

Year 10 Topics

In year 10 we teach the following topics over the course of the year. Each topic draws on prior learning from previous years and builds on understanding from the KS3 programme of study. Each topic develops and deepens the Core knowledge that will underpin all areas of the curriculum at KS4 and KS5.

Topic	Rationale	Knowledge acquisition	Key vocabulary	Skills and enrichment
Introduction to GCSE Drama (6 lessons = 2 weeks)	To baseline students' knowledge and skills through a miniature version of the course. To consolidate knowledge from KS3	1. Course overview and expectations Roles and responsibilities: ensemble How meaning is interpreted How to apply drama terminology appropriately <i>To develop ensemble and teamwork skills</i> <i>To analyse and evaluate the skills applied giving clear examples to support your opinion.</i>	Team work, ensemble. <u>Rehearsal techniques:</u> Role Play <u>Dramatic techniques:</u> Spontaneous Improvisation, chorus <u>Performing skills:</u> Accepting, blocking	CREATING: Developing ideas, problem solving, decision making, time management, collaborating Research Rehearsing Interpreting text Devising Refining and amending work in progress PERFORMING: Contribution to final performance EVALUATING: Analysing and evaluating their own process of creating live theatre Analysis and evaluation of live theatre work by others Literacy Oracy Creativity Resilience Resourceful
		2. How meaning is interpreted	Devising <u>Performing skills:</u> vocal skills, physical skills, motivation, performance energy, reaction, status, blocking, transition, audience awareness	
		3. Vocal interpretation of character	<u>Vocal skills:</u> pitch, pace, pause, power/projection, articulation, phrasing/stress/emphasis, emotional range, language of the role	
		4. Physical interpretation of character	<u>Physical skills:</u> Movement/mime/gesture, body language, posture/stance, gait, control, co-ordination, facial expression, stillness, rhythm/pace/tempo	

Topic	Rationale	Knowledge acquisition	Key vocabulary	Skills and enrichment
Monologues, Duologues and practitioners (16 lessons)	To consolidate knowledge from texts in practice units from KS3. The practitioners section of the unit builds on the Year 9 Practitioners Unit	Duologues 1. Social, cultural and historical context of text (script) Characteristics of dramatic works: structure, genre, style	Context, emphasis, emotion, structure, interpretation	CREATING: Developing ideas, problem solving, decision making, time management, collaborating Research Rehearsing Interpreting text Devising Refining and amending work in progress PERFORMING: Contribution to final performance EVALUATING: Analysing and evaluating their own process of creating live theatre Analysis and evaluation of live theatre work by others Literacy Oracy Creativity Resilience Resourceful
		2. The role of a theatre practitioner Stanislavski's theory and techniques to develop character Characteristics of dramatic works: Subtext and language	<u>Rehearsal techniques:</u> Given circumstances, motivation, units and objectives, role on the wall, hot seating, circles of attention, emotion memory Subtext, types of language	
		3. How meaning is interpreted and communicated (Vocal) Rehearsal and dramatic techniques	Spatial relationship, audience awareness <u>Vocal skills:</u> Pitch, pace, pause, intonation, articulation, Projection, phrasing, emotional range <u>Rehearsal techniques:</u> different interpretations of the scene, capturing the essence	
		4. How meaning is interpreted and communicated (Physical) Rehearsal and dramatic techniques	Spatial relationship, audience awareness	

			<p><u>Physical skills:</u> Movement/mime/gesture, body language, posture/stance, gait, control, co-ordination, facial expression, stillness, rhythm/pace/tempo</p> <p><u>Rehearsal techniques:</u> A day in the life, action without words, status exercises</p>	
		5. Rehearsal and dramatic techniques to communicate your interpretation. Performers interpretation	Rehearsal and dramatic techniques – student choice	
		6. Role of Performer Performance conventions Use of performance space and proxemics Drama and theatre terminology and how to use it appropriately.	<u>Performing skills:</u> vocal skills, physical skills, motivation, performance energy, reaction, status, blocking, transition, audience awareness	
		<u>Monologues</u> KNOWLEDGE ACQUISITION 1-6 REPEATED FOR MONOLOGUES	Refer to key vocabulary 1-6	
		<u>Practitioners</u> 1. The role of a theatre practitioner Advanced: Stanislavski’s theory and techniques	<u>The System:</u> the fourth wall, feeling of truth, given circumstances, units & objectives, actions, imagination, subtext, tempo rhythm, the magic ‘if’, emotion memory, circles of attention, intonation and pauses, restraint and control, Through line of action	
		2. How meaning is interpreted and communicated through	Scale, shape, colour, texture <u>Set:</u> naturalistic	

