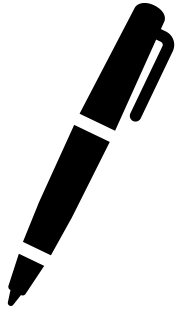


GCSE Drama

Exam board: AQA



Course information



- All components have written assignments and practical assignments within them.
- Students will receive one collective and one personalised feedback per half term as a minimum
- Students will have one piece of homework per 2 weeks as a minimum
- Students are expected to complete any missed work which may occur for any reason in their own time, they can access all resources via Teams.
- Perfect attendance is crucial as one person being absent can effect everyone's progress as a lot of the practical work is collaboration and group work.
- Students should keep their books and resources organised and show pride in their work

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Year 10	<p>Introduction to Drama and performance skills</p> <p><i>Component 1: Section A</i></p>	<p>Introduction to design and devising</p>	<p><i>Component 1:</i> Read set text</p> <p>Practical performance and design explorations</p>	<p><i>Component 3:</i> Performance skills</p> <p>Mock performance</p>	<p><i>Component 1:</i> Live theatre performance</p> <p><i>Section C:</i> Mock examination</p>	<p><i>Component 2:</i> Devising, research and development</p>
Year 11	<p><i>Component 2:</i> Rehearsals and devising Logs</p> <p>Work-in progress performance</p>	<p><i>Component 2:</i> Recorded performance and devising logs</p>	<p><i>Component 3:</i> Research and rehearsals</p> <p><i>Component 1:</i> Revision</p>	<p><i>Component 3:</i> Rehearals and visiting examiner</p>	<p><i>Component 1:</i> Revision</p> <p>Mock examination</p>	<p><i>Component 1:</i> Summer examination</p>



SOL Topic: GCSE Drama - Component 1



Respect
Ambition
Resilience
Compassion

Learning Intentions:

This component is a written exam in which students are assessed on their knowledge and understanding of how drama and theatre is developed and performed, including in connection to a set play and on their ability to analyse and evaluate the live theatre work of others.

In Section A students answer four multiple-choice questions on professional theatre maker roles and/or terminology.

In Section B students answer short and extended questions on one set play which for this year will be *Noughts and Crosses* by Malorie Blackman/Dominic Cooke. Students are expected to know and understand the characteristics and context of the whole play. One extract from each set play is printed in the question paper. Students answer questions relating to that extract, referring to the whole play as appropriate to the demands of the question. Where relevant they may support their answers with sketches or diagrams. All students must be prepared to answer questions from the perspective of a performer. The exam will include one compulsory short answer question for all students linking design and context and/or theatrical conventions.

In Section C students answer one question (from a choice) on the work of theatre makers in a single live production. Students must have experienced live production as an audience member as part of their course. They should be able to discuss a variety of aspects of one production giving a personal analysis and evaluation of the theatrical elements and how successfully meaning was communicated to the audience.

Assessment Overview:

The paper constitutes 40% of the GCSE.

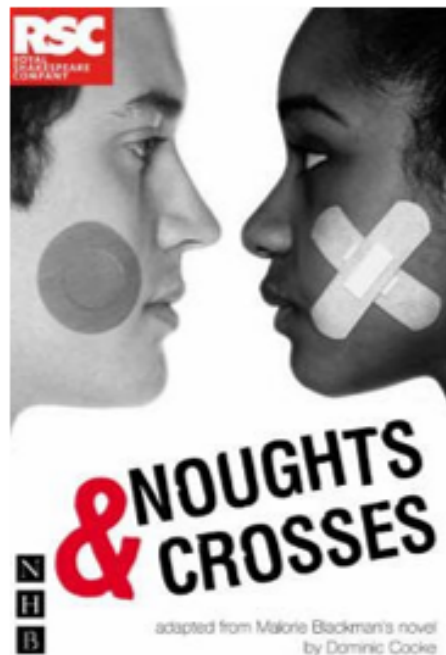
Students have 1 hour and 45 minutes to answer the paper.

