


Performing Arts Department – Year 12 Drama

 <p>Shirley High Curriculum Map</p>	<i>The Advance Drama Student will advance their long form writing and analytical skills, ability to apply theatrical skills to text and create drama from a stimulus. Whilst developing their independence as young adults preparing them for the next stage following A Levels.</i>					
	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
	Theme/Topic/Skill: Component 1: Drama and Theatre Component 3: Making Theatre	Theme/Topic/Skill: Component 1: Drama and Theatre Component 3: Making Theatre	Theme/Topic/Skill: Component 1: Drama and Theatre	Theme/Topic/Skill: Component 1: Drama and Theatre Component 2: Creating Original Drama	Theme/Topic/Skill: Component 1: Drama and Theatre Component 2: Creating Original Drama	Theme/Topic/Skill: Component 2: Creating Original Drama
Why Now?	<p>Theory: Students introduced to the set texts they will study for the written exam.</p> <p>Practical: Students given the opportunity to practically explore an extract from a play, developing theatrical and interpretative skills, and to document in their reflective report which contributes to their final A level grade.</p>	<p>Theory: Students continue to explore the set texts they will study for the written exam.</p> <p>Practical: Students given the opportunity to practically explore and perform an extract from a play, developing theatrical and interpretative skills, and to document in their reflective report which contributes to their final A level grade.</p>	<p>Theory: Students continue to explore the set texts they will study for the written exam.</p> <p>Watch a piece of live theatre and be able to effectively analyse and evaluate what they have seen.</p>	<p>Theory: Students continue to explore the set texts they will study for the written exam</p> <p>Practical: Students begin the process of creating original drama, being introduced to their linked practitioner and choosing a stimulus.</p>	<p>Theory: Students continue to explore the set texts they will study for the written exam</p> <p>Practical: Students develop their devised piece, exploring a range of possibilities.</p>	<p>Theory: Students communicating the link between theory and practical through their working notebook.</p> <p>Practical: Students to refine and perform their devised pieces to be assessed towards their final A Level grade.</p>
Fundamental Concepts	<p><u>Component 1:</u> -The theatrical processes and practices involved in interpreting and performing theatre. -How conventions, forms and techniques are used in drama and live theatre to create meaning. -How creative and artistic choices influence how meaning is communicated to an audience. -How performance texts are constructed to be performed, conveying meaning. -How performance texts are informed by their social, cultural and historical contexts and are interpreted and performed for an audience.</p> <p><u>Component 3:</u> -To create, perform and respond to drama and theatre. -To develop the creativity and independence to become effective theatre makers. -To explore the relationship between theory and practice in a range of theatrical styles and periods and historical, social and cultural contexts. -To learn how relevant research, independent thought and analysis of live theatre production can inform decision making in their practical work and put this understanding into practice -To experience the ways in which theatre makers collaborate to create theatre.</p>	<p><u>Component 1:</u> -The theatrical processes and practices involved in interpreting and performing theatre. -How conventions, forms and techniques are used in drama and live theatre to create meaning. -How creative and artistic choices influence how meaning is communicated to an audience. -How performance texts are constructed to be performed, conveying meaning. -How performance texts are informed by their social, cultural and historical contexts and are interpreted and performed for an audience.</p> <p><u>Component 3:</u> -To create, perform and respond to drama and theatre. -To develop the creativity and independence to become effective theatre makers. -To explore the relationship between theory and practice in a range of theatrical styles and periods and historical, social and cultural contexts. -To learn how relevant research, independent thought and analysis of live theatre production can inform decision making in their practical work and put this understanding into practice -To experience the ways in which theatre makers collaborate to create theatre.</p>	<p><u>Component 1:</u> -The theatrical processes and practices involved in interpreting and performing theatre. -How conventions, forms and techniques are used in drama and live theatre to create meaning. -How creative and artistic choices influence how meaning is communicated to an audience. -How performance texts are constructed to be performed, conveying meaning. -How performance texts are informed by their social, cultural and historical contexts and are interpreted and performed for an audience.</p> <p>-How to analyse and evaluate the work of live theatre makers (performers/ designers/directors).</p>	<p><u>Component 1:</u> -The theatrical processes and practices involved in interpreting and performing theatre. -How conventions, forms and techniques are used in drama and live theatre to create meaning. -How creative and artistic choices influence how meaning is communicated to an audience. -How performance texts are constructed to be performed, conveying meaning. -How performance texts are informed by their social, cultural and historical contexts and are interpreted and performed for an audience.</p> <p><u>Component 2:</u> -To develop their own ideas -To research relevant processes and practices of theatre making to inform their own practice -To apply what they have learnt from live theatre to their own work in practice. -To collaborate with other theatre makers -To explore devising and rehearsal methods -To refine and amend work in progress -To study the work and methodology of one influential theatre Practitioner.