		<p>Stanislavski's theory and techniques</p> <p>Role of a performer, lighting designer, costume designer, set designer and sound designer</p>	<p><u>Costume</u>: Fabrics, scale, colour, texture, style</p> <p><u>Lighting</u>: lamps, direction, colour intensity, special effects, profile, Fresnel, intelligent lighting,</p> <p><u>Sound</u>: amplification, sound effects, diegetic, non-diegetic, incidental</p>	
		<p>3. Advanced: Brecht's theory and techniques</p> <p>Social, cultural and historical context</p>	<p><u>Genre</u>: Epic Theatre, storytelling, didactic</p> <p><u>Style</u>: Non naturalistic, political</p> <p><u>Structure</u>: episodic</p> <p><u>Alienation techniques</u>: songs, placards, narrative speech, speaking in the third person, props, exaggeration, spass, direct address, gestus, tickle and slap, no fourth wall</p>	
		<p>4. How meaning is interpreted and communicated through Brecht's theory and techniques</p> <p>Role of a performer, lighting designer, costume designer, set designer and sound designer</p>	<p><u>Set</u>: non-naturalistic</p> <p><u>Costume</u>: symbolic</p> <p><u>Lighting</u>: unnatural lighting</p> <p><u>Sound</u>: diegetic, live, live sound effects</p>	
		<p>5. Advanced: Artaud's theory and techniques</p> <p>Social, cultural and historical context</p>	<p>Artaud</p> <p><u>Genre</u>: Theatre of Cruelty</p> <p><u>Style</u>: Abstract</p> <p><u>Structure</u>: non-linear</p> <p><u>Dramatic techniques</u>: Soundscape, emotion, exaggerated movement, experience/immersive</p>	
		<p>6. How meaning is interpreted and communicated through</p>	<p><u>Set</u>: non-naturalistic</p>	

		<p>Artaud's theory and techniques Role of a performer, lighting designer, costume designer, set designer and sound designer</p>	<p><u>Costume</u>: Fabrics, scale, colour, texture, style <u>Lighting</u>: symbolic <u>Sound</u>: non-diegetic, amplification</p>	
		<p>7. Introduction to Kneehigh's theory and techniques Social, cultural and historical context</p>	<p>Kneehigh theatre Company <u>Genre</u>: Contemporary storytelling, <u>Style</u>: Physical theatre <u>Characterisation</u>: archetype. <u>Dramatic techniques</u>: direct address, narration, multi role, live music, puppetry, chorus, ensemble</p>	
		<p>8. How meaning is interpreted and communicated through Kneehigh's theory and techniques Role of a performer, lighting designer, costume designer, set designer and sound designer</p>	<p><u>Set</u>: constructivism <u>Costume</u>: Fabrics, scale, colour, texture, style <u>Lighting</u>: symbolic <u>Sound</u>: non-diegetic, Music</p>	
Topic	Rationale	Knowledge acquisition	Key vocabulary	Skills and enrichment
Component 2: Devising (mini mock) 21 lessons	This unit assesses the process of creating devised Drama, the performance of the devised piece and analysis and	<p>1. Social, cultural and historical context How meaning is interpreted and communicated <i>Exploring stimuli x 6</i></p>	TBD	<p>CREATING: Developing ideas, problem solving, decision making, time management, collaborating Research Rehearsing Interpreting text Devising</p>
		<p>2. Aims and intentions (PALL) a. Structure b. Genre & style</p>	TBD by students	

