


Performing Arts Department – Year 10 Drama

 <p align="center">Shirley High Curriculum Map</p>	The Competent Drama Student will begin their GCSE journey - developing long form writing and analytical skills, develop performance of text, and devise pieces of drama from a stimulus for assessment towards final GCSE grade.					
	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
	Theme/Topic/Skill:	Theme/Topic/Skill:	Theme/Topic/Skill:	Theme/Topic/Skill:	Theme/Topic/Skill:	Theme/Topic/Skill:
	Practical: Bouncers and Shakers by John Godber Theory: Component 1: Understanding Drama (theatre roles and terminology, set text and live theatre) (40%)	Practical: Bouncers and Shakers by John Godber Theory: Component 1: Understanding Drama (theatre roles and terminology, set text and live theatre) (40%)	Practical: Developing Devising Skills Theory: Component 1: Understanding Drama (theatre roles and terminology, set text and live theatre) (40%)	Practical: Component 2: Devising Drama – Practical Performance (10%) Theory: Component 1: Understanding Drama (theatre roles and terminology, set text and live theatre) (40%) Component 2: Devising Drama – Devising Log – Section 1 (10%)	Practical: Component 2: Devising Drama – Practical Performance (10%) Theory: Component 1: Understanding Drama (theatre roles and terminology, set text and live theatre) (40%) Component 2: Devising Drama – Devising Log – Section 2 (10%)	Practical: Component 2: Devising Drama – Practical Performance (10%) Theory: Component 2: Devising Drama – Devising Log – Section 3 (10%)
Why Now?	Practical: To begin compounding the ability to create a clear character that is appropriate to the style and context of a play. A mock experience before the Texts in Practice Exam in Year 11. Theory: To enable learners to confidently respond to Section A of the drama written paper.	Practical: To begin compounding the ability to create a clear character that is appropriate to the style and context of a play. A mock experience before the Texts in Practice Exam in Year 11. Theory: To be introduced to the set text for the drama written paper, developing understanding of the context, style, themes, plot and characters.	Practical: To allow learners the opportunity to explore a range of devising techniques and linked practitioners, as well as developing the ability to devise from a range of stimuli. Theory: To be introduced to the set text for the drama written paper, developing understanding of the context, style, themes, plot and characters.	Practical: To begin the devising process for assessment towards their GCSE grade, practically exploring the potential of the chosen stimulus. Theory: To be introduced to the set text for the drama written paper, developing understanding of the context, style, themes, plot and characters. Theory: Completing the response to the stimulus section of the devising log, in light of the stimulus they have chosen and are beginning to explore.	Practical: Creating drama from the chosen stimulus, applying a range of techniques to their work. Theory: To be introduced to the set text for the drama written paper, developing understanding of the context, style, themes, plot and characters. Theory: Completing the development and collaboration section of the devising log, alongside the creating process.	Practical: Refining devised pieces and then performing for assessment towards their final GCSE grade. Theory: Completing the final section of the devising log after the final performance has taken place.
