

Drama

Year 10

Scheme of Learning 2025 - 2026

Class teacher: G Bevan

Topics by term	Term 1	Term 2	Term 3	Term 4	Term 5	Term 6
Topics taught	<p>Recapping skills/techniques</p> <p>Preparing for Unit 1 Devised Performance</p>	<p>Exploring Practitioners</p> <p>Bertolt Brecht</p> <p>Devising around EPIC THEATRE</p>	<p>Exploring Frantic Assembly</p> <p>Official start to Unit 1 – Devising Theatre</p> <p>Intervention: Rehearsals outside of lesson, working with TLR</p>	<p>Unit 1 Final Performance</p> <p>Recorded</p> <p>Portfolios completed and re- drafted</p> <p>Intro to Unit 3 An Inspector Calls</p>	<p>Unit 3 – Interpretation of a Text</p> <p>Practical Exploration</p> <p>Theory-based work to begin: Production Element design Practice Questions</p>	<p>Unit 3 Continued</p> <p>Practical Exploration</p> <p>Theory-based work to begin: Production Element design Practice Questions</p>

Exam Board?							
Specification o References	Big questions	Topic area: main Items and optional learning objectives All: grades 1-3 Most: grades 4-6 Some: grades 7-9 Examples	Outcomes	Key Terms/ concepts Literacy Numeracy	Assessment and homework tasks	Resources	Personal Development curriculum links (SMSC, British Values, PSHE)
Term 1 PERFORMANCE SKILLS AND DRAMA TECHNIQUES							
	<p>What will you be learning in Drama GCSE (Recap)</p> <p>How can Performance Skills and Drama Techniques be used effectively?</p> <p>How many types of staging are there?</p> <p>What do you have to consider when creating a devised performance?</p> <p>What is characterisation?</p> <p>How do you plan effective movement and vocal skills when</p>	<ul style="list-style-type: none"> - Characterisation – creating a character by planning use of performance skills (2 lessons) - Explore text extracts as a group (2 lessons) - Recap knowledge of stage space/types (2 lessons) - Learn lines (H/W) create a full shell of a performance (3 lessons) - Plan sound/music around required atmosphere (1 lesson) - Implement feedback (1 lesson- but throughout) 	<ul style="list-style-type: none"> - Understand how to use and plan their use of performance skills in order to create a character effectively - Read through and practically explore a range of different script extracts - Identify, describe and demonstrate the use of different stage types - Learn lines and create a full shell of a performance 	<p>Characterisation</p> <p>Thought process</p> <p>Performance skills</p> <p>Staging types</p> <p>Implementing feedback</p> <p>Discipline</p> <p>Performance</p>	<p>Knowledge will be tested/recapped and verbally evaluated every lesson. Verbal feedback will be noted in feedback log about every student highlighting their journey of progress throughout the term.</p>	<p>Video recorder</p> <p>Task/Extracts used</p> <p>Computer suite to watch back recorded performances.</p> <p>Feedback log</p>	<p>SMSC is embedded within our schemes of work in performing arts. It is also fluent within the way we teach. Students are expected to work together, contribute ideas freely and help to create a safe and respectful environment in lessons.</p> <p>Within drama students are constantly</p>