The paper is divided into **three** compulsory sections:

- Section A: Theatre roles and terminology. Section A is marked out of 4.
- Section B: Study of set text: *Noughts and Crosses*. Section B is marked out of 44.
- Section C: Live theatre production. Section C is marked out of 32.

Key Language:

Genre, structure, character, form, style, language, sub-text, character motivation and interaction, mood, atmosphere, pace, rhythm, dramatic climax, stage directions, social, cultural and historical context 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, props, set designs, costume, hair, make-up, lighting effects, amplification, 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, stage positioning, staging configuration, playwright, performer, understudy, lighting designer, sound designer, set designer, costume designer, puppet designer, technician, director, stage manager and theatre manager.





SOL Topic: GCSE Drama - Component 2



Respect
Ambition
Resilience
Compassion

Learning Intentions:

This is a practical component in which students are assessed on their ability to create and develop ideas to communicate meaning for theatrical performance, apply theatrical skills to realise artistic intentions in live performance and analyse and evaluate their own work. The starting point for the devised piece must be arrived at in the following way: either the teacher presents students with a range of stimuli or students select one or more on which to base their devised piece.

Assessment Overview:

Component 2 constitutes 40% of the GCSE.

It is marked by teachers and moderated by AQA.

For this component students are required to complete the following two assessment tasks:

1. produce an individual Devising log documenting the devising process. The Devising log must comprise three sections, each marked out of 20 marks:
 - Section 1: Response to a stimulus
 - Section 2: Development and collaboration
 - Section 3: Analysis and evaluation. The Devising log is marked out of 60.
2. contribute to a final devised duologue or group performance. Each student's contribution to the final devised performance is marked out of 20.



Key Language:

Devise, stimulus, visual, musical, theme, myth, agit-prop, comedy, Commedia dell' arte, documentary theatre, farce, history, high comedy, low comedy, kitchen sink, melodrama, mystery play, passion play, satire, theatre in education, thriller, tragedy, absurdity, masked, mime, naturalistic, non-naturalistic, physical theatre, representational, symbolical play, performer, lighting designer, sound designer, set designer, costume designer and puppet designer.





SOL Topic: GCSE Drama - Component 3



Respect
Ambition
Resilience
Compassion

Learning Intentions:

This component is a practical component in which students are assessed on their ability to apply theatrical skills to realise artistic intentions in live performance. They must develop their ability to interpret texts, create and communicate meaning and finally to realise artistic intention in text-based drama.

For this component students must complete **two** assessment tasks:

- study and present a key extract (monologue, duologue or group performance)
- study and present a second key extract (monologue, duologue or group performance) from the same play. The play selected for this component is *Things I Know to be True* by Andrew Bovell.

Each student must choose to be assessed as a:

- performer or
- lighting designer or
- sound designer or
- set designer or
- costume designer or
- puppet designer.

Each student must choose one specialism only.

Assessment Overview:

Component 3 constitutes 20% of the GCSE.

It is marked by AQA.

Each student's contribution to each key extract performance is marked out of 20.



Half Term 1**Content to be covered****TBAT****Component 1: Understanding Drama - Introduction to Drama (Section A: Terminology & Contexts)**

Week 1-2	Course requirements. Characteristics of Performance Texts and Dramatic Work: <ul style="list-style-type: none">• Genre• Structure• Form• Style• Character• Monologue	<ol style="list-style-type: none">1. TBAT understand and interpret the structure of the Drama GCSE course and its expectations.2. TBAT learn and use the in context the following keywords genre, structure, form and style.3. TBAT explore and develop a understanding of character and monologues.
Week 3-4	Characteristics of Performance Texts and Dramatic Work: <ul style="list-style-type: none">• Language• Sub-text• Character motivation and interaction	<ol style="list-style-type: none">1. TBAT use and interpret different forms of language used in plays.2. TBAT know what sub-text is and how it can be used3. TBAT understand what character motivation and interaction is and use this in a practical setting
Week 5	Characteristics of Performance Texts and Dramatic Work: <ul style="list-style-type: none">• Mood and atmosphere• Pace and rhythm• Dramatic Climax	<ol style="list-style-type: none">1. TBAT devise a creation of a small scene with emphasis on mood and atmosphere2. TBAT develop our awareness and delivery of pace and rhythm3. TBAT to understand and identify a dramatic climax within a play
Week 6 & 7	Characteristics of Performance Texts and Dramatic Work: <ul style="list-style-type: none">• Stage Directions• Demands of a text/script	<ol style="list-style-type: none">1. TBAT Identify and understand/interpret stage directions2. TBAT read, process and deliver a script in context.