Fundamental Concepts	Component 1: To develop knowledge and understanding of: - Characteristics of performance text(s) and dramatic work(s). - Social, cultural and historical contexts. - How meaning is interpreted and communicated. - Drama and theatre terminology and how to use it appropriately. - The roles and responsibilities of theatre makers in contemporary professional practice. <u>Bouncers and Shakers by John Godber</u> -Practically explore the plot, themes, characters and style. - Learn text for text-based performances. - Establish the overall contribution made to performance. - Develop the range of theatrical skills demonstrated in performance or design. - Develop the effectiveness with which performance or design skills are deployed. - Establish the appropriateness of interpretation to the play as a whole, as evidenced through their performance or design. - Develop the sensitivity to the context of the play they display through their performance or design - Establish success in achieving their artistic intent.	Component 1: To develop knowledge and understanding of: - Characteristics of performance text(s) and dramatic work(s). - Social, cultural and historical contexts. - How meaning is interpreted and communicated. - Drama and theatre terminology and how to use it appropriately. - The roles and responsibilities of theatre makers in contemporary professional practice. <u>Bouncers and Shakers by John Godber</u> -Practically explore the plot, themes, characters and style. -Learn text text-based performances. - Establish the overall contribution made to performance. - Develop the range of theatrical skills demonstrated in performance or design. - Develop the effectiveness with which performance or design skills are deployed. - Establish the appropriateness of interpretation to the play as a whole, as evidenced through their performance or design. - Develop the sensitivity to the context of the play they display through their performance or design - Establish success in achieving their artistic intent.	Component 1: To develop knowledge and understanding of: - Characteristics of performance text(s) and dramatic work(s). - Social, cultural and historical contexts. - How meaning is interpreted and communicated. - Drama and theatre terminology and how to use it appropriately. - The roles and responsibilities of theatre makers in contemporary professional practice. <u>Developing Devising Skills</u> -To explore a range of different stimuli; music, text, image, object, theme. -To discover different ways of approaching devising. -To develop collaboration skills. -To develop research skills to inform practical work. -To assess the merit of different devising approaches. -To explore a range of styles to influence practical work. -To develop a range of levels of theatrical skills.	Component 1: To develop knowledge and understanding of: - Characteristics of performance text(s) and dramatic work(s). - Social, cultural and historical contexts. - How meaning is interpreted and communicated. - Drama and theatre terminology and how to use it appropriately. - The roles and responsibilities of theatre makers in contemporary professional practice. <u>Component 2:</u> To develop the ability to: -carry out research. -develop their own ideas. -collaborate with others. -rehearse, refine and amend their work in progress. -analyse and evaluate their own process of creating devised drama. -create and communicate meaning. -realise artistic intention in devised drama.	Component 1: To develop knowledge and understanding of: - Characteristics of performance text(s) and dramatic work(s). - Social, cultural and historical contexts. - How meaning is interpreted and communicated. - Drama and theatre terminology and how to use it appropriately. - The roles and responsibilities of theatre makers in contemporary professional practice. <u>Component 2:</u> To develop the ability to: -carry out research. -develop their own ideas. -collaborate with others. -rehearse, refine and amend their work in progress. -analyse and evaluate their own process of creating devised drama. -create and communicate meaning. -realise artistic intention in devised drama.	Component 2: To develop the ability to: -carry out research. -develop their own ideas. -collaborate with others. -rehearse, refine and amend their work in progress. -analyse and evaluate their own process of creating devised drama. -create and communicate meaning. -realise artistic intention in devised drama.
Students will...	Learn the following: <u>Comp 1 – Section A</u> - Stage positioning: 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 and immersive. -Theatre Roles: playwright, performer, understudy, lighting designer, sound designer, set designer, costume designer, puppet designer, technician, director, stage manager, theatre manager. - The activities each may undertake on a day-to-day basis. -The aspect(s) of the rehearsal/performance process each is accountable	Learn the following: <u>Comp 1 – Section B - Set Text – Noughts and Crosses by Dominic Cooke</u> -Language -Sub-text -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. - 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.	Learn the following: <u>Comp 1 – Section B - Set Text – Noughts and Crosses by Dominic Cooke</u> -Language -Sub-text -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. - 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.	Learn the following: <u>Comp 1 – Section B - Set Text – Noughts and Crosses by Dominic Cooke</u> -Language -Sub-text -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. - 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.	Learn the following: <u>Comp 1 – Section B - Set Text – Noughts and Crosses by Dominic Cooke</u> -Language -Sub-text -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. - 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.	Learn the following: <u>Component 2: Devising Drama – Practical Performance (10%)</u> -to develop the level of theatrical skills demonstrated in their performance or design. -to develop the range of theatrical skills demonstrated in their performance or design. -to develop their contribution to the effectiveness of the piece, made through their performance or design. -to develop the inventiveness of their work, as evidenced through their performance or design. -to develop their success in realising their individual artistic intentions, as evidenced by their performance or design.

