


Shenfield High School DRAMA AQA GCSE									
Component 1: Understanding drama									
	<ul style="list-style-type: none"> • Section A: Theatre roles and terminology 								
	<ul style="list-style-type: none"> • Section B: Study of set text ("Things I Know to be True" by Andrew Bovell) 								
	<ul style="list-style-type: none"> • Section C: Live theatre production. ("Small Island" Directed by Rufus Norris) 								
Specification	https://www.aqa.org.uk/subjects/drama/gcse/drama-8261/specification								
BBC resource	https://www.bbc.co.uk/bitesize/examspecs/zrnjwty								
Component 1: Understanding drama									
3.1.1 Knowledge and understanding				Basic K&U	General K&U	Thorough K&U	Exam ready		
Characteristics of performance text(s) and dramatic work(s)	• genre of "Things I Know to be True" and "Small Island"								
	• structure of "Things I Know to be True" and "Small Island"								
	• characters of "Things I Know to be True" (6 characters) and at least two performers/characters from "Small Island"								
	• form of "Things I Know to be True" and "Small Island"								
	• style of "Things I Know to be True" and "Small Island"								
	• language of "Things I Know to be True"								
	• sub-text of "Things I Know to be True" and "Small Island"								
	• character motivation and interaction of "Things I Know to be True" (6 characters)								
	• character motivation and interaction of "Small Island" (at least 2 characters, 3 key moments)								
	• the creation of mood and atmosphere through performance skills in "Things I Know to be True" and "Small Island"								
	• the development of pace and rhythm through performance skills in "Things I Know to be True" and "Small Island"								
	• dramatic climax through performance skills in "Things I Know to be True" and "Small Island"								
	• How context/ information is given through stage directions of "Things I Know to be True"								
• the practical demands of the text "Things I Know to Be True"									
Social, cultural and historical contexts	• the social, cultural and historical context of "Things I Know to be True" and "Small Island"								
	• the theatrical conventions of "Things I Know to be True" (Naturalism) and "Small Island" (Epic Theatre)								

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How meaning is interpreted and communicated	• performance conventions in “Things I Know to be True” and “Small Island”				
	• use of performance space and spatial relationships on stage “Things I Know to be True” and “Small Island”				
	• actor and audience configuration “Things I Know to be True” and “Small Island”				
	• relationships between performers and audience “Things I Know to be True” and “Small Island”				
How meaning is interpreted and communicated	• Design fundamentals such as scale, shape, colour, texture for “Things I Know to be True”				
	• the design of props and the design of sets such as revolves, trucks, projection, multimedia, pyrotechnics, smoke machines, flying for “Things I Know to be True”				
	• the design of costume including hair and makeup for “Things I Know to be True”				
	• the design of lighting such as direction, colour, intensity, special effects “Things I Know to be True”				
	• the design of sound such as direction, amplification, music, sound effects both live and recorded “Things I Know to be True”				
	• performers' vocal interpretation of character such as accent, volume, pitch, timing, pace, intonation, phrasing, emotional range, delivery of lines “Things I Know to be True” and “Small Island”				
	• performers' physical interpretation of character such as build, age, height, facial features, movement, posture, gesture, facial expression. “Things I Know to be True” and “Small Island”				
	Stage positioning in “Things I Know to be True” and “Small Island”				
	• upstage (left, right, centre)				
	• downstage (left, right, centre)				
	• centre stage.				
	Staging configuration:				
	• theatre in the round				
	• proscenium arch				
	• thrust stage				
	• traverse				
• end on staging					
• promenade.					

