

KS4 GCSE Drama Curriculum

“Everything moves. Everything develops and progresses. Everything rebounds and resonates.” – Complicite



	Devising	Performing/Designing	Envisioning	Spectating	Evaluating	
Year 10	The Set Text in Performance What text might best suit your Cohort from those listed by Edexcel? How might we bring it to life in an original production? What contextual and thematic research helps? How might practitioners influence us? What can you do to strengthen your individual performance/design skills and deepen creative understanding from the experience?		The Written Exam and Course Requirements How can we best respond to the exam paper with the knowledge and understanding gained from the set text production we realised? What is the 'live theatre evaluation'?	Group Devised Performance - Exploration, Research and Development How might you be inspired by a series of stimuli to create your own original piece, in collaboration with others? How might you fuse together varying styles into one coherent piece? What is the portfolio which accompanies this practical work, and how might you approach it? What did you learn from a practice devised piece which might be applied to your actual assessment?		
Year 11	Component 1 How might your rehearse and refine your final devised piece for performance so that it represents your strongest work, and so that you are integral to the overall piece, communicating a meaningful message that links to the stimuli? How can every word and image matter in your portfolio? Have you addressed all six of the portfolio questions in a balanced way?		Component 2 How might your performance in two extracts from a published play be described as 'assured' (Edexcel)? What is important to know about the play your extracts are from and what are your intentions in performance? Are your voice and movement at their peak strength? What might you draw on from past performance experiences to make this your best?		Component 3 What can you write to make your production concept for '1984' or 'DNA' dynamic and justified? How can you best prepare for the two questions in the exam paper on the live theatre evaluation? How can your vocabulary exhibit your accomplishment as a theatre maker in acting, directing and design-based questions?	

How will you be assessed? [Through 3 performances, a portfolio and a written exam]

- **Create and develop ideas** to communicate meaning for theatrical performance (20%)
- **Apply theatrical skills** to realise artistic intentions in live performance (30%)
- **Demonstrate knowledge and understanding** of how drama and theatre is developed and performed (30%)
- **Analyse and evaluate** their own work and the work of others (20%)

DRAMA AT KS4	CURRICULUM INTENT	
By the end of KS4 students are able to...	Year 10	Year 11
-apply knowledge and understanding when making, performing and responding to drama ● explore performance texts , understanding their social, cultural and historical context including the theatrical conventions of the period in which they were created. ● apply a range of theatrical skills to create performances ● work collaboratively to generate, develop and communicate ideas ● contribute as an individual to a theatrical performance	A U T U M N KEY FOCUS – PERFORMANCE. Students explore and develop the skills and knowledge required across the three-part course. This is done through teacher-led workshops which are designed to develop a professional theatre company ethos. Each Cohort is central to the selection of and auditions for that year’s drama set text (the current cohorts have chosen ‘1984’ and ‘DNA’). Once cast in specific roles, the group partake in teacher-directed rehearsals of the play, both in lesson and in ‘homework’ time. There will also be opportunities to see and evaluate live theatre, both at Chesterton and in a local theatre venue, as well as optional additional performance opportunities for those who wish to take them. By the end of term, student will be prepare to perform a polished and unified	KEY FOCUS – COMPONENT 1 AND MOCKS. Students will intensively rehearse and then perform their devised pieces to a public audience. These will be internally assessed and filmed for external moderation. The performance should be considered an exam for which all must attend. Throughout the process (begun in the summer of year 10), students will take notes using the journal provided and as soon as the performance is over, their job will be to collate their notes into an evaluative portfolio of 2000 words/ 10 mins spoken word for actual assessment. Students will also refer to audience feedback surveyed from the performance.

<ul style="list-style-type: none"> ● reflect on and evaluate their own work and that of others ● show awareness and understanding of the roles undertaken in professional theatre practice ● adopt safe working practices. <p><i>Additionally:</i> Exhibit the expertise to support and possibly lead a Chesterton Youth Theatre workshop/production as an assistant director or company leader, with a confident sense of vision, dedication and aspiration in making theatre, and with an active appreciation of the commitment demanded from A Level Drama at Chesterton.</p>	<p>interpretation of the set text, as well as grasped key drama vocabulary and practice methods that are fundamental to success in this GCSE, including the use of design elements on stage and Stanislavski’s advice for preparing a role.</p>	<p>Component 1 is 40% of the GCSE. By the end of the term, it will be essential that all students have submitted their Component 1 first draft portfolio, using the guidance provided by the teacher. Each student will work on an individual basis towards this universal deadline. Additionally, students will take a mock written exam on Section A of Component 3 (the 5 questions on the set text for drama) and a mock practical exam for component 2. This practical experience will involve a ‘casting’ run by the teacher and guest directors, determining what published play extract would best suit each individual for the actual examination in this unit.</p>
	<p>S P R I N G</p> <p>KEY FOCUS: EVALUATION. The group will move from considering the set text through practical exploration and public performance into applying this experience and knowledge to the written exam, as well as self-reflective oral tasks and writing akin to the coursework required in GCSE drama (Component 1). They will come to understand and practise responses to the 7 questions of the written exam (Component 3), including the 2 questions on evaluating live theatre, becoming more aware of exam content and technique. In addition to this, they will support the work of year 11 students in performing a Showcase for Component 2, analysing and appreciating its impact as well as viewing it as modelling for their own future performances. As above. Students will then end the term with having begun to consider what it means to devise, exploring that skill with a view to expand their understanding of</p>	<p>KEY FOCUS – COMPONENT 2/ SEEING LIVE THEATRE The ethos of the ‘professional theatre company’ established in the first term will come into force through students preparing for their Component 2 performance examination, which involves them performing 2 extracts from a published play (as directed by the teacher, either in group scenes, duologue or monologues). In order to maximise the enjoyment and outcomes for this work, students are urged to all attend a weekend residential drama retreat at Burwell House. It is usually the case that the examined performance takes place in the week after that weekend. Each lesson should be considered a rehearsal, and students will need to articulate</p>

