



# YEAR 11 WINTER TERM

'An ambitious curriculum that meets the needs of all'

## Medium Term Planning - Topic: Component 2 Devising, Start of Component 3 Script performance

<b>Curriculum Intent</b>	In addition to working further on objectives from Year 10, pupils will be taught, following JCQ guidelines, the following this term:
<b>Skills/Assessment Objective Links</b>	<p>Students must learn how to create and develop ideas to communicate meaning in a devised theatrical performance.</p> <p>Students must draw on and demonstrate a practical understanding of the subject content listed in <a href="#">Knowledge and understanding</a>.</p> <p>Students must develop their ability to:</p> <ul style="list-style-type: none"> <li>• carry out research</li> <li>• develop their own ideas</li> <li>• collaborate with others</li> <li>• rehearse, refine and amend their work in progress</li> <li>• analyse and evaluate their own process of creating devised drama.</li> </ul> <p>For assessment, students must produce an individual Devising log documenting their devising process and an analysis and evaluation of their contribution.</p> <p>Students must learn how to contribute to devised drama in a live theatre context for an audience. They must contribute as either a performer or designer.</p> <p>Students must draw on and demonstrate a practical understanding of the subject content listed in <a href="#">Knowledge and understanding</a>.</p> <p>They must develop their ability to:</p> <ul style="list-style-type: none"> <li>• create and communicate meaning</li> <li>• realise artistic intention in devised drama.</li> </ul> <p>For assessment, students must perform or create realised designs for a devised duologue or group piece.</p> <p>Students complete a 2,500 word portfolio for this assessment and a piece lasting up to 20minutes. This unit is internally marked by the teacher and moderated by the exam board.</p>
<b>Spiritual, moral, social, and cultural development</b>	<p><b>SMSC:</b> Learning how to effectively work in a team, taking on board other people’s suggestions to create a piece of drama. Developing confidence building skills both individually and in teams. Demonstrating leadership qualities to get the best out of each other.</p> <p><b>PSHE/British Values:</b> Being able to express opinions and deliver this in the correct way taking into consideration the feelings of others. Effective use of key terminology</p> <p><b>Skills Builder:</b> Teamwork, leadership, communication, performance, understanding</p>
<b>Numeracy</b>	<b>Keeping to timings, checking and timing the work to ensure it meets the minimum and maximum time requirements</b>
<b>Literacy</b>	Understanding of keywords, effective communication, being able to read and learn lines from a script to then recite in a performance. Learn and understand the structure of the written exam paper and how to answer the exam questions, incorporating Tier 2 and Tier 3 Drama specific work. Completing devising log coursework
<b>Becoming future ready</b>	<b>Careers/Employability:</b> Students will be able to develop a range of interpersonal skills which they will be able to use in all different areas of their work and social life. Subject specific roles including Theatre, Event, TV or Media based industry related careers
<b>Adaptation</b>	Throughout this topic, quality first teaching will provide differentiation:

<p><b>QFT/SEND Provision</b></p>	<p><b>By product:</b> Learners are asked to produce work on a variety of different levels throughout this unit of work. Some will be group presentation / performances, Q&amp;A, Teacher and peer feedback.</p> <p><b>By resource:</b> By differentiated tasks given by teacher to meet needs of students, progressing levels of questioning again to suit and meet the needs of all students from low to high level order questions, practical activities in the classroom through the use of groupwork, rehearsal and performance</p> <p><b>By Intervention:</b> by providing different levels of supervision and support</p> <p><b>By Progressive Questioning:</b> exploring pupils' understanding through interactive dialogue.</p> <p><b>By Grouping:</b> according to prior attainment, gender, social preference, preferred learning style.</p> <p><b>By Task:</b> Pupils should be involved in the identification of targets which are meaningful to them and in the selection of an appropriate task from the given range.</p> <p><b>By Offering Optional Activities:</b> In class or as homework, to extend learning.</p> <p>This QFT/SEND provision will be explicit within the lesson-by-lesson schemes of work.</p>
<p><b>Implementation Curriculum Delivery</b></p>	<p>To be able to:</p> <ul style="list-style-type: none"> <li>• Create a piece from a choice of stimuli</li> <li>• Work collaboratively on a piece lasting up to 20mins</li> <li>• Document the journey of the devised process</li> <li>• Complete coursework of 2,500</li> <li>• Act on feedback from the teacher and peers</li> <li>• Manage time and piece independently</li> <li>• Support each other</li> <li>• Direct and take charge of a section</li> <li>• Give feedback</li> <li>• Decide on design elements</li> </ul>
<p><b>Learning Outcomes (Knowledge)</b></p>	<p>Red denotes interleaving; aspects of knowledge covered previously.</p>
<p><b>Current learning to be developed in the future within:</b></p>	<p>To move to A-level. Also students will use the skills developed in this unit on their scripted piece</p>
<p><b>Assessment</b></p>	<p>Devised is 40% of the GCSE Scripted performance is 20% the students will be given this script just before Christmas and this unit will take place in the Spring term</p>
<p><b>Impact</b></p>	<p>Attainment and Progress – Refer to assessment results / data review documentation.</p>