	<p>portraying a character?</p> <p>What do you need to consider when you create a performance for a different staging type?</p> <p>How can sound and lighting help to create an atmosphere on stage?</p> <p>Why is it important to implement feedback?</p>	<ul style="list-style-type: none"> - Perform final assessment with discipline (1 lesson) <p>Write Evaluation (1 lesson)</p>	<ul style="list-style-type: none"> - Implement feedback in order to improve performance - Perform final assessment demonstrating knowledge gained and progress made. 	<p>Contribution</p> <p>Atmosphere</p>	<p>Final assessment performance of scripted extract.</p> <p>This will be recorded and evaluated in the form of a written essay.</p> <p>HW – Students will have to learn lines of dialogue and meet up with their group</p>		<p>asked to reflect upon their approach to tasks, from how they communicate with others - including their use of tone and projection - to how they use performance skills every day, making them more aware of how they come across to others.</p>
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Term 2	AN INTRODUCTION TO BRECHT						
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	<p>Who is Bertolt Brecht?</p> <p>What was Brecht's aim for theatre?</p> <p>What is Epic Theatre?</p> <p>Can you name all of Brecht's techniques?</p> <p>How can using Brechtian techniques</p>	<ul style="list-style-type: none"> - Research the influences/aim and techniques within Brecht's Epic Theatre (H/W) (1 lesson) - Practically explore Brechtian techniques (2 lessons) - Approach a range of stimuli using 	<ul style="list-style-type: none"> - Gain a prior knowledge of Brecht's Epic Theatre by completing a research task based upon his aim, influences and techniques 	<p>Epic Theatre</p> <p>Influences</p> <p>Aim of theatre</p> <p>Research</p> <p>Themes</p>	<p>Knowledge will be tested/recapped and verbally evaluated every lesson. Verbal feedback will be noted in feedback log about every student highlighting</p>	<p>Video recorder</p> <p>Task/Extracts</p>	<p>SMSC is embedded within our schemes of work in performing arts. It is also fluent within the way we teach. Students are expected to</p>
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<p>help to make you aim clear? What do you need to consider when devising a performance? Why is it so important to work as a team when creating theatre? How can you evaluate your work? What have you learnt about creating an Epic devised piece?</p>	<p>knowledge of Brecht's approach (3 lessons)</p> <ul style="list-style-type: none"> - Research themes/issues based on the aim of their piece of theatre. (1 lesson and H/W) - Implemented feedback to further improve piece (1 lesson) - Create a final group devised performance in the style of Epic Theatre (3 lessons) - Perform with discipline to an audience (1 lesson) - Write a detailed evaluation based on performance (1 lesson) 	<ul style="list-style-type: none"> - Work in groups to practically explore a range of stimuli, incorporating their knowledge and understanding of Brechtian techniques - Decide upon a theme and an aim for a performance and research this thoroughly, using this information plan dialogue and educate the audience. - Create a final performance consolidating their new found knowledge demonstrating their understanding of Epic Theatre - Perform with clear intent and clear characterisation, with discipline - Show a clear understanding of 	<p>Devised Performance</p> <p>Planning all aspects - storyline</p> <p>Dialogue</p> <p>Aim</p> <p>Characters</p>	<p>their journey of progress throughout the term.</p> <p>Final performance Assessment – performing to an audience of KS3 students.</p> <p>These performances will be recorded and evaluated in the form of an essay</p>	<p>Sound and music</p> <p>Computer suite to watch back recorded performances.</p> <p>Feedback Log</p>	<p>work together, contribute ideas freely and help to create a safe and respectful environment in lessons.</p> <p>Within drama students are constantly asked to reflect upon their approach to tasks, from how they communicate with others - including their use of tone and projection - to how they use performance skills every day, making them more aware of how they come across to others.</p>
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			<p>the role of a theatre practitioner – linking to careers.</p> <p>Produce a written evaluation detailing areas of strength and areas to improve.</p>				
<p>Term 3 INTRODUCTION TO FRANTIC ASSEMBLY/THEATRE PRACTITIONERS – STARTING UNIT 1 DEVISING PROJECT</p>							
<p>How important is researching different practitioners and why?</p> <p>What do you know about Frantic Assembly?</p> <p>How would you describe the style of theatre they create?</p> <p>What is a stimulus? (recap)</p> <p>Who is Berkoff?</p> <p>What is his aim for theatre?</p> <p>What informs the planning of your vocal and movement skills?</p> <p>What do you need to focus on to improve</p>	<ul style="list-style-type: none"> - Practically explore the techniques researched (3 lessons) - Approach a range of stimuli using knowledge of Frantic’s/Berkoff’s style of theatre (4 lessons) - Decide upon the themes/issues they will explore in their final assessment piece - Implement feedback regularly to further improve piece (2 lessons) - Create a final group devised performance in the style of one of 	<ul style="list-style-type: none"> - Gain a prior knowledge of FA/Berkoff’s theatre by completing a research task based upon aims, influences and techniques (HW) - Place some focus on Frantic Assembly’s latest project ‘Ignition’ a theatre group that specifically focuses on engaging young boys and men encouraging them to explore physical theatre and performance. - Work in groups to practically explore a range of stimuli, incorporating their knowledge and understanding of the specific techniques - Decide upon a theme and an aim for a performance and research this 	<p>Physical theatre</p> <p>Style of acting</p> <p>Stimuli</p> <p>Theme</p> <p>Atmosphere</p> <p>Frantic Assembly</p> <p>Stephen Berkoff</p>	<p>Knowledge will be tested/recapped and verbally evaluated every lesson. Verbal feedback to be written in class feedback log about every student, highlighting the journey of progress throughout the term.</p> <p>Final performance Assessment highlighting the techniques/style/approach on ONE of the practitioners/co</p>	<p>Stimuli – poems, music, pictures, extracts, themes</p> <p>Sound and music</p> <p>Computer suite to watch back recorded performances</p> <p>Feedback Log</p>	<p>SMSC is embedded within our schemes of work in performing arts. It is also fluent within the way we teach. Students are expected to work together, contribute ideas freely and help to create a safe and respectful environment in lessons.</p> <p>Within drama students are constantly asked to reflect upon</p>	