	<p>for (their contribution to the whole production being a success).</p> <p><u>Bouncers and Shakers by John Godber</u></p> <ul style="list-style-type: none">- how to develop the ability to interpret and/or create and perform a character as appropriate to the demands of the play, and the style.- how to develop a range of vocal skills and techniques e.g. clarity of diction, inflection, accent, intonation and phrasing; pace, pause and timing; projection, pitch; emotional range; song and/or choral speaking.- how to develop a range of physical skills and techniques e.g. movement, body language, posture, gesture, gait, coordination, stillness, timing, control; facial expression; eye contact, listening, expression of mood; spatial awareness; interaction with other performers; dance and choral movement.- how to develop an appropriate performer/audience relationship and ensure sustained engagement throughout a performance.- how to adopt the latest safe working practices.	<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 costumes including hair and makeup.- 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. <p>-How to answer exam questions.</p> <p><u>Bouncers and Shakers by John Godber</u></p> <ul style="list-style-type: none">- how to develop the ability to interpret and/or create and perform a character as appropriate to the demands of the play, and the style.- how to develop a range of vocal skills and techniques e.g. clarity of diction, inflection, accent, intonation and phrasing; pace, pause and timing; projection, pitch; emotional range; song and/or choral speaking.- how to develop a range of physical skills and techniques e.g. movement, body language, posture, gesture, gait, coordination, stillness, timing, control; facial expression; eye contact, listening, expression of mood; spatial awareness; interaction with other performers; dance and choral movement.- how to develop an appropriate performer/audience relationship and ensure sustained engagement throughout a performance.- how to adopt the latest safe working practices.	<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 costumes including hair and makeup.- 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. <p>-How to answer exam questions.</p> <p><u>Developing Devising Skills</u></p> <ul style="list-style-type: none">-how to develop the level of theatrical skills demonstrated in their performance or design.-how to develop the range of theatrical skills demonstrated in their performance or design.-how to develop their contribution to the effectiveness of the piece, made through their performance or design.-how to develop the inventiveness of their work, as evidenced through their performance or design.	<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 costumes including hair and makeup.- 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. <p>-How to answer exam questions.</p> <p><u>Component 2: Devising Drama – Practical Performance (10%)</u></p> <ul style="list-style-type: none">-how to develop the level of theatrical skills demonstrated in their performance or design.-how to develop the range of theatrical skills demonstrated in their performance or design.-how to develop their contribution to the effectiveness of the piece, made through their performance or design.-how to develop the inventiveness of their work, as evidenced through their performance or design.-how to develop their success in realising their individual artistic intentions, as evidenced by their performance or design. <p><u>Component 2: Devising Drama – Devising Log – Section 1 (10%)</u></p> <ul style="list-style-type: none">-how to outline their initial response to the stimuli presented by the teacher and the stimulus they chose.- how to outline the ideas, themes and settings they have considered for the devised piece in response to the stimulus they chose.-how to gather research findings.-how to establish their own dramatic aims and intentions.-how to establish the dramatic aims and intentions of the piece as a whole.	<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 costumes including hair and makeup.- 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. <p>-How to answer exam questions.</p> <p><u>Component 2: Devising Drama – Practical Performance (10%)</u></p> <ul style="list-style-type: none">-how to develop the level of theatrical skills demonstrated in their performance or design.-how to develop the range of theatrical skills demonstrated in their performance or design.-how to develop their contribution to the effectiveness of the piece, made through their performance or design.-how to develop the inventiveness of their work, as evidenced through their performance or design.-how to develop their success in realising their individual artistic intentions, as evidenced by their performance or design. <p><u>Component 2: Devising Drama – Devising Log – Section 2 (10%)</u></p> <ul style="list-style-type: none">-how they developed and refined their own ideas and those of the pair/group.-how they developed and refined the piece in rehearsal.-how they developed and refined their own theatrical skills during the devising process.-how they responded to feedback.-how they as individuals used their refined theatrical skills and ideas in the final piece.	<p><u>Component 2: Devising Drama – Devising Log – Section 3 (10%)</u></p> <ul style="list-style-type: none">-how far they developed their theatrical skills.-the benefits they brought to the pair/group and the way in which they positively shaped the outcome.-the overall impact they had as individuals.-any areas for development.