# YEAR 11 SPRING TERM

'An ambitious curriculum that meets the needs of all'

## Medium Term Planning - Topic: Component 3 Script performance (Text in practice)

<b>Curriculum Intent</b>	<p>In addition to working further on objectives from Year 10, pupils will be taught, following JCQ guidelines, the following this term:</p>
<b>Skills/Assessment Objective Links</b>	<p>This component is a practical component in which students are assessed on their ability to apply theatrical skills to realise artistic intentions in live performance (AO2).</p> <p>Component 3 constitutes 20% of the GCSE.</p> <p>It is marked by AQA.</p> <p>For this component students must complete <b>two</b> assessment tasks:</p> <ul style="list-style-type: none"><li>• study and present a key extract (monologue, duologue or group performance)</li><li>• study and present a second key extract (monologue, duologue or group performance) from the same play.</li></ul> <p>Each student's contribution to each key extract performance is marked out of 20.</p> <p><b>Guidance on key extracts</b></p> <p>Extract 1 and Extract 2 must be taken from the same play and understood in the context of the whole play.</p> <p>The play chosen must:</p> <ul style="list-style-type: none"><li>• have been professionally commissioned or professionally produced</li><li>• as a whole be a minimum of 35 minutes in duration if performed in full</li><li>• offer interpretive opportunities for performers and designers</li><li>• be rich and of substance in terms of content, context, theme and/or characterisation</li><li>• offer an appropriate level of theatrical challenge to students at GCSE</li><li>• be deemed age-appropriate by the Head of Centre who must submit a declaration to AQA confirming that he/she has approved the plays chosen for practical study</li><li>• not be the set play the student has studied for Component 1</li><li>• not contravene the prohibited play combinations below (this is to ensure the play the student studies for Component 3 contrasts with the play he/she has studied for Component 1, so that he/she experiences two very different plays on his/her GCSE course).</li></ul>
<b>Spiritual, moral, social, and cultural development</b>	<p><b>SMSC:</b> Learning how to effectively work in a team, taking on board other people's suggestions to create a piece of drama. Developing confidence building skills both individually and in teams. Demonstrating leadership qualities to get the best out of each other.</p> <p><b>PSHE/British Values:</b> Being able to express opinions and deliver this in the correct way taking into consideration the feelings of others. Effective use of key terminology</p> <p><b>Skills Builder:</b> Teamwork, leadership, communication, performance, understanding</p>
<b>Numeracy</b>	<p><b>Keeping to timings, checking and timing the work to ensure it meets the minimum and maximum time requirements</b></p>
<b>Literacy</b>	<p>Understanding of keywords, effective communication, being able to read and learn lines from a script to then recite in a performance. Learn and understand the structure of the written exam paper and how to answer the exam questions, incorporating Tier 2 and Tier 3 Drama specific work. Completing Performers intentions for the examiner</p>