<p>your final performance?</p> <p>What have you learnt from this process that you can incorporate in your final assessed performance</p>	<p>the chosen companies/</p> <ul style="list-style-type: none"> - practitioners explored - (3 lessons) 	<p>thoroughly, using this information to plan your performance. Aiming to engage/educate them!</p> <ul style="list-style-type: none"> - Plan and incorporate the use of organic sound an music into your piece to create an engaging atmosphere <p>Create a final performance</p> <ul style="list-style-type: none"> - consolidating their newfound knowledge demonstrating their understanding of the different styles studied - Perform with clear intent and clear characterisation, with discipline - Show a clear understanding of the role of a theatre practitioner/theatre company – linking to careers 			<p>mpanies explored.</p> <p>These Performances will be recorded and evaluated in the form of an essay</p> <p>Homework researching the influences/aim and techniques within Frantic Assembly's (FA), and/or Stephen Berkoff's style of theatre (Physical theatre) (This will take students 6 hours to complete – 3 for each practitioner/company)</p>		<p>their approach to tasks, from how they communicate with others - including their use of tone and projection - to how they use performance skills every day, making them more aware of how they come across to others.</p>
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TERM 3 CONTINUED INTO TERM 4

DEVISING THEATRE OFFICIAL PERFORMANCE

<p>Can you recap the areas of strength and areas to improve from based on your mock performance?</p>	<p>UNIT 1 Official Exam</p> <ul style="list-style-type: none"> - Students will be handed a selection of stimuli from EDUQAS exam board. 	<p>All/Most/Some students will be able to:</p>	<p>Devising</p> <p>Aim</p> <p>Feedback</p>	<p>Non-exam assessment: internally assessed, externally moderated 40% of qualification 60 marks</p>	<p>Photocopies of Stimuli material from Eduqas</p>		<p>SMSC is embedded within our schemes of work in performing</p>
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<p>What are the requirements of Unit 1?</p> <p>What do you need to consider when devising a piece of theatre?</p> <p>What is a stimulus?</p> <p>How do you 'respond' to a stimulus?</p> <p>How do you start to practically explore a stimulus?</p> <p>How important is implementing feedback?</p> <p>How can you improve your piece further?</p>	<ul style="list-style-type: none"> - Discuss and annotate each stimulus with initial responses (1 lesson) - Decide upon the stimulus that interest the group most - Research (1 lesson) - Development of ideas using research (3 lessons) - Practical exploration - Coursework linked to the devised piece to be undertaken as homework tasks, outlining process - Implementing feedback - Recording ideas - Styles of theatre (Physical, Abstract, Epic and TIE) - Practitioners – Bertolt Brecht, Frantic Assembly 	<ul style="list-style-type: none"> - Discuss and contribute creative ideas with group - Annotate stimuli - Decide as a group on which stimulus they would like to develop further - Recognise themes which interest them and produce research for each of these themes - Implement this research into the beginnings of a performance using ideas influenced by a practitioner - practically explore ideas in lesson - Create a storyline and characters, planning dialogue, to engage and educate the audience 	<p>Storytelling</p> <p>Structure</p> <p>Characterisation</p> <p>Interaction on stage</p> <p>Transitions</p> <p>Planning dialogue</p> <p>Research</p> <p>Themes</p> <p>Techniques</p> <p>Dramatic tension</p> <p>End on staging</p> <p>Epic theatre</p> <p>Fourth wall</p> <p>Genre</p>	<p>Coursework (30 Marks) - The evidence should focus on three stages which are significant to the development of the devised piece of theatre. The three stages should demonstrate:</p> <p>1. How ideas have been researched, created and developed in response to the chosen stimulus</p> <p>2. How ideas from the chosen practitioner/genre have been incorporated in the piece to communicate meaning</p> <p>3. How ideas have been developed, amended and refined during the development of the devised piece.</p> <p>Performance (15 Marks) Students will perform to an audience, the performance is recorded</p>	<p>Card/pens to annotate each stimulus</p> <p>Booking form for extra group rehearsals working with TLR – After school Lunchtimes</p> <p>Photocopied guided questions for homework tasks</p> <p>Hall to be booked for final performance –site team, reception, LM to be made aware</p>	<p>arts. It is also fluent within the way we teach. Students are expected to work together, contribute ideas freely and help to create a safe and respectful environment in lessons.</p> <p>Within drama students are constantly asked to reflect upon their approach to tasks, from how they communicate with others - including their use of tone and projection - to how they use performance skills every day, making them more aware of how they come across to others.</p>
