

DRAMA
OVERVIEW MAP

Year 10	Substantive Knowledge	Disciplinary Knowledge	Assessment
Half-term 1	<p>Component 1: Written Exam</p> <p>Section A: Theatre Makers</p> <ul style="list-style-type: none"> • Stage Positions • Stage Configurations • Advantages and disadvantages of various stage configurations • Theatre roles and responsibilities • Lighting • Sound • Technical Terminology <p>Section B: 'Blood Brothers'</p> <ul style="list-style-type: none"> • Genre, structure, style and form of play • Language and sub-text • Understanding of the characters including character motivation and interaction • The creation of mood and atmosphere • the development of pace and rhythm • dramatic climax • stage directions • the practical demands of the text. 	<ul style="list-style-type: none"> ✓ Taken from written examination: Describe, Explain, justify and compare ✓ Carry out research ✓ Develop own ideas ✓ Collaborate with others ✓ Rehearse, refine and amend their work in progress 	<ul style="list-style-type: none"> <input type="checkbox"/> Various written quizzes to assess student knowledge of section A <input type="checkbox"/> Small group performances relating to sections of the set text <input type="checkbox"/> Character Profiles <input type="checkbox"/> Design Question completed for number of homework tasks towards end of half term – costume, sound, lighting and set

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	<ul style="list-style-type: none">• The social, cultural and historical context in which the play is set• The theatrical conventions of the period in which the play was set• performance conventions• use of performance space and spatial relationships on stage• actor and audience configuration• relationships between performers and audience• design fundamentals such as scale, shape, colour, texture• the design of props and the design of sets such as revolves, trucks, projection, multimedia, pyrotechnics, smoke machines, flying• the design of costume including hair and make-up• the design of lighting such as direction, colour, intensity, special effects• the design of sound such as direction, amplification, music, sound effects both live and recorded• performers' vocal interpretation of character such as accent, volume, pitch, timing, pace, intonation, phrasing, emotional range, delivery of lines		
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	<ul style="list-style-type: none"> performers' physical interpretation of character such as build, age, height, facial features, movement, posture, gesture, facial expression. Drama and Theatre Terminology and how to use it appropriately The roles and responsibilities of theatre makers in contemporary professional practice 		
Half-term 2	<p>Component 1: Written Exam</p> <p>Section A: Theatre Makers</p> <ul style="list-style-type: none"> Stage Positions Stage Configurations Advantages and disadvantages of various stage configurations Theatre roles and responsibilities Lighting Sound Technical Terminology <p>Section B: 'Blood Brothers'</p> <ul style="list-style-type: none"> Genre, structure, style and form of play Language and sub-text Understanding of the characters including character motivation and interaction 	<ul style="list-style-type: none"> ✓ Taken from written examination: Describe, Explain, justify and compare ✓ Carry out research ✓ Develop own ideas ✓ Collaborate with others ✓ Rehearse, refine and amend their work in progress 	<ul style="list-style-type: none"> ❑ Written Assessment on Section A and Section B of the written exam (Component 1). ❑ Ongoing small performances to assess knowledge of 'Blood Brothers'.

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	<ul style="list-style-type: none">• The creation of mood and atmosphere• the development of pace and rhythm• dramatic climax• stage directions• the practical demands of the text.• The social, cultural and historical context in which the play is set• The theatrical conventions of the period in which the play was set• performance conventions• use of performance space and spatial relationships on stage• actor and audience configuration• relationships between performers and audience• design fundamentals such as scale, shape, colour, texture• performance conventions• use of performance space and spatial relationships on stage• actor and audience configuration• relationships between performers and audience• performers' vocal interpretation of character such as accent, volume, pitch, timing, pace, intonation, phrasing, emotional range, delivery of lines• performers' physical interpretation of character such		
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	<p>as build, age, height, facial features, movement, posture, gesture, facial expression.</p> <ul style="list-style-type: none">• the design of props and the design of sets such as revolves, trucks, projection, multimedia, pyrotechnics, smoke machines, flying• the design of costume including hair and make-up• the design of lighting such as direction, colour, intensity, special effects• the design of sound such as direction, amplification, music, sound effects both live and recorded• performers' vocal interpretation of character such as accent, volume, pitch, timing, pace, intonation, phrasing, emotional range, delivery of lines• performers' physical interpretation of character such as build, age, height, facial features, movement, posture, gesture, facial expression.• Drama and theatre terminology and how to use it appropriately		
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	<ul style="list-style-type: none"> The roles and responsibilities of theatre makers in contemporary professional practice 		
Half-term 3	<p>Component 2: Devising Drama</p> <ul style="list-style-type: none"> Create and communicate meaning Realise artistic intention in a devised performance Use stimulus to inform practical work Creating and developing ideas to communicate meaning Developed and creative response to the stimulus Refinement of skills 	<ul style="list-style-type: none"> ✓ Carry out research ✓ Develop own ideas ✓ Collaborate with others ✓ Rehearse, refine and amend their work in progress 	<ul style="list-style-type: none"> <input type="checkbox"/> Performance in rehearsal stage <input type="checkbox"/> Completion of Section 1 of Log Book
Half-term 4	<p>Component 2: Devising Drama</p> <ul style="list-style-type: none"> Create and communicate meaning Realise artistic intention in a devised performance Use stimulus to inform practical work Creating and developing ideas to communicate meaning Developed and creative response to the stimulus 	<ul style="list-style-type: none"> ✓ Carry out research ✓ Develop own ideas ✓ Collaborate with others ✓ Rehearse, refine and amend their work in progress 	<ul style="list-style-type: none"> <input type="checkbox"/> Performance in rehearsal stage <input type="checkbox"/> Completion of Section 1 and Section 2 of Log Book