<b>Becoming future ready</b>	<b>Careers/Employability:</b> Students will be able to develop a range of interpersonal skills which they will be able to use in all different areas of their work and social life. Subject specific roles including Theatre, Event, TV or Media based industry related careers
<b>Adaptation</b>	Throughout this topic, quality first teaching will provide differentiation:
<b>QFT/SEND Provision</b>	<p><b>By product:</b> Learners are asked to produce work on a variety of different levels throughout this unit of work. Some will be group presentation / performances, Q&amp;A, Teacher and peer feedback.</p> <p><b>By resource:</b> By differentiated tasks given by teacher to meet needs of students, progressing levels of questioning again to suit and meet the needs of all students from low to high level order questions, practical activities in the classroom through the use of groupwork, rehearsal and performance</p> <p><b>By Intervention:</b> by providing different levels of supervision and support</p> <p><b>By Progressive Questioning:</b> exploring pupils' understanding through interactive dialogue.</p> <p><b>By Grouping:</b> according to prior attainment, gender, social preference, preferred learning style.</p> <p><b>By Task:</b> Pupils should be involved in the identification of targets which are meaningful to them and in the selection of an appropriate task from the given range.</p> <p><b>By Offering Optional Activities:</b> In class or as homework, to extend learning.</p> <p>This QFT/SEND provision will be explicit within the lesson-by-lesson schemes of work.</p>
<b>Implementation Curriculum Delivery</b>	To be able to:
<b>Learning Outcomes (Knowledge)</b>	<ul style="list-style-type: none"> <li>• Perform two extracts from the same play</li> <li>• Work collaboratively on two pieces or independently on two monologues</li> <li>• Complete the intentions document</li> <li>• Read the whole play</li> <li>• Act on feedback from the teacher and peers</li> <li>• Manage time and piece independently</li> <li>• Support each other</li> <li>• Direct and take charge of a section</li> <li>• Give feedback</li> <li>• Decide on design elements</li> </ul> <p>Red denotes interleaving; aspects of knowledge covered previously.</p>
<b>Current learning to be developed in the future within:</b>	To move to A-level. Also students will use the skills developed in this unit that will help with their written exam
<b>Assessment</b>	Scripted performance is 20% of the GCSE and is examined by a visiting examiner
<b>Impact</b>	Attainment and Progress – Refer to assessment results / data review documentation.



# YEAR 11 SUMMER TERM

'An ambitious curriculum that meets the needs of all'

## Medium Term Planning - Topic: Component 1 – Written exam

### Curriculum Intent

In addition to working further on objectives from Year 10, pupils will be taught, following JCQ guidelines, the following this term:

- Students must develop knowledge and understanding of the following:
- Characteristics of performance text(s) and dramatic work(s)
- 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.
- Social, cultural and historical contexts 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.
- How meaning is interpreted and communicated 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
- the design of props and the design of sets such as revolves, trucks, projection, multimedia, pyrotechnics, smoke machines, flying
- the design of costume including hair and make-up
- the design of lighting such as direction, colour, intensity, special effects
- the design of sound such as direction, amplification, music, sound effects both live and recorded
- performers' vocal interpretation of character such as accent, volume, pitch, timing, pace, intonation, phrasing, emotional range, delivery of lines
- performers' physical interpretation of character such as build, age, height, facial features, movement, posture, gesture, facial expression.
- Drama and theatre terminology and how to use it appropriately stage positioning:
  - upstage (left, right, centre)
  - downstage (left, right, centre)
  - centre stage.
  - staging configuration:
    - theatre in the round
    - proscenium arch
    - thrust stage
    - traverse
    - end on staging
    - promenade.
- Students should have a general understanding of the implications of the above stage configurations on the use of the performance space.
  
- The roles and responsibilities of theatre makers in contemporary professional practice
- Roles:
  - playwright

### Skills/Assessment Objective Links

- performer
- understudy
- lighting designer
- sound designer
- set designer
- costume designer
- puppet designer
- technician
- director
- stage manager
- theatre manager.
- Knowledge and understanding should cover:
- the activities each may undertake on a day-to-day basis
- the aspect(s) of the rehearsal/performance process each is accountable for (their contribution to the whole production being a success).
- Area of study 1 – Set play
- Students must study and explore practically one set play we do Blood Brothers

Study should be targeted at:

- developing knowledge and understanding (as described in [Knowledge and understanding](#)) of the characteristics and context of the whole play
- exploring ideas for how the play may be interpreted practically.

The exam will include one compulsory short answer question for all students linking design and context and/or theatrical conventions. Students don't need to have gained practical experience of design to answer this question.