Half Term 2**Content to be covered****TBAT****Component 1 – Understanding Drama: Characteristics of a dramatic work, theatre Roles & staging (Section A cont...)**

Week 1-2	<p>Characteristics of a Dramatic Work:</p> <ul style="list-style-type: none">• Social, cultural & historical• Themes• Tragedy, comedy, epic theatre, physical theatre, melodrama• Dramatic Structure – plot, sub-plots, linear, chronological, non-linear, flashbacks, flash-forwards, cyclic	<ol style="list-style-type: none">1. TBAT Explain the context of a play in regards to the three categories of social, cultural and historical.2. TBAT Identify and explain the different characteristics of types of genres and styles of plays.3. TBAT explain and analyse the dramatic structure of a play
Week 3-5	<p>Theatre Roles:</p> <ul style="list-style-type: none">• Director• Performers• Designers – Set, costume, lighting, sound, puppet• Playwright, understudy, stage manager• Technician, theatre manager, FOH team	<ol style="list-style-type: none">1. TBAT identify and explain the role of a director in the “drama” world2. TBAT explain the roles and responsibilities of a performer and understudy3. TBAT to analyse and explain the different types of designers that work in the “drama” world4. TBAT to identify and explain other supportive roles employed at the theatre or theatre company
Week 6	<p>Staging & Stage Positioning:</p> <ul style="list-style-type: none">• Proscenium arch, end-on, in the round, transverse, thrust, promenade• Rehearsals, blocking, proxemics.• Nine stage positions.	<ol style="list-style-type: none">1. TBAT analyse, identify, explain and justify the different types of stages used in theatre productions2. TBAT to develop our rehearsal, blocking and proxemics in a practical setting3. TBAT to identify the nine stage positions; downstage, upstage, left, right, centre, etc...

Component 1: Understanding Drama – Set Text “Noughts & Crosses” (Section B Study of Set Text)

Week 1	<p>Features of a script:</p> <ul style="list-style-type: none"> • Meaning & interpretation • Page layout • Structure • Characters, interactions & dialogue • Social, historical and cultural context <p>The reading and practical exploring of “Noughts & Crosses”:</p> <ul style="list-style-type: none"> • Reading of Scenes 1 & 2 • Practically exploring scenes 3-7 	<ol style="list-style-type: none"> 1. TBAT identify, define and explain the features of a script 2. TBAT identify the features of set play, “Noughts and Crosses – context, themes, style (Epic Theatre), dystopian genre. 3. TBAT identify and describe the characters of Callum and Sephy 4. TBAT identify, explain and justify evidence of epic theatre style from the script
Week 2-3	<p>The reading and practical exploring of “Noughts & Crosses”:</p> <ul style="list-style-type: none"> • Reading of scenes 8-12 • Practically exploring a scene as a director and emphasising the style of epic theatre • Practically explore scene 10 • Reading of scenes 13-16 • Reading of scenes 14-15 and identifying movement techniques & key moments • Using feedback to feed forward into scene 17 	<ol style="list-style-type: none"> 1. TBAT to develop as performers in an epic theatre style 2. TBAT to explore and interpret selected scenes from “Noughts and Crosses” 3. TBAT to explore and analyse the characters in the McGregor family 4. TBAT to develop our performing skills in selected scenes 5. TBAT to identify movement techniques and key moments in selected scenes 6. TBAT to reflect, target set and use feedback effectively to improve our interpretation of future scenes
Week 4-5	<p>The reading and practical exploring of “Noughts & Crosses”:</p> <ul style="list-style-type: none"> • Complete reading Act 1 • Annotate scenes, performance ideas • Character profiles • Practically explore scenes 1-6 in Act 2 • Read scenes 7-12 • Directorial concepts, epic theatre & dystopian genre • Hadley family character profiles • Tension & dramatic irony • Plot knowledge of Act 2 	<ol style="list-style-type: none"> 1. TBAT annotate scenes with performance ideas and design ideas 2. TBAT create and explore character profiles for Ryan, Meggie, Jude and Callum 3. TBAT to use practical techniques to enhance understanding of plot development within Act 2 4. TBAT develop a directorial concept for selected scenes linking this to epic theatre and the dystopian genre 5. TBAT create and explore characters within the Hadley family 6. TBAT identify and explain moments of tension and dramatic irony from Act 1 and 2

