

Drama GCSE Year 11 Curriculum

Year 11 Curriculum Intent:

GCSE drama is an extension of the work completed at KS3, with an emphasis on exploring influential texts for an audience, examining the power of drama as a tool for social commentary, and analysis of the technical and design features used in theatre. The students become well versed in the specific features of key theatre practitioners and are encouraged to integrate these into their performance work.

The course is divided into 3

Component 1: Devising: In this component students respond to a range of stimulus and devise an original piece of theatre. Students are also required to produce 2000 words of coursework detailing the drama process and evaluation the theatrical outcomes.

Component 2: Scripted Performance. The students choose one play text and select two extracts to prepare for a visiting examiner either as a performer or a designer. There is the option to perform a monologue, duologue or group piece. Devising Unit.

Component 3: DNA and Live Theatre. This component assesses the students on their ability to realise a play text as a performance from the point of view of an actor, director and designer. Additionally, the students are required to attend a live performance in order to write a review in the written exam with a focus on technical elements and performance skills.

For more information about the course please see the Edexcel specification: Edexcel GCSE Drama (2016) Specification ([Edexcel GCSE Drama \(2016\) | Pearson qualifications](#))

Students will explore the themes of relationships, consequences and gangs through their study of the set text DNA. This builds on the messages of prior study such as Girls Like That and Terrible Fate of Humpty. Students will watch a live theatre production and analyse and evaluate key choices made by performers, directors and designers. This builds on the knowledge and skills practiced in KS3.

Students will explore two key extracts from a play published before the year 2000. They will work on pieces as monologues, duologues or groups. They will develop vocal and physical skills, communication skills and an understanding of content, style, form and theatrical conventions. Pieces are performed to an external examiner. This builds on knowledge and skills developed throughout KS3 in all performance-based assessments. Students are used to the marking criteria and what they need to do to be successful. Students continue their study of the set text DNA and consolidate knowledge and understanding of how this play can be staged by performers, directors and designers. Alongside this, they will continue to develop and refine their skills in reviewing live theatre and use the skills of analysis and evaluation embedded throughout the ks3/4 curriculum to successfully critique a performance.

	Autumn Term	Spring Term	Summer Term
Main Topic	Performance to an audience – Component 2	Theatre Makers DNA and Theatre Review – Component 3	
Key Concepts	Audience – understanding target audience helps us deliver appropriate material and messages. Communication – understanding how to connect with others helps us to deliver clear narrative.	Power – Understanding that status effects relationships and dynamics helps us to connect with characters and scenarios. Consequence – Understanding that actions bring consequences helps us to analyse behaviours and learn from them.	
Sub Topic	Stanislavski, Brecht, Berkoff, Frantic Assembly. Stage choices, blocking and theatre design. Analysis and understand of human behaviour.	War, Politics, Love, Relationships, Conflict, Loss, Gangs, Morality, Hierarchy, Status, Crime, Identity, Theatre design, Theatre Directing.	
Curriculum links	Harry Potter, Girls like That, Monologues, Hunger games, Greek Theatre, Duologues.	The Twits, Curious Incident of The Dog in The Night-time, Girls Like That, Terrible Fate of Humpty, Harry Potter.	

Cross-curricular links	English – speaking and listening Music – composition exam Dance – practical exam RS – psychology/ sociology and what it is to be human		RS- Morals and ethics. What it is to be human. Nature/ nurture debate. Life Curriculum – Bullying/ gangs/ exploitation Music – Diegetic and non-diegetic sound D&T/ Construction – set building, costume, lighting Art – Theatre design Maths – Lighting angles and effects History – Social, political and cultural context of play/ WW1 Dance – Stage space and movement			
Interleaving of concepts	Apply theatrical skills to realise artistic intentions in live performance.		Demonstrate knowledge and understanding of how drama and theatre is developed and performed. Analyse and evaluate their own work and the work of others.			
Literacy	Close textual analysis. Work on Method of physical action and “verbing” performance.		Close textual analysis. Extended writing and evaluation.			
Numeracy	Timings are very specific. Meeting specific exam board times per piece.		Strategic and formulaic approach to exam and how to gain the marks. Timing and technique in exam.			
Cultural capital	Theatrical plays and styles pre-2000. Theatre history and social, political and cultural circumstances of play texts.		Conflict, environment, society, social hierarchy, political landscape of 2007. “Broken Britain” ASBOs.			
Assessment	KMP1: Mock 1 Performance of 2 extracts	KMP 2: Mock 2 Performance of 2 extracts KMP 3: Mock 2 Component 3	KMP 4: Final performance to an audience KMP 5: Final Portfolio	KMP 6: Mock 3 Component 3 KMP 7: 14 mark question DNA	KMP 8: Mock Section A KMP 9: Mock Section B	