

Curriculum Assessment Map

Year: Year 10

Subject: Drama GCSE

½ TERM	TAUGHT CURRICULUM	TAUGHT SKILLS	SUMMATIVE ASSESSMENT TITLE/TYPE	ASSESSMENT CRITERIA	LEARNED CURRICULUM
TOPIC					
1	Acting Skills 'Brecht vs Stanislavski'	Practitioner approaches Vocal awareness Physicalisation Skills development exercises Audience rapport Proxemics Theatre genre Acting skills Conviction Resilience Physical stamina Voice Characterisation Audience awareness	Formative assessment and feedback throughout based on devise, rehearse, perform. Polished Improvisation - Group performance. Checkpoint key terminology and knowledge test.	An excellent range of relevant design techniques/characteristics associated with the chosen practitioner/genre. A highly relevant individual contribution to the creation, development and refinement of design ideas for theatrical performance.	<i>Brechtian techniques as a stimulus for devised work - Epic theatre and Brecht - GCSE Drama Revision - BBC Bitesize</i> <i>Konstantin Stanislavski - Naturalism and Stanislavski - GCSE Drama Revision - BBC Bitesize</i>

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<p>2</p>	<p>Autumn Term 2</p>	<p>Drama Exploration Strategies</p> <p>‘Pop Culture’ or ‘War’</p> <p>Complex conventions</p> <p>Strategies for exploring dramatic stimulus</p> <p>Devising processes</p> <p>Practitioner approaches</p> <p>Styles and genres’</p> <p>Dramatic elements</p> <p>Communicating meaning</p> <p>Performance design elements</p> <p>Safety regulations</p>	<p>Formative assessment and feedback throughout based on devise, rehearse, performance.</p> <p>Devised performance – Small group</p> <p>Written evaluation of final performance</p>	<p>An excellent range of relevant design techniques/characteristics associated with the chosen practitioner/genre is incorporated highly creatively as the piece is developed.</p> <p>Design ideas have been thoroughly developed, amended and refined during the process to communicate meaning in a highly effective way.</p> <p>A highly relevant individual contribution to the creation, development and refinement of design ideas for theatrical performance.</p>	<p>Explorative strategies - GCSE Drama Revision - BBC Bitesize.</p>
<p>3</p>	<p>Exploring Scripted Characters</p> <p>‘Wilde, Williams, Godber and Russell, Pinter’</p>	<p>Practitioners</p> <p>Researching a play</p> <p>SCHP of selected playwrights</p> <p>Interpretation of a script</p> <p>Rehearsals approaches</p>	<p>Summative: Devise, rehearse, perform:</p> <p>Duologue performance – pair work</p> <p>Annotated script</p>	<p>Highly imaginative design ideas are created and developed in response to the chosen stimulus to communicate meaning.</p> <p>An excellent range of relevant design techniques/characteristics associated with the chosen practitioner/genre is incorporated highly</p>	<p>Taking on a role - Developing characters - GCSE Drama Revision - BBC Bitesize Script Analysis: How to Get the Most Out of a Scene</p>

Curriculum Assessment Map

Year: Year 10

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		<p>Physical and vocal exercises</p> <p>Script analysis approaches</p> <p>Vocal, physical and spatial communication of role</p> <p>Rehearsal</p> <p>Conviction</p> <p>Focus and energy</p> <p>Analysis</p> <p>Interpretation</p> <p>Voice, movement, gesture</p> <p>Blocking</p> <p>Evaluation</p>		creatively.	
4	<p>Component 1</p> <p>'Devising Drama'</p> <p>Exploring stimulus</p> <p>Teacher led workshop lessons</p>	<p>Research and development</p> <p>Exploring a stimulus</p> <p>Developing ideas</p> <p>Impact of workshops for creating</p> <p>Planning for audience response</p> <p>Communicating meaning</p>	<p>Summative devise rehearse, perform: Stimulus Exploration.</p> <p>Duologue performance – pair work</p> <p>Annotated script</p>	<p>An excellent range of relevant design techniques/characteristics associated with the chosen practitioner/genre is incorporated highly creatively as the piece is developed.</p> <p>Highly imaginative design ideas are created and developed in response to the chosen stimulus to communicate meaning.</p>	<p>Purpose, aims and intentions - Creating and staging a devised performance - GCSE Drama Revision - BBC Bitesize</p>