Component 3: Texts in Practice – Performance Skills & Mock Performance – “Things I Know to be True”

Week 1-2	<p>Performing a Script:</p> <ul style="list-style-type: none"> • Establishing character and plot • Readthroughs • Learning a text – line run, listening to a script, drawing pictures, actioning, blocking, reading or writing, cues • Vocal & physical skills 	<ol style="list-style-type: none"> 1. TBAT identify a playwrights intentions and how these can be conveyed to an audience 2. TBAT to acquire and use the skills of a readthrough to read and analyse the play, establish the plot features and characters 3. TBAT learn, develop and explore different techniques of learning lines and which technique would suit the learner best 4. TBAT to know, identify and interpret a cue from within a text and know the importance of these 5. TBAT establish and develop our vocal and physical skills when interpreting a script
Week 3-4	<p>Learning about and performing the chosen play; “Things I Know to be True”:</p> <ul style="list-style-type: none"> • Social, cultural and historical context • Character profiles and subtext • Pace & rhythm • Vocal skills • Atmosphere & mood • Genre, style & form • Frantic Assembly & physical theatre 	<ol style="list-style-type: none"> 1. TBAT understand the social, cultural and historical context of “Things I Know to be True” 2. TBAT understand the relationships of the characters in “Things I Know to be True” 3. TBAT explore the use of pace and rhythm and how they influence the atmosphere and genre of the play 4. TBAT understand the key practitioner Frantic Assembly
Week 5-6	<p>Learning about and performing the chosen play; “Things I Know to be True”:</p> <ul style="list-style-type: none"> • Costume design • Performance conventions • Proxemics • Types of stage • Jobs in the theatre • Mini performance • Set design & props • Play overview 	<ol style="list-style-type: none"> 1. TBAT understand the performance conventions from the script of “Things I Know to be True” 2. TBAT understand the types of staging used in the theatre to show “Things I Know to be True” 3. TBAT understand how to create a stage design for the play

Half Term 5**Content to be covered****TBAT****Component 1: Live Theatre & Performance (Section C Live Theatre Production)**

Week 1-2	Preparing students for viewing the live performance: <ul style="list-style-type: none">• Themes• Characters• Plot• Contexts• Note-taking – flashcards, mind maps, list, posters	<ol style="list-style-type: none">1. TBAT identify the themes, and start analysing the characters and plot for play you are to evaluate2. TBAT research the context of the play you are to watch and learn how this may affect choices made by the director and the designers3. TBAT develop your note-taking skills and learn what to look for when watching the live theatre performance4. TBAT analyse and evaluate the quality of your observations about the play and notes
Week 3-4	Helping students analyse the performance and assimilate and consolidate their knowledge: <ul style="list-style-type: none">• Directors intentions – acting & characterisation• Lighting• Sound• Set• Costume• Hair/make-up• Styles of play	<ol style="list-style-type: none">1. TBAT understand, analyse and evaluate live theatre that you have experienced2. TBAT understand the command words used in the exam (describe, analyse, evaluate)
Week 5-6	Prepare students specifically for the exam: <ul style="list-style-type: none">• Analysis• Evaluation	<ol style="list-style-type: none">1. TBAT understand the difference between analysis and evaluation and how to apply this to Section C of a practice paper

