**HTCS Curriculum Intent**

**Creativity**

**Subject: Drama Year: 11 Half term: 1 & 2**

**Topic: C1 Devising Theatre**

**AO1 (20% 30 marks), AO2 (10% 15 marks), AO4 (10% 15 marks)**

**Any work in bold type MUST be completed as evidence in your portfolio**

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| **Week** | **Learning Focus** | **Notes** | **RAG** |
| 1 | In your groups, look at the stimulus given by Eduqas (the exam board). Discuss and create a **group Mindmap** of ideas for your piece. You must have a photograph of this (ask your teacher).**Research your chosen idea (individually) and bring the research in**Revisit your understanding of Brecht. What did he want the audience to do?What techniques did he utilise?What is Epic Theatre?Develop your plot line & decide on your gestus**Complete notes section in drama diary based on questions given by your teacher** |  |  |
| 2  | Create a physical theatre scene using masks, material and music – no speech. This could become your first scene.Share & evaluate **Take photos****ILO – choose music – consider reasons for choice –** Brechtian choice would be the words fit but music doesn’t. Could also choose something that comments on the play as a whole ‘Let the bodies hit the floor’ for exampleCreate a naturalistic acting scene (but with Brechtian influence – no props/placards in place etc) to introduce your characters & show your plot. **Take photos**Collectively this should be at least 4 minutes of your play**Complete notes in drama diary based on questions given by your teacher****ILO – write a monologue for your character** |   |  |
| 3 | Recap your scenes completed so far – take photos of moments for your portfolio – your teacher will do this as directed by youRead all monologues from characters and fit them into your scenes.**Consider** the following:*Could you combine 2 together starting/ending on the same line?**Could you split a monologue in between a naturalistic acting scene?**Could you add anything in the background of a monologue?**Could you talk directly to the audience and use placards as part of your monologue?**Could you include some mask work?*(*Remember – a lot of your performance marks can come from a really good monologue)*Rehearse – and consider rehearsing outside of lessons at lunchtimes**Complete notes in drama diary based on questions given by your teacher** |  |  |
| 4 | Run through each scene – developing/refining/re-staging as decided by the group.Share with the class – constructive criticism givenGroup discussion on what criticism to take on board – make changesLook at checklist of Brechtian techniques – you must have at least 6 explicitly used within your devised piece. Continue devising – should have 9 minutes of a play by the end of this weekILO – learn monologues**In drama diary – list and explain which techniques you have used and in detail explain how and why. Check your gestus is the same as it was at the beginning of the devising piece – if not, justify why you’ve changed it to help you create your portfolio.** |   |  |
| 5 | Recap play so far including monologues if included in the play so farConsider costume – Brechtian techniques needs to be considered – T shirts with a message to take the place of a plaque. Could be an important date e.g. 9 11 2001 but mixed up**Create a moodboard individually of costume ideas ready for portfolio**Continue devising/rehearsingShare you whole piece with your teacher for constructive feedback. Consider carefully their comments**Complete notes in drama diary based on questions given by your teacher**  |   |  |
| 6 |  Recap your play – top and tale scenes to allow chance to move on.Check techniques – how many do you have in your piece.Have you developed your naturalistic scenes so you have marks for voice/movement/posture/gesture etcLook at the marking criteria and judge where you think you are – look at the Band 1 criteria – are you there? How could you make your performance better?**Write a paragraph in your drama diary regarding these improvements**Create a second scene using symbolism and gestus. Add music/masks/material etc as you see fit. Place this near the end of your piece or choose whether to use the same scene at the beginning and the end of the play with slight changes.You should have 12 minutes Complete notes in drama diary based on questions given by your teacher**ILO create a scene by scene breakdown of your piece – it must be detailed in order for your lighting cue sheet to be created** |  |  |
| 7 | Share your play with your teacher. Listen carefully to their feedback and discuss your ideas for lighting and costume with them.Using the feedback given, develop your piece of theatre.Continue to check on the list of Brechtian techniques and that your scenes are developed fullyGroup of 4/5 need 14 minutes**Complete notes in drama diary based on questions given by your teacher****Create a diagram of your set/stage** |  |  |
| 8 | Continue rehearsing. By the end of this week you should have your full time allocation and should be able to run your piece. Consolidate your music, ask someone to run that with you from another group **Make sure your lighting cues are clear and printed out.****Bring your costumes in.****Make sure any placards are printed****Complete notes in drama diary based on questions given by your teacher** |  |  |
| Half Term 2Week1 | Your group must run your piece with sound/lighting/costume etc You must have everything as it will be on the exam day.**Your sound and lighting cues need to be on separate sheets of paper** and you need to have found someone in another group to run your sound and rehearse with them – it should be someone from another group.**Your cue sheets will form appendices to your portfolio** |  |  |
| 2 | Final rehearsal weekYou must run your play, including monologues as many times as you can this week.Your piece should be the same structure/text/script each time you rehearse – with performances improving each time.By the end of this week you should know precisely the order of your play, how long it takes and that everyone in your group is clear on what happens down to what line to come in on after a scene/monologue/piece of music,Make sure you have completed a rehearsal with lighting and music |  |  |
| 3 | Performance week.You will perform your piece to an invited audience before the exam.Parents are invited.The exam will take place on Thursday morning and will be recorded and marked live by both drama teachers so that moderation takes place at the same time. This exam is 20% of your final grade. |  |  |
| 4 | Portfolio. 15 marks 750-900 wordsCollate all moodboards, photos, video clips, drawings, diagrams, monologues, sections of scripts etc created during the process-*How ideas were researched, created & developed in response to the stimulus**-How ideas from the chosen practitioner have been incorporated to communicate meaning**-How ideas have been developed, amended & refined during the development of the devised piece*You will see examples from the exam board to help you. |  |  |
| 5 |  Portfolio – 750-900 wordsCompletion due this week.What is needed in your evaluation?You will have discussions with your teacher on how to complete your evaluation for this component. Understand the difference between describe, analyse and evaluate.Three sections:-***analyse & evaluate your interpretation of the character/role*** ***-analyse & evaluate how your own performance skills contributed to the effectiveness of the final performance******-analyse & evaluate your final performance, including how effectively you fulfilled your initial aims & objectives (referring back to the stimulus & practitioner)***Time available to discuss with groups |  |  |
| 6 | A4 notes.From the notes you have created in your drama diary each week and your portfolio, you will create up to 2 sides of A4 of bullet points to assist you with your evaluation which takes place in an hour & a half under controlled conditions. Sections:Section 1:Stimulus & practitioner decisionsRoles/character/intentions  |  |  |
| 7 |  Evaluation 1 hour 30Under controlled conditions you will complete your evaluation. You will have access to your notes***-analyse & evaluate your interpretation of the character/role*** ***-analyse & evaluate how your own performance skills contributed to the effectiveness of the final performance******-analyse & evaluate your final performance, including how effectively you fulfilled your initial aims & objectives (referring back to the stimulus & practitioner)*** |  |  |
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