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**WRITTEN EXAM REVISION:**  
General theatre knowledge, Blood Brothers and Live Theatre.

**SCRIPTED PERFORMANCE:**  
Perform 2 different sections of a text in character.

**LIVE THEATRE:**  
Watching a piece of live theatre, character motivation, plot and exam writing.

**DEvised PRACTICAL AND COURSEWORK:**  
Creating an original piece of theatre from a stimulus and written coursework.

**AQA GCSE COMPONENT ONE:**

Written exam composed of three sections.

Section A: multiple choice general theatre knowledge questions (job roles, stage types and positioning)

Section B: four questions on set text (Blood Brothers) about set, costume and performance of character

Section C: live theatre review, analyzing the success of a character's performance.

KEY STAGE FOUR

**BLOOD BROTHERS:**  
Character motivations, plot, themes, interpretation, costume, set, and exam writing.

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**DEVISING:**  
Creating a piece of theatre from a stimulus. Research a theme and use different styles of theatre in order to entertain an audience.

**ROMEO AND JULIET:**  
Interpreting a script, tragedy, themes of love, family and gangs and character motivation.

**PRACTITIONERS:**  
Stanislavski (Naturalism—given circumstances, emotion memory) and Brecht (Epic—V-effect, narration, breaking 4th wall).

**AQA GCSE COMPONENT TWO:**

Devised practical and written coursework

Practical: creating an original piece of theatre from a stimulus.

Coursework: three sections of written coursework that analyse the process and success of the devised piece of theatre.

**COMMEDIA DELL'ARTE:**  
Stock characters and masks, centering, Two Servants, One Master text, grammelot.

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**DNA:**  
Interpreting text, acting skills, naturalism and understanding character Motivation.

**DOCUMENTARY THEATRE:**  
Research project, cross-curricular links, verbatim theatre and skills.

**MACBETH:**  
Interpreting a script, tragedy and character Development.

**AQA GCSE COMPONENT THREE:**

Scripted performance of two extracts: Performing two extracts from the same text at contrasting moments as a written character.

**GREEK THEATRE:**  
The Legend of Oedipus, chorus, unison, choral speech and gestures.

*Our intent is to equip students with the knowledge and skills to become confident, creative and well rounded performers in a drama ensemble.*

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**A MONSTER CALLS:**  
Interpreting text, using dramatic techniques, abstract theatre and naturalism.

**NATURALISM:**  
Stanislavski, 6W's, given circumstances, magic if, emotion memory, and actioning.

**FRANTIC ASSEMBLY:**  
Bodies as props, chair duets, round-by-through and telling a story through movement.

KEY STAGE THREE



**Ibstock Community College**

Respect and Pride brings Success

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**DRAMA TECHNIQUES:**  
Still-images, hot seating, thought-tracks, fairytale vs horror, narration and performance through the story of Little Red Riding Hood.

**MELODRAMA:**  
Stock characters (hero, friend, heroine, villain, accomplice, clown), centering, clocking out, placards and audience participation.

**WORLD THEATRE:**  
Chinese theatre masks, Kabuki mies, Kathakali signs and Anansi the spider (Akan Tribe, Ghana).

**A MIDSUMMER NIGHTS' DREAM:**  
Interpreting a script, comedy, iambic pentameter and clear characters.