

Scheme of Work 2020 - 2021

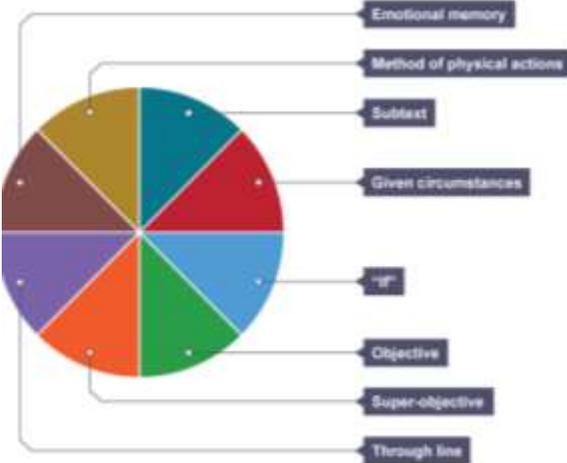
GCSE Drama

Year Group: 10
Specification: Edexcel

Lesson No	Topic & Objectives	Big Question – What will students learn?	Key Activities & Specialist Terminology (Do Now Task / Starter/Tasks/Plenary)	Planned Assessment/ Resources	Homework or flipped learning resources DODDLE resources	Lit Num SMSC Codes
1-3	Devising preparation for Comp 1	<ul style="list-style-type: none"> Identify own strengths and weaknesses in group work To refresh performing techniques and encourage confidence in creating and performing in preparation for Comp 1 devising Be able to perform a scene from history Be able to confidently take on a character from a different time, clearly demonstrating when they come from Consider how some historical figures might be 	<ul style="list-style-type: none"> Alphabet recital of key terminology Student modelling given scenario using the alphabet as framework. Main Task - Split into groups of 4 – change of scenario Groups rotate round – change of scenario All groups perform at the end Plenary – Peer Assessment on performances <p>-----</p> <ul style="list-style-type: none"> Think of three historical people who you feel have made an impact. (Both positive and negative) Class discussion, Who is the most important historical person you know? Using the historical figures from your starter, discuss as a class and vote who the three most important historical figures are. Individually you are to create a short monologue as ONE of the historical figures, without saying who they are. Read and perform them to the class, whilst the audience try to guess who they are. 	A01, A02 & A04	Terminology PP Peer Assessment sheets Paper and pen Photograph stimuli	S07, SO8, M1, M3, C1, C2, C3, C5, C6, C9, SP1, SP2, SP3, SP5, SP9, SP10.

		<p>seen as good by some and bad by others</p> <ul style="list-style-type: none"> • Take on roles as different historical figures <ul style="list-style-type: none"> • Revisit Physical Theatre • Consider how people acted differently through history 	<ul style="list-style-type: none"> • In groups of 4-5, create a scene where their chosen figures are stuck in a lift with each other. • What sort of things do they say to each other? Who gets on with who? • Perform to the class. • Extension task: Experiment with different accents to show who, when and where the historical figures are. • Plenary – Peer Assessment on performances <hr/> <ul style="list-style-type: none"> • What is your initial response to this picture? What does it represent? • Class Discussion: What examples can you think of for time travel in media (TV, Theatre, Films, Books) • Discuss in pairs which time you would travel back to if you could choose any time in the last 2000 years. • In groups of 4-5, Design your own time machine, using only your bodies. Which theatre style is that? • In the same groups, choose one period of time they would like to travel to. • Show a scene of how life was in these times • Reverse the task! People from the period of time they have just visited, have now visited today's Pitsea/Basildon. • How do they react to the changes? 			
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4	Devising (Comp 1)	Understanding the performance outcomes of Comp 1	Look at exam board exemplar performance videos Analyse examiners report for performances	A04	exemplar performance videos
5	Devising (Comp 1)	Understanding the portfolio outcomes of Comp 1	Look at exam board exemplar portfolios Analyse examiners report for portfolios	A04	exemplar portfolios
6	Devising (Comp 1)	What is a stimulus? What should we do to explore stimuli initially?	Re-introduce component 1 Explore difficulties with component in year 9. Remind them of the portfolio/performance weighting. Give them a stimulus. Mind map words/themes/settings/characters in relation to stimulus. Rehearse a short 2 minute scene from that stimulus in small groups of 3. Perform and feedback.	A01 & A04	
7-9	Devising (Comp 1)	Q. What does the expression fourth wall mean in theatrical terms? Q. What is 'Emotion Memory' and how does it help an actor create a believable character/moment on stage?	Stanislavski workshop. Explore : Given circumstances- Magic if Emotion memory. Touch on objectives.	A01, A02 & A04	Stanislavski worksheet in C1 Booklet.