<p>Language for Life (Key terms/Vocabulary)</p>	<ul style="list-style-type: none">- Genre- Structure- Character- Form- Style- theatre in the round- proscenium arch- thrust stage- traverse- end on staging- promenade- immersive- diction- inflection- accent- intonation and phrasing- pace- pause- timing- projection- pitch- emotional range- movement- body language- posture- gesture- gait- coordination- stillness- timing- control- facial expression- eye contact- listening- expression of mood- spatial awareness- interaction	<ul style="list-style-type: none">- Subtext- Character motivation- Atmosphere- Mood- Dramatic Climax- Spatial relationships- scale- shape- colour- texture- revolves- trucks- projection- multimedia- pyrotechnics- smoke machines- flying- direction- colour- intensity- special effects- direction- amplification- music- sound effects- diction- inflection- accent- intonation and phrasing- pace- pause- timing- projection- pitch- emotional range- movement- body language- posture	<ul style="list-style-type: none">- Subtext- Character motivation- Atmosphere- Mood- Dramatic Climax- Spatial relationships- scale- shape- colour- texture- revolves- trucks- projection- multimedia- pyrotechnics- smoke machines- flying- direction- colour- intensity- special effects- direction- amplification- music- sound effects- diction- inflection- accent- intonation and phrasing- pace- pause- timing- projection- pitch- emotional range- movement- body language- posture	<ul style="list-style-type: none">- Subtext- Character motivation- Atmosphere- Mood- Dramatic Climax- Spatial relationships- scale- shape- colour- texture- revolves- trucks- projection- multimedia- pyrotechnics- smoke machines- flying- direction- colour- intensity- special effects- direction- amplification- music- sound effects- diction- inflection- accent- intonation and phrasing- pace- pause- timing- projection- pitch- emotional range- movement- body language- posture	<ul style="list-style-type: none">- Subtext- Character motivation- Atmosphere- Mood- Dramatic Climax- Spatial relationships- scale- shape- colour- texture- revolves- trucks- projection- multimedia- pyrotechnics- smoke machines- flying- direction- colour- intensity- special effects- direction- amplification- music- sound effects- diction- inflection- accent- intonation and phrasing- pace- pause- timing- projection- pitch- emotional range- movement- body language- posture	<ul style="list-style-type: none">- diction- inflection- accent- intonation and phrasing- pace- pause- timing- projection- pitch- emotional range- movement- body language- posture- gesture- gait- coordination- stillness- timing- control- facial expression- eye contact- listening- expression of mood- spatial awareness- interaction

		<ul style="list-style-type: none"> - gesture - gait - coordination - stillness - timing - control - facial expression - eye contact - listening - expression of mood - spatial awareness - interaction 	<ul style="list-style-type: none"> - gesture - gait - coordination - stillness - timing - control - facial expression - eye contact - listening - expression of mood - spatial awareness - interaction 	<ul style="list-style-type: none"> - gesture - gait - coordination - stillness - timing - control - facial expression - eye contact - listening - expression of mood - spatial awareness - interaction 	<ul style="list-style-type: none"> - gesture - gait - coordination - stillness - timing - control - facial expression - eye contact - listening - expression of mood - spatial awareness - interaction 	
Extended writing Opportunities	-Creating a character profile.	-Long form essay responses for Component 1.	-Long form essay responses for Component 1.	-Long form essay responses for Component 1. 2500 word devising log for Component 2.	-Long form essay responses for Component 1. 2500 word devising log for Component 2.	2500 word devising log for Component 2.
Maths Across the Curriculum	Timing themselves in relation to the exam board requirements (length), angles(facing actors/audience), spacing, proxemics, distance on stage to audience/actors/props/set, costume (height, width), design – distance between lighting, angles of light, sound – working out the volume to compliment the action (number), timing of start and end, number and order of songs.	Timing themselves in relation to the exam board requirements (length), angles(facing actors/audience), spacing, proxemics, distance on stage to audience/actors/props/set, costume (height, width), design – distance between lighting, angles of light, sound – working out the volume to compliment the action (number), timing of start and end, number and order of songs.	Timing themselves in relation to the exam board requirements (length), angles(facing actors/audience), spacing, proxemics, distance on stage to audience/actors/props/set, costume (height, width), design – distance between lighting, angles of light, sound – working out the volume to compliment the action (number), timing of start and end, number and order of songs.	Timing themselves in relation to the exam board requirements (length), angles(facing actors/audience), spacing, proxemics, distance on stage to audience/actors/props/set, costume (height, width), design – distance between lighting, angles of light, sound – working out the volume to compliment the action (number), timing of start and end, number and order of songs.	Timing themselves in relation to the exam board requirements (length), angles(facing actors/audience), spacing, proxemics, distance on stage to audience/actors/props/set, costume (height, width), design – distance between lighting, angles of light, sound – working out the volume to compliment the action (number), timing of start and end, number and order of songs.	Timing themselves in relation to the exam board requirements (length), angles(facing actors/audience), spacing, proxemics, distance on stage to audience/actors/props/set, costume (height, width), design – distance between lighting, angles of light, sound – working out the volume to compliment the action (number), timing of start and end, number and order of songs.