NOTES: TRIP TO THEATRE TO BE ORGANSIED. PLAY TO BE DECIDED UPON DEPENDING ON LIVE PERFORMANCES OF PLAY BEING SHOWN AT THIS TIME AND IN LOCAL AREA.

Component 2: Devising Drama - Devising, research and Development

Week 1-2	<p>Responding to a Stimulus:</p> <ul style="list-style-type: none"> • Stimuli – picture, poem, music, article, artefact, painting • Target audience • Tableaux/freeze frame • Improvise • Teamwork • Generating interesting & theatrical content & style • Vocal Work – tone, pitch, pace, volume, diction, accent • Physical work – facial expressions, body language, fourth wall, gestures, mannerisms, posture, levels, lifts and proxemics 	<ol style="list-style-type: none"> 1. TBAT investigate and explore examples of different stimuli in a practical setting 2. TBAT work as a team to select a stimulus and generate/improvise ideas 3. TBAT understand and select a target audience for the stimulus 4. TBAT to experiment with different styles of performance and select a style to suit the stimulus 5. TBAT to explore different vocal and physical techniques to potentially be selected to be included in your devised piece to a stimulus
Week 3- 4	<p>Developing an idea:</p> <ul style="list-style-type: none"> • Tableaux • Transitions • Developing characters – plot, monologues, free writing, hot-seating, role on the wall • Developing locations – soundscapes • Setting and physical environment – props & choreographed, mise-en-scene • Writing in role 	<ol style="list-style-type: none"> 1. TBAT create and explore tableaux/freeze frames that are your groups responses to the stimuli and experiment linking them with transitions. 2. TBAT develop characters by researching into the types of characters within the practical work and objects/props associated with that character or theme 3. TBAT create the environment of your scene by experimenting with mise-en-scene, props, levels, soundscapes and sound effects 4. TBAT experiment with writing in role to explore and develop characters further
Week 5-6	<p>Developing an idea:</p> <ul style="list-style-type: none"> • Vocal techniques – choral speaking, overlapping dialogue, canon, volume, repetition, narration, direct address • Physical techniques – mime, tableaux, slow-motion, spacing, levels and proxemics • Contrast & sequence – juxtaposing, contemporary, episodic, linear 	<ol style="list-style-type: none"> 1. TBAT develop ideas for devised piece by experimenting with vocal techniques 2. TBAT develop ideas for devised piece by experimenting with physical techniques 3. TBAT experiment with the use of contrasts in order to maximise target audience engagement

Component 2: Devising Drama: Rehearsal & Devising Logs

Week 1-2	<p>Selecting a genre or performance style:</p> <ul style="list-style-type: none"> • Theatre in Education • Physical Theatre • Epic Theatre • Political Theatre • Comedy • Tragedy • Melodrama • Commedia dell'arte <p>Selecting a practitioner:</p> <ul style="list-style-type: none"> • Steven Berkoff • Graeae Theatre Company • Handspring Puppet Company • Kneehigh • Katie Mitchell 	<ol style="list-style-type: none"> 1. TBAT develop your devised piece in a particular style and genre to ensure it works for your target audience.
Week 3-4	<p>Rehearsing for a performance:</p> <ul style="list-style-type: none"> • Time management • Working as a team • Blocking • Staging configuration, set, costume, lighting, sound, puppet design • Performers • Polishing, cue check, technical rehearsals, dress rehearsals 	<ol style="list-style-type: none"> 1. TBAT maximize the rehearsal process and to ensure it is used to focus on creating, developing and refining. 2. TBAT explore the features that need to be decided upon, included and executed in your devised piece
Week 5-6	<p>Creating the log:</p> <ul style="list-style-type: none"> • Stimulus choice – theme, plot, structure, form, style, genre, design • Context – social, cultural and historical, • Configuration, target audience • Performer, director or designer • Developing and refining ideas 	<ol style="list-style-type: none"> 1. TBAT understand what is required to be included in the devising log 2. TBAT identify, explain and justify the choices made for chosen stimulus and other features of your devised piece