Curriculum Assessment Map

Year: Year 10

Subject: Drama GCSE

		<p>Researching</p> <p>Exploration</p> <p>Collaboration and Leadership</p> <p>Planning</p> <p>Creativity and innovation</p> <p>Making SCHP connections</p> <p>Shaping and developing</p> <p>Performance skills</p> <p>Analysis</p> <p>Self-reflection and evaluation</p> <p>Organising and structuring a working portfolio</p>			
5	<p>Component 1</p> <p>'Devising Drama'</p> <p>Controlled Assessment Pupil led</p>	<p>Effective research and recording</p> <p>Developing ideas for complexity</p> <p>Research and development</p> <p>Exploring a stimulus</p> <p>Developing ideas</p>	<p>Summative devise rehearse, perform. Component 1 controlled assessment (GCSE NEA). Research portfolios, development of ideas, flip learning tasks</p>	<p><u>AO1 Create and develop ideas to communicate meaning for theatrical performance Assessed through the portfolio of supporting evidence:</u></p> <p>Highly imaginative design ideas are created and developed in response to the chosen stimulus to communicate meaning</p>	<p>Devising - GCSE Drama Revision - Eduqas - BBC Bitesize</p> <p>Final performance and evaluation - Creating a portfolio or devising log - Eduqas - GCSE Drama Revision</p>

Curriculum Assessment Map

Year: Year 10

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		<p>Planning and structuring drama</p> <p>Planning for audience response</p> <p>Theatre spaces</p> <p>Shaping design concepts</p> <p>Communicating meaning/semiotics</p> <p>Self-motivation</p> <p>Leadership and collaboration</p> <p>Organisation</p> <p>Recording ideas and research</p> <p>Planning and structuring drama</p> <p>Rehearsal</p> <p>Creativity and innovation</p> <p>Making SCHP connections</p> <p>Shaping and developing</p> <p>Performance skills</p>		<ul style="list-style-type: none"> • An excellent range of relevant design techniques/characteristics associated with the chosen practitioner/genre is incorporated highly creatively as the piece is developed • Design ideas have been thoroughly developed, amended and refined during the process to communicate meaning in a highly effective way • A highly relevant individual contribution to the creation, development and refinement of design ideas for theatrical performance. <p><u>AO2 Apply theatrical skills to realise artistic intentions in live performance Assessed through the design</u></p> <p>Highly effective application of design skills which fully enhance the final performance to successfully realise artistic intentions</p> <ul style="list-style-type: none"> • The design realises the artistic intention of the piece highly effectively, including 	
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Curriculum Assessment Map

Year: Year 10

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				<p>a fully coherent and successful interpretation of the practitioner/genre and stimulus</p> <ul style="list-style-type: none">• A highly sensitive individual contribution to the performance, sustaining audience interest throughout the performance. <p><u>AO4:</u> <u>Analyse and evaluate their own work</u> Performing candidates only: An excellent, perceptive and detailed analysis and evaluation of their own performance skills including the successful and unsuccessful aspects of the piece</p> <ul style="list-style-type: none">• An excellent, perceptive and detailed analysis and evaluation of their own character/role interpretation in the final performance• A perceptive and detailed analysis and evaluation of their individual contribution to the group's final performance including how effectively they fulfilled their initial	
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Curriculum Assessment Map

Year: Year 10

Subject: Drama GCSE

				<p>aims and objectives (referring back to stimulus and practitioner/genre)</p> <p>Analyse and evaluate their own work</p> <p>Design candidates only:</p> <p>An excellent, perceptive and detailed analysis and evaluation of their own design including the successful and unsuccessful aspects of the piece</p> <ul style="list-style-type: none"> • An excellent, perceptive and detailed analysis and evaluation of how their own design was realised in the final performance • An excellent, perceptive and detailed analysis and evaluation of their individual contribution to the group's final performance including how effectively they fulfilled their initial aims and objectives (referring back to stimulus and practitioner/genre) 	
6	<p>Component 1</p> <p>'Devising Drama'</p>	<p>Effective rehearsal</p> <p>Polishing material</p> <p>Sourcing for props and</p>	<p>Component 1 - GCSE NEA Summative assessment.</p> <p>Formative Assessment</p> <p>Performance Exam</p> <p>Portfolio Completed</p>	<p>Same as above.</p>	

