

Topic	No of lessons	Key knowledge and skills	Resources	Progression and links	SEND/ More able	Assessment & recording; factual recall checks
Component 1	4 per fortnight	<p><u>Component 1: Section B re-visit</u></p> <p>Finding success in generating through 8, 12 and 20 markers through walking-talking mock and practical exploration on set text of Blood Brothers.</p> <p>Students are expected to know and understand the characteristics and context of the whole play they have studied. All students must be prepared to answer questions from the perspective of a performer.</p> <p>Characteristics of performance text(s) and dramatic work(s):</p> <ul style="list-style-type: none"> • genre • structure • character • form • style • language • sub-text • character motivation and interaction • the creation of mood and atmosphere • the development of pace and rhythm • dramatic climax 	<p>(123) Blood Brothers - Theatre Ink 2014 - YouTube</p> <p>(123) Physical and Vocal Skills - Blood Brothers - YouTube</p> <p>Blood Brothers SOW/PPTs</p>	<p>Literacy</p> <ul style="list-style-type: none"> • Use of their specification K&U list • Knowledge organisers • Evaluation of own work using AO's and mark schemes to outline how to CTG • Writing and analysing scripted text in PEEL structure <p>CEIAG</p> <ul style="list-style-type: none"> • Risk assessments and hazards in a practical space • Careers in theatre and performance: technical, performance, design 	<p>Challenge:</p> <ul style="list-style-type: none"> • Students to experiment and explain why a technique is being used and why • Include genre/style references to practitioners (KS4 level) <p>Scaffold:</p> <ul style="list-style-type: none"> • Prior warning to students of practical performance lessons • Seating plan is specific to the students' needs • Groupings are considered and monitored closely – peer with more able • Coloured paper/books as stated if appropriate 	<p><u>Formative Assessment:</u> including in connection to a set play and on their ability to analyse and evaluate the live theatre work of others (AO4).</p> <p>B</p> <p><u>Summative Assessment:</u> assessed on their knowledge and understanding of how drama and theatre is developed and performed (AO3),</p>

		<ul style="list-style-type: none"> • stage directions • the practical demands of the text. <p>Evaluating and analysing the technical elements of theatre that contribute to the artistic process.</p>		<p>embedded in delivery</p> <ul style="list-style-type: none"> • Writing a review in the style of theatre critic (careers) 	<ul style="list-style-type: none"> • Chunking tasks into smaller steps • Scaffolds for written tasks • Extended timings for tasks 	
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Topic	No of lessons	Key knowledge and skills	Resources	Progression and links	SEND/ More able	Assessment & recording; factual recall checks
Component 1	4 x hours per fortnight	<p><u>Component 1: Section A & C revision</u></p> <p>Re-visiting roles and responsibilities, stage configurations and staging positions.</p> <p>Analysing and evaluating live theatre for 32-mark answer and being able to fit within timing allocation</p> <p>Students should know:</p> <p>drama and theatre terminology and how to use it appropriately</p> <ul style="list-style-type: none"> stage positioning (upstage, downstage, centre stage) stage configuration theatre in the round proscenium arch thrust stage traverse end on staging promenade the roles and responsibilities of theatre makers in contemporary professional practice. 	<p>AQA Scheme of assessment Assessment components Component 1: Understanding drama</p> <p>AQA Drama Subject content Understanding drama</p> <p>Director and performers - Theatre roles - AQA - GCSE Drama Revision - AQA - BBC Bitesize</p> <p>babylon arts creative briefs - Bing video</p>	<p>Literacy</p> <ul style="list-style-type: none"> Use of their specification K&U list Knowledge organisers Evaluation of own work using AO's and mark schemes to outline how to CTG <p>CEIAG</p> <ul style="list-style-type: none"> Risk assessments and hazards in a practical space Careers in theatre and performance: technical, performance, design embedded in delivery <p>babylon arts creative briefs - Bing video</p>	<p>Challenge:</p> <ul style="list-style-type: none"> Students to experiment and explain why a technique is being used and why Include genre/style references to practitioners <p>Scaffold:</p> <ul style="list-style-type: none"> Prior warning to students of practical performance lessons Seating plan is specific to the students' needs Groupings are considered and monitored closely – peer with more able Coloured paper/books as stated if appropriate 	<p>Assessing: A03, A04</p> <p>Formative Assessment: assessed on their knowledge and understanding of how drama and theatre is developed and performed (AO3),</p> <p>Summative Assessment: including in connection to a set play and on their ability to analyse and evaluate the live theatre work of others (AO4).</p>

		<ul style="list-style-type: none">• playwright• performer• understudy• lighting designer• sound designer• set designer• costume designer• puppet designer• technician• director• stage manager• theatre manager <p>Students must have experienced live production as an audience member as part of their course.</p> <p>Introduction of Billy Elliot as Digital theatre choice.</p> <p>Live Theatre choice to produce Mock.</p> <p>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.</p>			<ul style="list-style-type: none">• Chunking tasks into smaller steps• Scaffolds for written tasks• Extended timings for tasks	
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