<p>evaluation of the process</p> <p>The unit consolidates and builds on the devising units studied at KS3.</p> <p>For students to understand the knowledge and skills needed to gain top marks in the component.</p>	<p>3. Production meeting: Roles and responsibilities & Rehearsal schedule</p>	<p>Stage manager, lighting designer, sound designer, costume designer, set designer, props designer</p>	<p>Refining and amending work in progress PERFORMING: Contribution to final performance EVALUATING: Analysing and evaluating their own process of creating live theatre Analysis and evaluation of live theatre work by others</p> <p>Literacy Oracy Creativity Resilience Resourceful</p>
	<p>4. Rehearsal techniques: <i>Generating material</i> Drama and theatre terminology and how to use it appropriately (3 lessons)</p>	<p>TBD</p>	
	<p>5. <i>Shaping the work</i>: scene development, choosing rehearsal and dramatic techniques (8 lessons)</p>	<p>TBD</p>	
	<p>6. Roles and responsibilities: Dress rehearsal</p>	<p><u>Performing skills</u>: vocal skills, physical skills, motivation, performance energy, reaction, status, blocking, transition, audience awareness</p>	
	<p>7. Performance conventions Role of performer Use of performance space and proxemics Performers interpretation</p>	<p><u>Performing skills</u>: vocal skills, physical skills, motivation, performance energy, reaction, status, blocking, transition, audience awareness</p>	
	<p>8. Drama and theatre terminology and how to use it appropriately (3 lessons) <i>How to evaluate your own and other works through a devising log.</i></p>	<p>PEEL, analysis, evaluate, justify, intention, target audience, compare and contrast, performing skills, rehearsal techniques, dramatic techniques</p>	

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Component 1: section B: set text (Spring term: 2 lessons a week)	This unit develops knowledge and understanding of the characteristics and context of a whole play text and how to stage the play practically. This unit builds and consolidates the year 7 starting with scripts unit, year 8 introduction to directing and texts in practice 1 units and finally year 9 Practitioners and texts in practice 2 units.	Roles and responsibilities: director, performers, designers Action/plot/content	Director, performer, set designer, lighting designer, sound designer, costume designer, prop designer	CREATING: Developing ideas, problem solving, decision making, time management, collaborating Research Interpreting text PERFORMING: Contribution to final performance EVALUATING: Analysing and evaluating their own process of creating live theatre Literacy Oracy Creativity Resilience Resourceful
		Social, cultural, historical context	<u>Social:</u> thoughts, behaviour, class, gender roles <u>Cultural:</u> trends, interests, popular <u>Historical:</u> major events, religion, politics	
		Characteristics of dramatic works: structure, genre, style	<u>The Crucible</u> Playwright: Arthur Miller Genre: Historical drama Style: Naturalistic Structure: Time period: 1945–1965 <u>Hansel & Gretal:</u> Playwright: Carl Grose & Kneehigh Theatre Genre: Contemporary storytelling Structure: Performance style: Physical comedy Time period: 1995–2015	
		The role, theory and techniques of the theatre practitioner suitable to the text: Hansel & Gretal = Kneehigh The Crucible = Stanislavski	STANISLAVSKI <u>The System:</u> the fourth wall, feeling of truth, given circumstances, units & objectives, actions, imagination, subtext, tempo rhythm, the magic 'if', emotion memory, circles of attention, intonation and pauses,	

			<p>restraint and control, Through line of action. Scale, shape, colour, texture <u>Set</u>: naturalistic <u>Costume</u>: Fabrics, scale, colour, texture, style <u>Lighting</u>: lamps, direction, colour intensity, special effects, profile, Fresnel, intelligent lighting, <u>Sound</u>: amplification, sound effects, diegetic, non-diegetic, incidental</p> <p>KNEEHIGH Kneehigh theatre Company <u>Genre</u>: Contemporary storytelling, <u>Style</u>: Physical theatre <u>Characterisation</u>: archetype. <u>Dramatic techniques</u>: direct address, narration, multi role, live music, puppetry, chorus, ensemble <u>Set</u>: constructivism <u>Costume</u>: Fabrics, scale, colour, texture, style <u>Lighting</u>: symbolic <u>Sound</u>: non-diegetic, Music</p>	
		Characteristics of dramatic works: language	TBC	
		Characteristics of dramatic works: Characters - rehearsal techniques to explore characters' power and relationships	<u>Dramatic techniques</u> Kneehigh: direct address, narration, multi role, live music, puppetry, chorus, ensemble	