Links to careers/ aspirations	Actor Director Lighting Designer and/or Technician Costume Designer Sound Designer and/or Technician Theatre Manager Stage Manager Usher Box Office Manager Puppet Designer Set Designer Playwright Lawyer/Solicitor HR/ Staff Training Social Work Community Outreach Management/Leadership Roles	Actor Director Lighting Designer and/or Technician Lawyer/Solicitor HR/ Staff Training Social Work Community Outreach Management/Leadership Roles	Actor Director Lighting Designer and/or Technician Lawyer/Solicitor HR/ Staff Training Social Work Community Outreach Management/Leadership Roles	Actor Director Lighting Designer and/or Technician Lawyer/Solicitor HR/ Staff Training Social Work Community Outreach Management/Leadership Roles	Actor Director Lighting Designer and/or Technician Lawyer/Solicitor HR/ Staff Training Social Work Community Outreach Management/Leadership Roles	Actor Director Lighting Designer and/or Technician Lawyer/Solicitor HR/ Staff Training Social Work Community Outreach Management/Leadership Roles
Cultural Capital	<p>Students to work in diverse and mixed groups</p> <p>Exploring social, cultural and historical context</p> <p>Exploring the work from multiple perspectives</p> <p>Encouraging the expression of diverse perspectives and interpretations</p> <p>Opportunities for students to draw on their own experiences</p> <p>Challenge gender biases and stereotypes</p> <p>Watching professional performances of Bouncers and Shakers</p> <p>SHS Theatre Company</p>	<p>Students to work in diverse and mixed groups</p> <p>The themes within the set text support diversity, equality and inclusivity</p> <p>Exploring social, cultural and historical context</p> <p>Exploring the work from multiple perspectives</p> <p>Encouraging the expression of diverse perspectives and interpretations</p> <p>Opportunities for students to draw on their own experiences</p> <p>Performing in front of an invited audience</p> <p>SHS Theatre Company</p>	<p>Students to work in diverse and mixed groups</p> <p>The themes within the set text support diversity, equality and inclusivity</p> <p>Exploring social, cultural and historical context</p> <p>Exploring the work from multiple perspectives</p> <p>Encouraging the expression of diverse perspectives and interpretations</p> <p>Opportunities for students to draw on their own experiences</p> <p>Watching Live Theatre</p> <p>SHS Theatre Company</p>	<p>Students to work in diverse and mixed groups</p> <p>The themes within the set text support diversity, equality and inclusivity</p> <p>Exploring social, cultural and historical context</p> <p>Exploring the work from multiple perspectives</p> <p>Encouraging the expression of diverse perspectives and interpretations</p> <p>Opportunities for students to draw on their own experiences</p> <p>Working with a Theatre Practitioner</p> <p>SHS Theatre Company</p>	<p>Students to work in diverse and mixed groups</p> <p>The themes within the set text support diversity, equality and inclusivity</p> <p>Exploring social, cultural and historical context</p> <p>Exploring the work from multiple perspectives</p> <p>Encouraging the expression of diverse perspectives and interpretations</p> <p>Opportunities for students to draw on their own experiences</p> <p>Carrying out research to inform knowledge of stimulus and the piece they intend to create.</p> <p>SHS Theatre Company</p>	<p>Students to work in diverse and mixed groups</p> <p>Exploring social, cultural and historical context</p> <p>Exploring the work from multiple perspectives</p> <p>Encouraging the expression of diverse perspectives and interpretations</p> <p>Opportunities for students to draw on their own experiences</p> <p>Performing in front of an invited audience</p> <p>SHS Theatre Company</p>
Practical Application of Skills	Learning a script and a developing a character profile	Learning a script and a developing a character profile	Practitioner research and techniques to influence and enhance their own practical work.	Making the links between theory and practical through the devised process.	Making the links between theory and practical through the devised process.	Making the links between theory and practical through the devised process.