

Year 10 – Spring Term

| Term | Spring Term |
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| Topic | Devising Drama |
| Big Question | <u>How can we create a performance based on a stimulus? How do we use creative interpretation to build a narrative, shape characters and sequence a performance?</u> |
| Concepts | <p>Naturalistic theatre Non-naturalistic theatre Emotional memory Stylised theatre Role on the wall Devising from a stimulus Hot seating Buzz Narratives Rope Method In the Gallery Character Arcs Developing exposition in a narrative Establishing semiotics Conveying meaning through proxemics Written portfolio Analytical interpretations Artistic vision</p> |
| Knowledge | <p>Recap: Students have explored practically a variety of the key staging types, alongside key practitioners, such as Brecht and Stanislavski, and their unique styles of theatre.</p> <p>New knowledge: Students are now able to reflect on previous mock portfolio to create a more compelling and creative piece of drama in response to their chosen stimulus. Students are shown a variety of 10 different stimuli, to which they have free choice over what appeals to them. They can apply their awareness of different styles to practical and theoretical knowledge and develop this according to shape the meaning of their performance. Students can branch off independently to research their chosen area, and by doing so, can expose themselves to lines of enquiry they haven't yet thought of. Students are also able to add further layers to their performance, such as lighting, costume and set, to act as semiotics to further deepen the narrative.</p> |
| Skills | <p>Develop ability to distinguish character in opposing styles of theatre – naturalistic and non-naturalistic.</p> <p>Develop ability to explore rehearsal techniques used by these practitioners, such as role on the wall, given circumstances etc to develop character.</p> <p>Develop communication skills when collaboratively working together to create and shape a performance. Students will explore the creative journey of starting with a stimulus, and through careful research, planning and embodiment, developing this into a performance.</p> <p>Students will also reflect upon mistakes made, and successes, in their previous mock portfolio, to create a more successful reflective journal to document each stage of their process.</p> <p>Students will layer their performance with technical elements, such as costume, sound, staging and props to enhance the professionalism that they create.</p> |
| Common Misconceptions | <p>You have to start with the first scene when devising a piece of theatre.</p> <p>When devising a performance, you always have to know where you are going and what happens along the way.</p> <p>There are limited ways on how to create material in a practical rehearsal.</p> |
| Key Vocabulary | <p>Naturalistic Non-naturalistic Episodic Devising Stimulus</p> |

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| | <p>Linear Characterisation Interpretation Embodiment Physical Embodiment Stimulus Semiotic Proxemics Lighting vocabulary – see KS4 lighting log</p> |
| Assessment Points | <p>Regular peer and self-reflection when watching the work of others Consistent verbal feedback offered by the teacher in class. Weekly homework based on pages in the portfolio which are reviewed and monitored by the teacher Mid unit: A mid unit review of the portfolio and feedback given, personal and whole class. Students will also perform what they have created to the rest of the class and the teacher will offer a 'strengths' and 'improvements' table that identifies successes and areas to focus on moving forward. End of unit: Students will be performing their real practical devising piece. This will be filmed, and assessed in accordance to real GCSE criteria, alongside the portfolio also being marked. Students will then have a combined estimated grade for the first devising unit, which contributes towards 1/3 of the final Drama grade.</p> |
| Diversity, Inclusion and Personal Development | <p>Devising in GCSE Drama from a stimulus allows students to explore diverse perspectives, experiences, and voices. It encourages the inclusion of various cultural elements, viewpoints, and themes in the performance, showcasing a broad spectrum of identities and stories. This process enables students to appreciate and represent diversity authentically, fostering an inclusive environment where different narratives and perspectives are acknowledged and respected. Students get a free choice out of 10 different stimuli and can choose the one that appeals to them most to explore. All students are heard, with their ideas equally voiced and practically explored which allows all pupils to feel included and valued.</p> |
| How parents can be of support | <p>Encourage pupils within their independent research for their chosen stimulus. Listen to practical and theory based ideas and give feedback. Monitor the success that pupils are making with their portfolio and ensure their homework deadlines are being met to allow further progress. Watch clips of other GCSE work on YouTube with students</p> |
| Extra Curricular Links – further/wider reading, TV or film, useful websites etc. | <p><i>Students / parents could do the following to help skills in this unit:</i></p> <ul style="list-style-type: none"> • Watch a range of different performance styles on YouTube – Brecht and Stanislavski • Follow the • Watch devising steps and tips on YouTube https://www.youtube.com/watch?v=0-QltaSa4I • Look at examples of other GCSE Drama work https://www.youtube.com/watch?v=7gTes9NYzmk |