One part of Section B will offer students the choice of answering as a performer or designer (lighting, sound, set, costume, puppets).

Students must not answer Section B and Section C of the exam on the same play ie the live production seen cannot be their set play.

#### Area of study 2 – Live theatre production

Students must learn how to analyse and evaluate the work of live theatre makers (performers and/or designers). Students should aim to understand productions in terms of the relevant content listed in [Knowledge and understanding](#) and in addition consider:

- 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.

To aid their analysis students should carry out background research into the production. They may read the play and reviews of the production and should develop an understanding of:

- the plot and characters
- specific features or hallmarks of the style/genre of the production
- the context of the play/production.

Live theatre could include:

- plays
- physical theatre
- theatre in education

	<ul style="list-style-type: none"> <li>musical theatre.</li> </ul> <p>Productions may be professional or amateur (not peer).</p> <p>Students must not answer Section B and Section C of the exam on the same play ie the live production seen cannot be their set play</p>
<b>Spiritual, moral, social, and cultural development</b>	<p><b>SMSC:</b> Learning how to effectively work in a team, taking on board other people’s suggestions to create a piece of drama. Developing confidence building skills both individually and in teams. Demonstrating leadership qualities to get the best out of each other.</p> <p><b>PSHE/British Values:</b> Being able to express opinions and deliver this in the correct way taking into consideration the feelings of others. Effective use of key terminology</p> <p><b>Skills Builder:</b> Teamwork, leadership, communication, performance, understanding</p>
<b>Numeracy</b>	<b>Keeping to timings of the written exam as the times are tight and we have set amounts of minutes per question</b>
<b>Literacy</b>	Understanding of keywords, effective communication, being able to read and learn lines from a script to then recite in a performance. Learn and understand the structure of the written exam paper and how to answer the exam questions, incorporating Tier 2 and Tier 3 Drama specific work. Completing Performers intentions for the examiner
<b>Becoming future ready</b>	<b>Careers/Employability:</b> Students will be able to develop a range of interpersonal skills which they will be able to use in all different areas of their work and social life. Subject specific roles including Theatre, Event, TV or Media based industry related careers
<b>Adaptation</b>	Throughout this topic, quality first teaching will provide differentiation:
<b>QFT/SEND Provision</b>	<p><b>By product:</b> Learners are asked to produce work on a variety of different levels throughout this unit of work. Some will be group presentation / performances, Q&amp;A, Teacher and peer feedback.</p> <p><b>By resource:</b> By differentiated tasks given by teacher to meet needs of students, progressing levels of questioning again to suit and meet the needs of all students from low to high level order questions, practical activities in the classroom through the use of groupwork, rehearsal and performance</p> <p><b>By Intervention:</b> by providing different levels of supervision and support</p> <p><b>By Progressive Questioning:</b> exploring pupils’ understanding through interactive dialogue.</p> <p><b>By Grouping:</b> according to prior attainment, gender, social preference, preferred learning style.</p> <p><b>By Task:</b> Pupils should be involved in the identification of targets which are meaningful to them and in the selection of an appropriate task from the given range.</p> <p><b>By Offering Optional Activities:</b> In class or as homework, to extend learning.</p> <p>This QFT/SEND provision will be explicit within the lesson-by-lesson schemes of work.</p>
<b>Implementation Curriculum Delivery</b>	To be able to:
<b>Learning Outcomes (Knowledge)</b>	<ul style="list-style-type: none"> <li>Be a performer, designer, and theatre critic</li> <li>Be able to be strict with their time</li> <li>Answer two sections on two different plays</li> <li>Understand Blood brothers and the characters inside and out</li> <li>Be able to give specific examples</li> <li>Follow the structure provided by the teacher</li> <li>Read around the subject and carry out independent research</li> <li>Understand how many paragraphs per section</li> <li>Use analysis and evaluation in answers</li> <li></li> </ul>
<b>Current learning to be developed in the future within:</b>	Red denotes interleaving; aspects of knowledge covered previously. To move to A-level.

<b>Assessment</b>	The written examination is worth 40% of the GCSE and is externally examined
<b>Impact</b>	Attainment and Progress – Refer to assessment results / data review documentation.