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| --- | --- | --- | --- | --- | --- | --- |
|  | **Aut 1** | **Aut 2** | **Spr 1** | **Spr 2** | **Sum 1** | **Sum 2** |
| **7** | **Introduction to Drama**  Freeze frame elements, transitions and thought tracks - tone, volume and articulation.  Understand the importance of group work and ensemble performance, and roles within group rehearsal/performance | **Tell Tale Heart**  Gothic storytelling exploring conventions of horror. Non-naturalistic use of movement, pace, ensemble timing and performance to music - introduction to Berkoff and exploring Freeze Frames in a new context  [Tell Tale Heart Berkoff - YouTube](https://www.youtube.com/watch?v=WdXZbxgLwkM) | **Commedia Dell’arte**  Conventions of commedia dell’arte exploring stock characters, character symbols, improvisation and comedy creation. Developing further on use of movement explore in Aut 2 but applied in a different context and style.  [The World of Commedia Dell'Arte](https://www.youtube.com/watch?v=h_0TAXWt8hY) | **Dramatic Monologues**  An introduction to Stanislavski exploring vocal techniques and script learning strategies. Focussing on Given Circumstances and vocal techniques (tone, pause, pace, volume and articulation) | **Metamorphosis**  Epic theatre conventions, exploring the practitioner of Brecht, character symbols, comedy, use of Spass and Verfremdungseffekt. Explores themes of social class and capitalism. Applies all techniques explored in Aut and Spr terms in the context of Brecht’s style  [Trailer for 'Metamorphosis'](https://www.youtube.com/watch?v=TkRmA3TyJHI) | **Metamorphosis**  Epic theatre conventions, exploring the practitioner of Brecht, character symbols, comedy, use of Spass and Verfremdungseffekt. Explores themes of social class and capitalism. Applies all techniques explored in Aut and Spr terms in the context of Brecht’s style  [Trailer for 'Metamorphosis'](https://www.youtube.com/watch?v=TkRmA3TyJHI) |
| **8** | **Stanislavski’s Naturalism**  Naturalistic rehearsal and performance strategies, writing original monologues from a stimulus, performing solo performance - vocalisation and physicality strategies developing from those studied in Y7 Spr 2.  [David Tennant's Coward Soliloquy - Hamlet - Preview - BBC Two - YouTube](https://www.youtube.com/watch?v=N8VOZLjQbvQ) | **Physical Theatre - Urban Astronaut**  Physical Theatre techniques, lifts, transitions, control and fluency. Exploration of Highly Sprung Performance Company. Exploration of environmental crisis and air pollution through performance  [Urban Astronaut Trailer - YouTube](https://www.youtube.com/watch?v=3ess6wpVirk) | **Curious Incident of the Dog in the Nighttime**  Exploring whole class ensemble performance recreating a short version of Curious Incident by Mark Haddon. Combines performance styles studied in Aut 1 and Aut 2 in the context of a professional performance  [The Curious Incident of the Dog in the Night-Time | Frantic Assembly](https://www.franticassembly.co.uk/productions/the-curious-incident-of-the-dog-in-the-night-time) | **Curious Incident of the Dog in the Nighttime**  Exploring whole class ensemble performance recreating a short version of Curious Incident by Mark Haddon. Combines performance styles studied in Aut 1 and Aut 2 in the context of a professional performance  [The Curious Incident of the Dog in the Night-Time | Frantic Assembly](https://www.franticassembly.co.uk/productions/the-curious-incident-of-the-dog-in-the-night-time) | **Epic Theatre - Dr Faustus**  Rehearsing and performing extracts from Dr Faustus by Splendid Productions. Development of Epic Theatre conventions and exploring vocal and movement techniques studied in Aut and Spr terms into a new context. Explores deeper the techniques studied in Sum Term of Y7  [Trailer for Splendid Productions' 'Dr Faustus' on DVD (2020) - YouTube](https://www.youtube.com/watch?v=wTrsn03vszQ) | **Epic Theatre - Dr Faustus**  Rehearsing and performing extracts from Dr Faustus by Splendid Productions. Development of Epic Theatre conventions and exploring vocal and movement techniques studied in Aut and Spr terms into a new context. Explores deeper the techniques studied in Sum Term of Y7  [Trailer for Splendid Productions' 'Dr Faustus' on DVD (2020) - YouTube](https://www.youtube.com/watch?v=wTrsn03vszQ) |