		<p>Q. What is the 'Magic If?'</p>	 <p>Create performance given scenario.</p> <p>Add layers to scenes after each element of the system explored to show students how well his theories worked.</p> <p>Explain how Stanislavski ideas can be used to create a develop scenes in comp 1.</p> <p>Get them to complete Stanislavski worksheet in booklet.</p>			
<p>10-12</p>	<p>Devising (Comp 1)</p>	<p>Q. Give 2 examples of 'Brechtian' (non-naturalistic) explorative strategies.</p>	<ul style="list-style-type: none"> What are the problems with recreating real life on stage...? <p>Brecht believed that theatre should make people think – not merely for entertainment</p> <p>BREAK DOWN THE 4th WALL!</p> <p>To do this, the audience and actors must not get emotionally involved in what is going on</p>	<p>A01, A02 & A04</p>	<p>Brecht worksheet in C1 Booklet.</p>	

		<p>Q. What does the term multi-rolling mean?</p> <p>Q. What is the idea of verfremdungseffekt?</p> <p>between 'Epic Theatre' and 'Dramatic Theatre?'</p>	<p>Therefore, we must not try to show real life</p> <p>Things have to REPRESENT <u>not</u> BECOME</p> <p>Main task:</p> <p>Create scene</p> <p>A: I am really pleased to see you</p> <p>B: Yes, it is great to see you too</p> <p>A: Can I offer you a drink?</p> <p>B: Oh yes thank you, I would like a coffee</p> <p>A: No problem, I won't be long</p> <p>B: Your house is lovely!</p> <p>A: Thank you! It took us all summer to decorate it</p> <p>B: Well, the effort shows</p> <p>A: Appreciate it! Sugar in your coffee</p> <p>How can we make this non naturalistic.</p> <p>Get them to include:</p> <p style="text-align: center;">Narration</p> <p style="text-align: center;">Non linear order of scenes (cross cutting)</p> <p style="text-align: center;">Multi-rolling</p> <p style="text-align: center;">Humour & Songs</p> <p style="text-align: center;">Placards</p> <p style="text-align: center;">Multi-purpose props</p> <p style="text-align: center;">Audience Participation</p> <p>Get them to complete Brecht worksheet in booklet.</p>			
13-15	Devising (Comp 1)	<p>Q. What is the main aim of 'Theatre of Cruelty?'</p> <p>Q. What mediums did Artaud experiment with</p>	<p>Lights on in theatre with sounds playing and audience in the round to create atmosphere.</p>	A01, A02 & A04	Artaud worksheet in C1 Booklet.	

		<p>to evoke a response from his audience?</p> <p>Q. Why were a lot of Artaud's performances in the round?</p> <p>Q. What was less important to Artaud, compared to other practitioners?</p>	<p>Go through Artaud PP</p> <p>Create a performance exploring Artaud's 'theatre of cruelty'</p> <p>No dialogue as such. Focus on atmosphere and audience feeling/reaction.</p> <p>Get them to complete Artaud worksheet in booklet.</p>			
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October Half term

16-17	<p>Devising (Comp 1)</p>	<ul style="list-style-type: none"> Exploring stimuli <p>How do we respond to stimuli?</p> <p>What can we do to develop a well thought piece of drama?</p>	<p>This lesson should explore question and our initial response to stimuli.</p> <p><u>Devising stage 1: Responding to the stimuli</u></p> <ul style="list-style-type: none"> What stimuli were you given? Describe it in detail What was your initial response to the stimuli and what ideas did it spark in terms of characters, time period, locations, themes, scenes etc? What research did you do following this and what did you discover? Your research should include an investigation of the following: <ul style="list-style-type: none"> Social, historical and cultural contexts (See what these mean on the last page of this booklet) Theatrical conventions Current themes and trends 	A01	Computers	
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			<ul style="list-style-type: none"> - SPECIFIC issues and controversies • How did this research help you to decide the intentions of your piece? In other words, what are your aims? How do you want people to react? What impact do you hope to have on your audience? What ideas & understanding do you want your audience to gain? <p>Give a stimulus and get them to research ideas for performance and feedback to class.</p>			
18-19	Devising (Comp 1)	<ul style="list-style-type: none"> • To develop writing skills and analysis and evaluation skills 	<ul style="list-style-type: none"> • Writing workshop to develop writing, analysis and evaluation skills • Identifying different band exemplar portfolios • Highlighting best practice 	A02 & A04	<ul style="list-style-type: none"> • Exemplars portfolios • Grading Criteria 	
20	Devising (Comp 1)	<ul style="list-style-type: none"> • To understand how to build a portfolio of process evidence 	<ul style="list-style-type: none"> • Group discussion and sharing of portfolio ideas • Skills surgery to support portfolio work 	A01 & A04	<ul style="list-style-type: none"> • Exemplars portfolios • Grading Criteria 	
21-23	Devising (Comp 1)	<ul style="list-style-type: none"> • Complete question 1 of written portfolio 	<ul style="list-style-type: none"> • Writing workshop to develop writing, analysis and evaluation skills • Identifying different band exemplar portfolios for question 1 • Highlighting best practice 	A01 & A04	<ul style="list-style-type: none"> • Exemplars portfolios • Grading Criteria • Computers 	
24-28	Theatre Makers in Practice (Comp 3)	<ul style="list-style-type: none"> • Section A recap in prep for AP's • Section B recap in prep for AP's 	<ul style="list-style-type: none"> • Work through Section A Walking Talking Mock PP 		<ul style="list-style-type: none"> • Comp 3 books • Section A PP 	

Christmas