Curriculum Assessment Map**Year: Year 10****Subject: Drama GCSE**

	<p>Performance Exam</p>	<p>costume</p> <p>Practitioner styles</p> <p>Editing and adapting work</p> <p>Semiotics</p>			
	<p>Portfolio Completed</p>	<p>Organising a performance for an audience</p> <p>Evaluating performance and rehearsal approaches</p> <p>Organisation</p> <p>Planning</p> <p>Leadership skills</p> <p>Collaboration</p> <p>Working with staff</p> <p>Sourcing</p> <p>Recording and organising portfolio</p> <p>Working to deadlines</p> <p>Performance skills</p> <p>Analysis and reflection</p> <p>Extended writing</p> <p>Subject specific vocabulary</p>			

Curriculum Assessment Map

Year: Year 10

Subject: Drama GCSE

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Curriculum Assessment Map

Year: Year 11

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1	<p>Component 3</p> <p>'Interpreting Theatre'</p> <p>Section A</p> <p>'The IT' - Vivienne Franzmann</p>	<p>Author's intentions</p> <p>Structure and characteristics of the play</p> <p>Plot and subplot</p> <p>SCHP context of the play</p> <p>Communicating meaning</p> <p>Sub text and character motivation</p> <p>Exploration strategies</p> <p>The role of a director</p> <p>Developing a vision</p> <p>Reading</p> <p>Performance</p> <p>Vocal skills</p> <p>Interpretation</p> <p>Voice, movement, gesture</p>	<p>Summative Assessment</p> <p>Scripted extract performance – Small group</p> <p>Checkpoint key terminology and knowledge test</p> <p>Formative Assessment – Mock Exam (AT2)</p>	<p>AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.</p>	<p><u>The IT by Vivienne Franzmann National Theatre</u></p> <p><u>Director and performers - Theatre roles - Eduqas - GCSE Drama Revision</u></p> <p><u>Characters - Features of a script - Eduqas - GCSE Drama Revision</u></p> <p><u>The IT (NHB Modern Plays) Paperback – 18 Nov. 2021</u></p>

Curriculum Assessment Map

Year: Year 11

Subject: Drama

		<p>Directing</p> <p>Characterisation</p> <p>Communication</p> <p>Design</p> <p>Analysis and evaluation</p>			
2	Component 2 'Performing from a Text'	<p>Researching SCHP context</p> <p>Structure</p> <p>Characteristics of a scene in context</p> <p>Identifying dramatic potential</p> <p>Communicating meaning</p> <p>Blocking</p> <p>Approaches to characterisation</p> <p>Use of space</p> <p>The role of technical support</p> <p>Research</p> <p>Developing a concept</p> <p>Interpretation</p> <p>Structuring rehearsal</p> <p>Resilience</p> <p>Voice, movement, gesture</p> <p>Technical design</p> <p>Performance</p> <p>Evaluation</p>	<p>Formative Assessment</p> <p>Scripted Performance of 2 x Extracts –</p> <p>Duologues/Small group</p> <p>Annotated Script Extracts</p>	<p>Application of performing skills to realise artistic intentions:</p> <p>Excellent and highly effective application of physical skills throughout the performance</p> <ul style="list-style-type: none"> • Excellent and highly effective application of vocal skills throughout the performance • Sensitive interaction with other performers, where appropriate, throughout the performance. <p>Interpretation and engagement to realise artistic intentions:</p> <p>Excellent and highly effective and fully coherent interpretation of character sustained throughout the performance</p>	<p>Mid-rehearsal process for designers and performers - Rehearsing for a performance - AQA - GCSE Drama Revision - AQA - BBC Bitesize</p> <p>Learning a text - Performing a script - Eduqas - GCSE Drama Revision</p> <p>Learning a text - Performing a script - AQA - GCSE Drama Revision - AQA - BBC Bitesize</p>