Half Term 2**Content to be covered****TBAT****Component 2: Devising Drama: Recorded Performance & Rehearsal Logs**

Week 1- 2	<p>Refining a performance:</p> <ul style="list-style-type: none">• Group rehearsals• Technical rehearsals• Performance Checks – vocal, physical, character, staging and designer choices• Health & safety	<ol style="list-style-type: none">1. TBAT refine your devised piece2. TBAT understand the different rehearsals leading up to the final performance and carry these out.3. TBAT undertake final performance checks to ensure maximum grade can be achieved in the performance of your devised piece4. TBAT understand and carry out important health and safety checks for your devised piece performance
Week 3-4	<p>Creating the log:</p> <ul style="list-style-type: none">• Gathering and responding to feedback• Health & safety considerations• Audience response & impact <p>Refining a performance:</p> <ul style="list-style-type: none">• Dress rehearsal	<ol style="list-style-type: none">1. TBAT include further details in your log about feedback from other performers about decisions you made when devising your piece2. TBAT evidence health and safety considerations you made for your devised piece3. TBAT carry out a successful dress rehearsal and refine your performance further
Week 5-6	<p>Recorded Final Performance:</p> <ul style="list-style-type: none">• Devised piece recorded <p>Creating the log:</p> <ul style="list-style-type: none">• Final performance• Evaluation	<ol style="list-style-type: none">1. TBAT perform your final devised piece and be recorded2. TBAT complete your final performance evaluation to be included in your log.

Component 3: Texts in Practice: Research & Rehearsal “Things I Know To Be True”

Week 1-2

Component 3 practical requirements as a:

- Performer

Or

- Designer – lighting, sound, set, costume, puppet

Scripted performance:

- Key extract
- Monologue
- Duologue
- Group performance

1. TBAT explore and decide on which role to take and be assessed on in Component 3 (teacher will support & guide students with this decision)
2. TBAT explore their chosen role within the play “Things I Know to be True”
3. TBAT experiment and select which two key extracts from the play to rehearse, refine and perform to the examiner

Weeks 3-6

Rehearse chosen extracts:

- Learning the text
- Learning cues
- Vocal skills
- Physical skills
- Blocking
- Staging configurations
- Staging

1. TBAT developed and rehearsed your chosen key extracts from the chosen play; “Things I Know to be True”

Component 3: Texts in Practice: Research & Rehearsal “Things I Know To Be True” Visiting Examiner

Week 1-5	<p>Refining a performance:</p> <ul style="list-style-type: none">• Group rehearsals• Technical rehearsals• Performance Checks – vocal, physical, character, staging and designer choices• Health & safety• Dress rehearsal <p>OR</p> <ul style="list-style-type: none">• Lighting designer – must create one design per extract• Sound designer – must create one sound design per extract• Set designer – must create one set design per extract• Costume designer – must create one costume design for one performer per extract• Puppet designer – must create one puppet per extract	1. TBAT prepare, refine and/or rehearse your chosen two key extracts from the play “Things I Know to be True”
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AQA EXAMINER VISIT

Revision for final examination – Component 1: Sections A, B & C

Exam revision will be planned in accordance with student needs closer to the time.

Questions:

- Section A: multiple choice (4 marks)
- Section B: four questions on a given extract from the set play chosen (44 marks) - “Noughts & Crosses”
- Section C: one question (from a choice) on the work of theatre makers in a single live theatre production (32 marks) - “Live Performance” of Play seen during course.