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<p>Have you incorporated sound/music and lighting ideas into your performance?</p> <p>What do you need to do to improve?</p> <p>How do you complete a written evaluation? What do you</p>	<ul style="list-style-type: none"> - Clear AIM - Staging - Production elements <p>(10 lessons – exploring the aspects listed above)</p>	<ul style="list-style-type: none"> - Recognise the AIM of their performance and ensure that every scene is created with this in mind - Incorporate techniques from selected practitioners/theatre companies - Use their 'How to Devise' handbook to check their progress, covering all aspects <p>Consider their use of production elements including staging type, lighting, costume, set and sound/music</p>	<p>Monologue</p> <p>Naturalism</p> <p>Physical theatre</p> <p>Promenade staging</p> <p>Proscenium</p> <p>Realism</p> <p>Style</p> <p>Subtext</p> <p>Theatre in the Round</p> <p>Thrust stage</p> <p>Traverse stage</p>	<p>Evaluation (15 Marks) This is assessed through a written evaluation completed under supervised conditions.</p> <p>Groups will be mixed ability groupings</p> <p>Homework - to research themes that may have been discussed in the early phase of initial response</p> <p>Collaboration: Each group will be given a scrapbook to record initial ideas displaying their journey, designs, scenes, pictures etc This will also contain regular typed up feedback from TLR outlining specific targets for the group to work on and improve for at least 4 different stages in the process.</p> <p>Homework – To answer specific questions linking to the process for portfolios.</p>	<p>Photocopies of letters regarding performances to go out to parents</p> <p>Items of costume/set/props/provide and/or sourced by students</p> <p>Photocopied feedback sheets from TLR notes to be glued into groups scrapbooks</p>	
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					Homework: Students to continue to rehearse outside of lesson, booking time with TLR		
TERM 5 INTERPRETING A TEXT SECTION A							
<p>What is the play <i>Hard To Swallow</i> about?</p> <p>What are the main themes in HTS?</p> <p>What is anorexia?</p> <p>How has the treatment for anorexia changed in the last 40 years?</p> <p>What are the 4 main staging types?</p> <p>What is symbolism?</p> <p>How can symbolism be used effectively within your ideas for the following</p>	<p>Section A</p> <p>Learners will consider how the text in a play is constructed and how performances create meaning through the use of performance skills, techniques and production elements.</p> <ul style="list-style-type: none"> Students will read the text as a class (4 lessons) <p>And practically explore scenes making notes for homework – annotating ideas around printed extract, as explored in the lesson.</p> <p>Students will focus on the following:</p> <ul style="list-style-type: none"> The characteristics of the performance text The social, historical and cultural context 	<p>Learners will demonstrate their knowledge and understanding of how drama and theatre is developed and performed through the study of a performance text and through responding to live theatre.</p> <p>All learners will be able to:</p> <ul style="list-style-type: none"> All students will undertake practical exploration of the scenes within the play developing an understanding of the themes, characters, staging, direction, costume, set, planned movement, vocal skills. Recognise and identify how a play is constructed. 	<p>Alienation</p> <p>Anti-climax</p> <p>Arena staging</p> <p>Aside Audience</p> <p>Auditorium</p> <p>Caricature</p> <p>Character</p> <p>Climax</p>	<p>Interpreting Theatre Written examination: 1 hour 30 minutes 40% of qualification 60 marks</p> <p>Section A 45 marks a series of questions assessing knowledge and understanding of an extract from the set text (30 marks) one question assessing knowledge and understanding,</p>	<p>Copies of the play</p> <p>Mock papers photocopied</p> <p>Classrooms to be booked for mock papers to be completed</p> <p>Card and pens to annotate specific extracts with creative ideas.</p>	<p>SMSC is embedded within our schemes of work in performing arts. It is also fluent within the way we teach. Students are expected to work together, contribute ideas freely and help to create a safe and respectful environment in lessons.</p> <p>Within drama students are constantly</p>	