			<u>Rehearsal techniques:</u> Stanislavski: given circumstances, units & objectives, actions, imagination, subtext, tempo rhythm, the magic 'if', emotion memory, circles of attention, intonation and pauses, restraint and control, Through line of action.	
		How meaning can be interpreted Roles and responsibilities: designers	Scale, shape, colour texture, period, location <u>Set designer:</u> revolves, trucks, projection, multimedia, smoke machine, box set <u>Lighting:</u> fresnel, profile, flood, intelligent lighting, direction, intensity, special effects, gobos <u>Sound:</u> non-diegetic, Music, amplification, sound effects, diegetic, incidental <u>Costume:</u> Fabric, colour, texture, shape	
		How meaning can be interpreted: Characterisation	Character analysis <u>Performing skills:</u> vocal skills, physical skills, motivation, performance energy, reaction, status, audience awareness, transition, proxemics	
		How meaning is interpreted and subtext Character motivation	Elements: subtext <u>Rehearsal techniques:</u> action without words, capturing the essence, different interpretations of the scene, role reversal, thought	

			tracking/thoughts aloud, genre splicing <u>Dramatic techniques</u> : soliloquy, monologue, aside	
		How meaning can be interpreted: proxemics/spatial relationships	<u>Rehearsal techniques</u> : blocking, status exercises <u>Stage configuration</u> : end on, in the round, traverse, thrust, promenade	
		Directors concept	Directors concept, purpose, audience, language, layout	
		Visual, aural, spatial	TBD based on concept	
		How meaning can be interpreted: detailed scene analysis	<u>Performing skills</u> : vocal skills, physical skills, motivation, performance energy, reaction, status, audience awareness, transition, proxemics <u>Stage configuration</u> : end on, in the round, traverse, thrust, promenade	
		Drama and theatre terminology and how to use it appropriately: practice questions	Scaffold, model, time management, question analysis	
Topic	Rationale	Knowledge acquisition	Key vocabulary	Skills and enrichment
Component 1: Section C: Live Theatre Evaluation (Spring term: 1 lesson a week)	This unit builds on the Year 10 Live theatre review unit. Students will understand how the play has been interpreted in the production seen and	1. Social, cultural and historical context of the performance text	TBD	<u>EVALUATING:</u> Analysis and evaluation of live theatre work by others
		2. Characteristics of the performance text	TBD	Research Interpreting text

	<p>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.</p>	<p>3. Watch and analyse how meaning has been interpreted and communicated (3 lessons)</p>	TBD	Literacy Oracy
		<p>4. Drama and theatre terminology and how to use it appropriately <i>Analyse and evaluate professional work using advanced drama language.</i> <i>How to give clear examples to support an opinion.</i></p>	Analyse, evaluate, PEEL, process, dramatic techniques, justify: examples, quotes, directors interpretation, characterisation, performing skills	
		<p>5. Social, cultural and historical context of the performance text</p>	TBD	
Topic	Rationale	Knowledge acquisition	Key vocabulary	Skills and enrichment
<p>CONTROLLED ASSESSMENT: SUMMATIVE</p> <p>Component 2: Devising</p> <p>(Summer term: perform mid June – 8wks x</p>	<p>This unit assesses the process of creating devised Drama, the performance of the devised piece and analysis and evaluation of the process</p>	<p>1. Social, cultural and historical context How meaning is interpreted and communicated <i>Exploring stimuli x 6</i></p>	TBD	<p>CREATING: Developing ideas, problem solving, decision making, time management, collaborating Research Rehearsing Interpreting text Devising Refining and amending work in progress PERFORMING: Contribution to final performance</p>
		<p>2. Aims and intentions (PALL) Structure Genre & style</p>	TBD by students	
		<p>3. Production meeting: Roles and responsibilities & Rehearsal schedule</p>	Stage manager, lighting designer, sound designer, costume designer, set designer, props designer	

3 Lessons = 24 lessons)	4. Rehearsal techniques: <i>Generating material</i> Drama and theatre terminology and how to use it appropriately (3 lessons)	TBD	EVALUATING: Analysing and evaluating their own process of creating live theatre Analysis and evaluation of live theatre work by others Literacy Oracy Creativity Resilience Resourceful
	5. <i>Shaping the work</i> : scene development, choosing rehearsal and dramatic techniques (8 lessons)	TBD	
	6. Roles and responsibilities: Dress rehearsal	<u>Performing skills</u> : vocal skills, physical skills, motivation, performance energy, reaction, status, blocking, transition, audience awareness	
	7. Performance conventions Role of performer Use of performance space and proxemics Performers interpretation	<u>Performing skills</u> : vocal skills, physical skills, motivation, performance energy, reaction, status, blocking, transition, audience awareness	
	8. Drama and theatre terminology and how to use it appropriately (3 lessons) <i>How to evaluate your own and other works through a devising log.</i>	PEEL, analysis, evaluate, justify, intention, target audience, compare and contrast, performing skills, rehearsal techniques, dramatic techniques	