Curriculum Assessment Map

Year: Year 11

Subject: Drama

				<ul style="list-style-type: none"> • Excellent and highly effective communication with the audience, sustaining their interest throughout the performance. <p>Contribution to the performance as a whole to realise artistic intentions: An excellent, highly effective individual contribution to the performance which fully enhances the piece and clearly realises the artistic intentions</p>	
3	Component 2 'Performing from a Text'	Researching SChP context Structure Characteristics of a scene in context Identifying dramatic potential Communicating meaning Blocking Approaches to characterisation Use of space The role of technical support Research	Formative Assessment Summative: Performance Exam - Component 2	The same assessment criteria as above.	PERFORMING THEATRE – COMPONENT 2 – eduqas GCSE DRAMA

Curriculum Assessment Map

Year: Year 11

Subject: Drama

		<p>Developing a concept Interpretation Structuring rehearsal Resilience Voice, movement, gesture Technical design Performance Evaluation</p>			
4	<p>Component 3 'Interpreting Theatre' Section B: Live Theatre</p>	<p>Practitioners Researching a play SChP of selected playwrights Interpretation of a script Rehearsals approaches Physical and vocal exercises Script analysis approaches Vocal, physical and spatial communication of role Rehearsal Conviction Focus and energy Analysis Interpretation Voice, movement, gesture Blocking Evaluation</p>	<p>Formative Assessment Live Theatre Notebook – designs, sketches, images, research, reviews</p> <p>Summative Assessment Final Draft Live Theatre Evaluation – 500 words</p>	<p>AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed.</p> <p>A detailed explanation of the atmosphere in the extract:</p> <ul style="list-style-type: none"> • Detailed knowledge and understanding of how lighting and sound are used to communicate the atmosphere • Excellent references to the extract • Reference to the original production • Excellent knowledge, understanding and use of drama Terminology. <p>A perceptive explanation of character motivation and the subtleties of the</p>	<p>Set text - Eduqas test questions - Eduqas - GCSE Drama Revision - BBC Bitesize https://www.revisionland.com/subjects/drama/</p>

Curriculum Assessment Map

Year: Year 11

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				<p>interaction between characters in the chosen extract:</p> <ul style="list-style-type: none"> • Detailed and discerning knowledge and understanding of how vocal and movement skills are used to communicate the character • Highly appropriate references to the chosen extract • Highly relevant knowledge, understanding and use of drama terminology 	
5	<p>Component 3 'Interpreting Theatre' Section A 'The IT' - Vivienne Franzmann</p>	<p>Author's intentions Structure and characteristics of a play SCHP context of the play Structuring written answers C3 Assessment criteria Successful exam answers: Planning time Annotating the extract Interpreting and answering the question Structuring short plans for essay questions Reading Written communication Interpretation Voice, movement, gesture</p>	<p>Formative Assessment Study Text – designs, sketches, images, research, reviews</p> <p>Summative Assessment Completed Past Paper</p>	<p>The same criteria as above.</p>	<p>NT CONNECTIONS - Sir Henry Floyd Grammar School - THE IT by Vivienne Franzmann</p> <p>NT CONNECTIONS - Elms Studio Ensemble - The IT by Vivienne Franzmann</p>

Curriculum Assessment Map

Year: Year 11

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		<p>Characterisation Communication Theatre Design Analysis</p>			
<p>6</p>	<p>Component 3 'Interpreting Theatre' Revision/Practice Papers Written Exam</p>	<p>Successful exam answers: Planning time Annotating the extract Interpreting and answering the question Structuring short plans for essay questions</p> <p>Reading Written communication Interpretation Voice, movement, gesture Characterisation Communication Theatre Design Analysis</p>	<p>Summative Component 3 GCSE Exam</p>		<p>Bodies: an interview with Vivienne Franzmann and Jude Christian</p>