<p>production elements? –</p> <ul style="list-style-type: none"> - Lighting - Set - Sound - Props - Costume and make up? <p>How is meaning interpreted and communicated through performance conventions?</p> <p>What is social, historical context and why is it important?</p> <p>How can use of space on stage show relationships?</p> <p>What do you need to consider to write a specific and detailed example?</p>	<ul style="list-style-type: none"> • how meaning is interpreted and communicated through performance conventions • use of performance space and spatial relationships on stage • Research contextual information • Understand costume design, themes issues and aims. <p>11 lessons</p>	<ul style="list-style-type: none"> - Read extracts with the class and discuss ideas to contribute in groups tasks (mixed ability) - Consider use of stage/space, positioning, direction and make choices about how these will be used effectively - Consider and demonstrate how relationships are shown on stage using knowledge of performance skills - Demonstrate knowledge of drama techniques (Brechtian) through performance of extracts - Identify contextual information/relevance and how this informs decisions made ie costume etc 	<p>Composite</p> <p>Setting</p> <p>Drama</p> <p>Devising/devised work.</p> <p>Dramatic irony</p>	<p>of the wider text (15 marks)</p> <p>Students will sit a series of mock papers and receive specific and detailed feedback to prepare them for the exam.</p> <p>Homework: Students will have a weekly homework, they will be required to annotate an extract with the practical ideas explored within the lesson. This will be in their exercise books.</p>	<p>Research based tasks in computer suite.</p> <p>DVD of performance for students to watch.</p>	<p>asked to reflect upon their approach to tasks, from how they communicate with others - including their use of tone and projection - to how they use performance skills every day, making them more aware of how they come across to others.</p>
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TERM 6 INTERPRETING A TEXT - CONTINUED							
<p>What will you be learning in Drama GCSE (Recap)</p> <p>How can Performance Skills and Drama Techniques be used effectively?</p> <p>How many types of staging are there?</p>	<p>Using knowledge gained in term 1, students will complete a series of mock papers focusing purely on section A at this point.</p> <p>They will focus on:</p> <ul style="list-style-type: none"> - Understanding the criteria and how marks are awarded for each answer (2 lessons) 	<p>Students will be able to:</p> <ul style="list-style-type: none"> - Use their knowledge gained to complete Section A Mock papers and practice questions. - Structure their sentences, include clear examples, 	<p>Alienation</p> <p>Anti-climax</p> <p>Arena staging</p> <p>Aside Audience</p> <p>Auditorium</p> <p>Caricature</p> <p>Character</p>	<p>Students will receive individual written feedback on their work and be given the time and resources to implement this in order to further improve.</p>	<p>Copies of the play</p> <p>Mock papers photocopied</p> <p>Classrooms to be booked for mock papers to be sat.</p>	<p>SMSC is embedded within our schemes of work in performing arts. It is also fluent within the way we teach. Students are expected to work together,</p>	

<p>Have you got design ideas for every single scene in HTS?</p> <p>Do you have ideas for directing every scene in HTS?</p> <p>How is meaning interpreted and communicated through performance conventions?</p>	<ul style="list-style-type: none"> - Answer short questions initially, learning how to structure answers. (2 lessons) - Recap key terminology and use this effectively, in answers - Answer questions based on specific extracts, previously practically explored. - Receive detailed feedback regarding how to improve and be given opportunities to implement this. 	<p>using the correct terminology</p> <ul style="list-style-type: none"> - Understand the mark scheme and check their answers against the criteria - Demonstrate a clear understanding of how to practically approach extracts and be able to explain directorial decisions with an aim/justification in mind. - Take on board feedback and implement this within future work 	<p>Climax</p> <p>Composite</p> <p>Setting</p> <p>Drama</p> <p>Devising/devised work.</p> <p>Dramatic irony</p> <p>Dramatic tension</p> <p>End on staging</p> <p>Epic theatre</p> <p>Fourth wall</p> <p>Genre</p> <p>Monologue</p> <p>Naturalism</p> <p>Physical theatre</p> <p>Promenade staging</p> <p>Proscenium</p> <p>Realism</p> <p>Style</p> <p>Subtext</p> <p>Theatre in the Round</p> <p>Thrust/Traverse stage</p>	<p>Interpreting Theatre Written examination: 1 hour 30 minutes 40% of qualification 60 marks</p> <p>Section A 45 marks a series of questions assessing knowledge and understanding of an extract from the set text (30 marks) one question assessing knowledge and understanding, of the wider text (15 marks)</p> <p>Homework – Students will be given 5 practice questions to complete for homework and will receive individual feedback based on their work in lessons.</p>	<p>Card and pens to annotate specific extracts with creative ideas.</p> <p>Research based tasks in computer suite.</p>	<p>contribute ideas freely and help to create a safe and respectful environment in lessons.</p> <p>Within drama students are constantly asked to reflect upon their approach to tasks, from how they communicate with others - including their use of tone and projection - to how they use performance skills every day, making them more aware of how they come across to others.</p>
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