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	<ul style="list-style-type: none"> • Refinement of skills 		
Half-term 5	<p>Component 2: Devising Drama</p> <ul style="list-style-type: none"> • Create and communicate meaning • Realise artistic intention in a devised performance • Use stimulus to inform practical work • Creating and developing ideas to communicate meaning • Developed and creative response to the stimulus • Refinement of skills 	<ul style="list-style-type: none"> ✓ Carry out research ✓ Develop own ideas ✓ Collaborate with others ✓ Rehearse, refine and amend their work in progress 	<ul style="list-style-type: none"> ❑ Finished, refined performance in front of an audience – Examined by teacher, moderated by AQA ❑ Completion of Log Book (Section 1 – Section 3)
Half-term 6	<p>Component 1: Written Examination</p> <p>Section C: Live Theatre Review</p> <ul style="list-style-type: none"> • Genre, structure, style and form of play • Language and sub-text • Understanding of the characters including character motivation and interaction • The creation of mood and atmosphere 	<ul style="list-style-type: none"> • Taken from written examination: Analyse and Evaluate • Carry out research • Develop own ideas • Interpret Text • Realise Artistic intention professional theatre 	<ul style="list-style-type: none"> ❑ Various written quizzes to assess student knowledge of Section C Theatre Performance ❑ Exam Paper – Written Examination (Summer assessment)

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	<ul style="list-style-type: none">• the development of pace and rhythm• dramatic climax• stage directions• the practical demands of the text.• The social, cultural and historical context in which the play is set• The theatrical conventions of the period in which the play was set• performance conventions• use of performance space and spatial relationships on stage• actor and audience configuration• relationships between performers and audience• design fundamentals such as scale, shape, colour, texture• performance conventions• use of performance space and spatial relationships on stage• actor and audience configuration• relationships between performers and audience• performers' vocal interpretation of character such as accent, volume, pitch, timing, pace, intonation, phrasing, emotional range, delivery of lines• performers' physical interpretation of character such as build, age, height, facial		
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	<p>features, movement, posture, gesture, facial expression.</p> <ul style="list-style-type: none">• the design of props and the design of sets such as revolves, trucks, projection, multimedia, pyrotechnics, smoke machines, flying• the design of costume including hair and make-up• the design of lighting such as direction, colour, intensity, special effects• the design of sound such as direction, amplification, music, sound effects both live and recorded• performers' vocal interpretation of character such as accent, volume, pitch, timing, pace, intonation, phrasing, emotional range, delivery of lines• performers' physical interpretation of character such as build, age, height, facial features, movement, posture, gesture, facial expression.• Drama and theatre terminology and how to use it appropriately		
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	<ul style="list-style-type: none">• The roles and responsibilities of theatre makers in contemporary professional practice		
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Year 11	Substantive Knowledge	Disciplinary Knowledge	Assessment
Half-term 1	<p>Component 1: Written Exam</p> <p>Section A: Theatre Makers</p> <ul style="list-style-type: none"> • Stage Positions • Stage Configurations • Advantages and disadvantages of various stage configurations • Theatre roles and responsibilities • Lighting • Sound • Technical Terminology <p>Section B: 'Blood Brothers'</p> <ul style="list-style-type: none"> • Genre, structure, style and form of play • Language and sub-text • Understanding of the characters including character motivation and interaction • The creation of mood and atmosphere • the development of pace and rhythm • dramatic climax • stage directions • the practical demands of the text. • The social, cultural and historical context in which the play is set 	<ul style="list-style-type: none"> ✓ Taken from written examination: Describe, Explain, justify and compare ✓ Carry out research ✓ Develop own ideas ✓ Collaborate with others ✓ Rehearse, refine and amend their work in progress 	<ul style="list-style-type: none"> ❑ Various written quizzes to assess student knowledge of section A ❑ Small group performances relating to sections of the set text ❑ Written Assessment on Section A and Section B of the written exam (Component 1).