| **9** | **Creating Choreography**  Exploring Round By Through, Under Over and Chair Duets using Frantic Assembly devising approaches. Devising original work from a choice of visual stimuli and exploring how a variety of techniques explored in Y7 and Y8 can be applied to the context of Frantic Assembly’s style. Creation of a piece between 5 and 10 minutes in length.  [The Frantic Method | Frantic Assembly](https://www.franticassembly.co.uk/the-frantic-method#:~:text=The%20Frantic%20Method%20is%20approaching,truth%20and%20build%20from%20there.) | **Creating Choreography**  Exploring Round By Through, Under Over and Chair Duets using Frantic Assembly devising approaches. Devising original work from a choice of visual stimuli and exploring how a variety of techniques explored in Y7 and Y8 can be applied to the context of Frantic Assembly’s style. Creation of a piece between 5 and 10 minutes in length.  [The Frantic Method | Frantic Assembly](https://www.franticassembly.co.uk/the-frantic-method#:~:text=The%20Frantic%20Method%20is%20approaching,truth%20and%20build%20from%20there.) | **Oresteia - Greek Comedy**  Splendid Productions version of Oresteia - exploring gender inequality, acceptance, society and justice. Spass, Gestus, Characterisation and Vocalisation. Developing on Brecht techniques studied in Y7 and Y8 Sum Terms. Focussing on script learning methods resulting in a performance from memory feature a range of Epic Theatre devices  [Trailer for Splendid Productions' 'The Oresteia' on DVD - YouTube](https://www.youtube.com/watch?v=ivkFZjbsNr0) | **Oresteia - Greek Comedy**  Splendid Productions version of Oresteia - exploring gender inequality, acceptance, society and justice. Spass, Gestus, Characterisation and Vocalisation. Developing on Brecht techniques studied in Y7 and Y8 Sum Terms. Focussing on script learning methods resulting in a performance from memory feature a range of Epic Theatre devices  [Trailer for Splendid Productions' 'The Oresteia' on DVD - YouTube](https://www.youtube.com/watch?v=ivkFZjbsNr0) | **Stagecraft and Design - Analysis**  Exploring the job roles of Costume, Set, Sound and Lighting Designer. Exploring how stagecraft and non-performing roles are vital to a final production.  Resulting in students' analysis of the production of Treasure Island by the National Theatre.  [Official Trailer | Treasure Island | National Theatre at Home (youtube.com)](https://www.youtube.com/watch?v=9wuCkgL_44s) | **Stagecraft and Design - Creation**  Exploring how to apply knowledge of costume, set, sound and lighting design into context.  Resulting in students designing costumes, set, lighting and sound for the play Blood Brothers, and presenting their design ideas to the group, in the style of “Dragon’s Den” |
| **10** | **Naturalism and Stanislavski**  Exploration of the Aberfan Disaster in 1966. Whole class ensemble recreation exploring key rehearsal strategies and techniques associated with Stanislavski’s System.  [The Stanislavsky Technique: an Actor's Guide | Backstage](https://www.backstage.com/magazine/article/the-definitive-guide-to-the-stanislavsky-acting-technique-65716/) | **Epic Theatre and Brecht**  Exploration of devising strategies associated with the practitioner Brecht and the company Splendid Productions. Exploring key rehearsal strategies and techniques associated with Epic Theatre and the comparison between Epic and Naturalism.  [Brecht's Epic Theatre Techniques](https://thedramateacher.com/epic-theatre-conventions/) | **Total Theatre and Berkoff**  Exploration of devising strategies associated with the practitioner Steven Berkoff and the style of Total Theatre. Exploring key rehearsal strategies and techniques associated with Berkoff and applied into the context of Berkoff’s adaptation of Kafka’s *Metamorphosis*.  [Steven Berkoff Techniques](https://www.bbc.co.uk/bitesize/guides/zkgbscw/revision/2) | **Component 1: Devised Drama**  Developing devised drama in a chosen practitioner’s focussing on rehearsal techniques and approaches to devising. Students will choose a stimulus provided by EDUQAS GCSE and use this as a starting point for an original devised performance.  **Portfolios** – Fortnightly documentation of rehearsal processes, techniques explored, techniques applied and the effectiveness of the performance meeting their chosen stimulus  [GCSE Drama | Eduqas](https://www.eduqas.co.uk/qualifications/drama-gcse/#tab_keydocuments) | **Component 1: Devised Drama**  Developing devised drama in a chosen practitioner’s focussing on rehearsal techniques and approaches to devising. Students will choose a stimulus provided by EDUQAS GCSE and use this as a starting point for an original devised performance.  **Portfolios** – Fortnightly documentation of rehearsal processes, techniques explored, techniques applied and the effectiveness of the performance meeting their chosen stimulus  [GCSE Drama | Eduqas](https://www.eduqas.co.uk/qualifications/drama-gcse/#tab_keydocuments) | **Component 1: Devised Drama**  Developing devised drama in a chosen practitioner’s focussing on rehearsal techniques and approaches to devising. Students will choose a stimulus provided by EDUQAS GCSE and use this as a starting point for an original devised performance.  **Performance and Evaluation**  Students will perform their final piece in this half term and complete a 2 hour Controlled Assessment focussing on evaluating their performance, reflecting on areas of strength, areas for future improvement and the effectiveness of their performance matching their chosen stimulus  [GCSE Drama | Eduqas](https://www.eduqas.co.uk/qualifications/drama-gcse/#tab_keydocuments) |
| **11** | **Component 1: Devised Drama**  Developing devised drama in a chosen practitioner’s focussing on rehearsal techniques and approaches to devising. Students will choose a stimulus provided by EDUQAS GCSE and use this as a starting point for an original devised performance.  **Portfolios** – Fortnightly documentation of rehearsal processes, techniques explored, techniques applied and the effectiveness of the performance meeting their chosen stimulus  **Component 2: Scripted Performance**  Identification of scripted text for performance and script editing of 2x 10-minute extracts. Initial rehearsal phases focussing on vocal, movement and interaction techniques.  **Component 3: Examination Prep**  Weekly theory lessons on staging, lighting, sound, movement and vocal strategies. Application of knowledge to context of Frankenstein and An Inspector Calls. Selection of mock exam questions in preparation for Winter Assessment mock exam | **Component 1: Devised Drama**  Developing devised drama in a chosen practitioner’s focussing on rehearsal techniques and approaches to devising. Students will choose a stimulus provided by EDUQAS GCSE and use this as a starting point for an original devised performance.  **Portfolios** – Fortnightly documentation of rehearsal processes, techniques explored, techniques applied and the effectiveness of the performance meeting their chosen stimulus  **Component 2: Scripted Performance**  Refinement of techniques and applying practitioner strategies to both rehearsal and performance. Development of vocal, movement and interaction techniques.  **Component 3: Mock Examination**  Weekly theory lessons on staging, lighting, sound, movement and vocal strategies. Application of knowledge to context of Frankenstein and An Inspector Calls.  Winter Mock Exam Paper | **Component 2: Scripted Performance**  Mock Performance of Component 2 scripted piece and final performance to visiting examiner  **Component 3: Examination Analysis**  Weekly theory lessons on staging, lighting, sound, movement and vocal strategies. Application of knowledge to context of Frankenstein and An Inspector Calls.  Analysis of Winter Mock Exam Paper | **Component 3: Examination Prep**  Upon completion of Component 2 Performance all lessons will become focussed on staging, lighting, sound, movement and vocal strategies. Application of knowledge to context of Frankenstein and An Inspector Calls in preparation for May Exam. Practical exploration of both Inspector Calls and Frankenstein to reinforce knowledge or skills and techniques for May Exam. | **Component 3: Examination**  Final examination in May  Selection of questions in Section A focussed on An Inspector Calls. Application of knowledge relating to voice, movement and design elements. Choice of two questions in Section B – one question relating to Acting or one question relating to Design | **Examination/Study Preparations**  Drama EDUQAS Course is completed by Summer Term 2. Lessons will be used to prepare and study for other examinations in the Year 11 Exam Calendar. |