	<p>styles and feeling empowered to create their own original piece of theatre.</p>	<p>the context surrounding their play extracts as well as bring their character(s) to life through carefully considered performance intentions, as well as other choices such as costume and appropriate props. Design options are possible.</p> <p>Component 2 is 20% of the GCSE.</p> <p>Students will submit the final draft of their Component 1 portfolio after an individual consultation with their teacher. By the end of this term, the practical content of GCSE drama is complete. Revision for the written exam is all that remains, and this is likely to involve a trip to see a suitable production in London, which will inspire students to think more deeply about their responses as actors, directors, designers and spectators in the exam. Section B (evaluating live theatre) will become the primary focus. Component 3 is 40% of the GCSE, with Section B comprising a quarter of that.</p>
<p style="writing-mode: vertical-rl; transform: rotate(180deg);">S U M M E R</p>	<p>KEY FOCUS: DEVSING Students will experiment with this skill through a short mock-devising project in a small group. After considering teacher and peer feedback on this, the real work of the course will begin! Students will be placed in actual devising groups and explore 3 stimulus items sourced specifically for their Cohort. The groups will begin to develop ideas based on the teacher-led explorations into the stimuli, forming their own pieces for actual GCSE assessment. Devising work will be 'temporarily frozen' during the period around year 10 mock exams, when they will take a full drama written mock (lasting one hour 45 minutes), for which they will be given guidance on the extract from their set text, and areas of focus for evaluating live theatre. Linked</p>	<p>KEY FOCUS – REVISION FOR COMPONENT 3</p> <p>Armed with the subject knowledge required for the written exam, this final part of the course will be a series of seminars and sessions that support students to maximise marks in the exam, through improving time management, vocabulary retrieval and making more comprehensive and creative responses to exam questions, so that they are ready to answer whatever the paper might ask of them, and there are 'no surprises'. The written exam is usually scheduled around mid-May, and lessons after the</p>

	<p>to devising, it is likely that opportunities to perform in a drama festival or take part in visiting artist workshops will arise as a form of enrichment, enabling the cohort to take drama to the next level. By the end of the year, students will have some group devised material 'under their belt' and should feel incentivized to continue to create their plays over the summer so that an original script-plan for the piece is in place for the start of year 11.</p>	<p>exam will be devoted to relaxing drama activities as well as revision for other subjects with an ethos of 'Congratulations – you made it!'.</p>
<p>Rationale for this sequence</p>	<p>Year 10 is about exploration, experimentation, development and practice Year 11 is about rehearsal, refinement and formal performance and assessment</p> <p>The range of stimuli, skills shared and direction on the set text in year 10 allows for the student to develop as a deviser, a performer and a critic of drama seen and made. The comprehensive foci means that the student can transition into year 11 feeling empowered by their knowledge of the full course and with a sense that they have 'got it all covered'. Meanwhile, physically, emotionally, intellectually and vocally the young performer/designer will have matured so that when actual GCSE Level assessment takes place in year 11, they are at the strongest in terms of their skills set and technical accomplishment.</p> <p>Year 11 is sequenced with a sense of momentum for which the student has been increasingly prepared over 12 months since the start of Year 10. They are ready to deliver their best responses to the three components of GCSE drama in a way that plays to their individual strengths as creatives/performers. They are able to 'perform' (both practically and in writing) with confidence that their specialisms (the choices made regarding the stimuli, set text, performed extracts and live theatre production for examination) will maximise their chances of success.</p> <p>Alongside the curriculum, the student gradually develops a notable role within Chesterton Youth Theatre, so that they might leave the programme with a sense of having made a strong impact within the Company: their expertise having been built from GCSE and applied through not only examination, but through a genuine and specialist interest in theatre and community.</p>	
<p>How does the KS4 build upon prior attainment?</p>	<p>Students arrive at KS4 drama with a unified and varied range of prior experiences. Many will be equipped for GCSE having studied concepts like 'status', 'theatrical conventions' and 'physical theatre' in KS3 at Chesterton, having kept in regular practice with performance skills. It is not, however, essential for them to have studied KS3 drama (they may have moved schools), and their experience of this in any case may in certain cases differ in quality and approach. The course is thus designed to allow for individual progress in a theatre company styled environment, so that those with greater depth of experience and skill might lead or pursue performance material that stretches them alongside those who are only perhaps beginning to become confident on stage, or knowledgeable about acting, directing, designing and evaluating. Meanwhile, the democratically-chosen set text, productions seen and stimuli for devising selected will bring the cohort together with an ethos of newness for everyone and inclusiveness in attitude. By the end of year 10, that difference in experience will have become almost invisible, and in year 11 students can embark upon their actual assessment with a sense that they are equal in the influences they have been exposed to and the theatre they are able to pursue making together and alone. Their individual qualities will be recognised and ranked through the informed and nuanced choices they make in envisioning and realising theatre of their own.</p>	