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	<ul style="list-style-type: none">• The theatrical conventions of the period in which the play was set• performance conventions• use of performance space and spatial relationships on stage• actor and audience configuration• relationships between performers and audience• design fundamentals such as scale, shape, colour, texture• performance conventions• use of performance space and spatial relationships on stage• actor and audience configuration• relationships between performers and audience• performers' vocal interpretation of character such as accent, volume, pitch, timing, pace, intonation, phrasing, emotional range, delivery of lines• performers' physical interpretation of character such as build, age, height, facial features, movement, posture, gesture, facial expression.• the design of props and the design of sets such as revolves, trucks, projection, multimedia, pyrotechnics, smoke machines, flying		
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	<ul style="list-style-type: none"> • the design of costume including hair and make-up • the design of lighting such as direction, colour, intensity, special effects • the design of sound such as direction, amplification, music, sound effects both live and recorded • performers' vocal interpretation of character such as accent, volume, pitch, timing, pace, intonation, phrasing, emotional range, delivery of lines • performers' physical interpretation of character such as build, age, height, facial features, movement, posture, gesture, facial expression. • Drama and theatre terminology and how to use it appropriately <p>The roles and responsibilities of theatre makers in contemporary professional practice</p>		
Half-term 2	<p>Component 1: Written Examination</p> <p>Section C: Live Theatre Review</p> <ul style="list-style-type: none"> • Genre, structure, style and form of play 	<ul style="list-style-type: none"> ✓ Taken from written examination: Analyse and Evaluate ✓ Carry out research ✓ Develop own ideas 	<ul style="list-style-type: none"> ☐ Written Assessment on Section C of the written exam (Component 1).

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	<ul style="list-style-type: none"> • Language and sub-text • Understanding of the characters including character motivation and interaction • The creation of mood and atmosphere • the development of pace and rhythm • dramatic climax • stage directions • the practical demands of the text. • The social, cultural and historical context in which the play is set • The theatrical conventions of the period in which the play was set • performance conventions • use of performance space and spatial relationships on stage • actor and audience configuration • relationships between performers and audience • design fundamentals such as scale, shape, colour, texture • performance conventions • use of performance space and spatial relationships on stage • actor and audience configuration • relationships between performers and audience • performers' vocal interpretation of character such as accent, volume, pitch, timing, pace, 	<ul style="list-style-type: none"> ✓ Interpret Text ✓ Realise Artistic intention professional theatre 	
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	<p>intonation, phrasing, emotional range, delivery of lines</p> <ul style="list-style-type: none">• performers' physical interpretation of character such as build, age, height, facial features, movement, posture, gesture, facial expression.• the design of props and the design of sets such as revolves, trucks, projection, multimedia, pyrotechnics, smoke machines, flying• the design of costume including hair and make-up• the design of lighting such as direction, colour, intensity, special effects• the design of sound such as direction, amplification, music, sound effects both live and recorded• performers' vocal interpretation of character such as accent, volume, pitch, timing, pace, intonation, phrasing, emotional range, delivery of lines• performers' physical interpretation of character such as build, age, height, facial features, movement, posture, gesture, facial expression.		
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	<ul style="list-style-type: none"> • Drama and theatre terminology and how to use it appropriately <p>The roles and responsibilities of theatre makers in contemporary professional practice</p>		
Half-term 3	<p>Component 3: Texts in Practice</p> <ul style="list-style-type: none"> • Genre, structure, character, form, style, language, sub-text of chosen play • character motivation and interaction • the creation of mood and atmosphere • the development of pace and rhythm • dramatic climax • stage directions • practical demands of the text. 	<ul style="list-style-type: none"> ✓ Interpretation of text ✓ create and communicate meaning ✓ realise artistic intention in text-based drama. 	<ul style="list-style-type: none"> ☐ Performance in rehearsal stage
Half-term 4	<p>Component 3: Texts in Practice</p> <ul style="list-style-type: none"> • Genre, structure, character, form, style, language, sub-text of chosen play • character motivation and interaction • the creation of mood and atmosphere 	<ul style="list-style-type: none"> ✓ Interpretation of text ✓ create and communicate meaning ✓ realise artistic intention in text-based drama. 	<ul style="list-style-type: none"> ☐ Performance in rehearsal stage ☐ Performance filmed for examiner (will be sent off as part of the GCSE specification)

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	<ul style="list-style-type: none"> • the development of pace and rhythm • dramatic climax • stage directions • practical demands of the text. 		
Half Term 5	<p>Component 1: Written Examination</p> <p>Revision of all aspects of written examination as set out in Half Term 1 and Half Term 2</p>	✓ As Half Term 1 and Half Term 2	<input type="checkbox"/> Past Paper Exam Question <input type="checkbox"/> Component 1 written examination

Written Examination for Drama is at the end of HT5. Course will be complete after this.