</p>	<p><u>Component 1:</u> -The theatrical processes and practices involved in interpreting and performing theatre. -How conventions, forms and techniques are used in drama and live theatre to create meaning. -How creative and artistic choices influence how meaning is communicated to an audience. -How performance texts are constructed to be performed, conveying meaning. -How performance texts are informed by their social, cultural and historical contexts and are interpreted and performed for an audience.</p> <p><u>Component 2:</u> -To develop their own ideas -To research relevant processes and practices of theatre making to inform their own practice -To apply what they have learnt from live theatre to their own work in practice. -To collaborate with other theatre makers -To explore devising and rehearsal methods -To refine and amend work in progress</p>	<p><u>Component 2:</u> -To develop their own ideas -To research relevant processes and practices of theatre making to inform their own practice -To apply what they have learnt from live theatre to their own work in practice. -To collaborate with other theatre makers -To explore devising and rehearsal methods -To refine and amend work in progress</p>
Students will...	<p>Learn the following:</p> <p><u>Set Texts - The Caucasian Chalk Circle and Our Country's Good</u></p> <p>-practical demands of the texts. -patterns of stage movement. -stage positioning and configuration. -listening and response. -development of pace, pitch and dramatic climax. -design of sets, costume, makeup, lighting, sound and props. -design fundamentals such as scale, shape, colour texture.</p> <p><u>Component 3, Extract 1</u></p> <p>-how to interpret characters or develop roles that contribute positively to the overall effect of the performance and are fully aligned with the dramatic aims of the group. -how to develop vocal skills and techniques including the appropriate use of vocal expression, regional or national accent, clarity of diction, pace, pitch, pause, projection, intonation, inflection and rhythm; verse-speaking. -how to develop physical skills and techniques including the appropriate use of movement, body language, posture, gesture, gait, agility, synchronisation, fluidity. -how to develop facial expression and techniques including for example eye</p>	<p>Learn the following:</p> <p><u>Set Texts - The Caucasian Chalk Circle and Our Country's Good</u></p> <p>-practical demands of the texts. -patterns of stage movement. -stage positioning and configuration. -listening and response. -development of pace, pitch and dramatic climax. -design of sets, costume, makeup, lighting, sound and props. -design fundamentals such as scale, shape, colour texture.</p> <p><u>Component 3, Extract 2</u></p> <p>-how to interpret characters or develop roles that contribute positively to the overall effect of the performance and are fully aligned with the dramatic aims of the group. -how to develop vocal skills and techniques including the appropriate use of vocal expression, regional or national accent, clarity of diction, pace, pitch, pause, projection, intonation, inflection and rhythm; 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	<p>contact, listening and response, expression of mood.</p> <p>-how to develop skills and techniques in ensemble playing showing awareness of spatial relationships; choral work.</p> <p>-how to develop understanding of the configuration of the performer/audience relationship.</p> <p>-how to develop interpretative skills and inventions to communicate meaning.</p> <p>-how to adopt the latest safe working practices.</p>	<p>contact, listening and response, expression of mood.</p> <p>-how to develop skills and techniques in ensemble playing showing awareness of spatial relationships; choral work.</p> <p>-how to develop understanding of the configuration of the performer/audience relationship.</p> <p>-how to develop interpretative skills and invention to communicate meaning.</p> <p>-how to adopt the latest safe working practices.</p>				
Language for Life (Key terms/Vocabulary)	<p>-patterns of stage movement</p> <p>-stage positioning</p> <p>- stage configuration</p> <p>-listening and response</p> <p>- pace</p> <p>- pitch</p> <p>- dramatic climax.</p> <p>-scale</p> <p>- shape</p> <p>- colour</p> <p>- texture</p> <p>- vocal expression</p> <p>- regional or national accent</p> <p>- diction</p> <p>- pause</p> <p>- projection</p> <p>- intonation</p> <p>- inflection</p> <p>- rhythm</p> <p>- verse-speaking</p> <p>- movement</p> <p>- body language</p> <p>- posture</p> <p>- gesture</p> <p>- gait</p> <p>- agility</p> <p>- synchronisation</p> <p>- fluidity</p> <p>- eye contact</p>	<p>patterns of stage movement</p> <p>-stage positioning</p> <p>- stage configuration</p> <p>-listening and response</p> <p>- pace</p> <p>- pitch</p> <p>- dramatic climax.</p> <p>-scale</p> <p>- shape</p> <p>- colour</p> <p>- texture</p> <p>- vocal expression</p> <p>- regional or national accent</p> <p>- diction</p> <p>- pause</p> <p>- projection</p> <p>- intonation</p> <p>- inflection</p> <p>- rhythm</p> <p>- verse-speaking</p> <p>- movement</p> <p>- body language</p> <p>- posture</p> <p>- gesture</p> <p>- gait</p> <p>- agility</p> <p>- synchronisation</p> <p>- fluidity</p> <p>- eye contact</p>	<p>patterns of stage movement</p> <p>-stage positioning</p> <p>- stage configuration</p> <p>-listening and response</p> <p>- pace</p> <p>- pitch</p> <p>- dramatic climax.</p> <p>-scale</p> <p>- shape</p> <p>- colour</p> <p>- texture</p> <p>- vocal expression</p> <p>- regional or national accent</p> <p>- diction</p> <p>- pause</p> <p>- projection</p> <p>- intonation</p> <p>- inflection</p> <p>- rhythm</p> <p>- verse-speaking</p> <p>- movement</p> <p>- body language</p> <p>- posture</p> <p>- gesture</p> <p>- gait</p> <p>- agility</p> <p>- synchronisation</p> <p>- fluidity</p> <p>- eye contact</p>	<p>patterns of stage movement</p> <p>-stage positioning</p> <p>- stage configuration</p> <p>-listening and response</p> <p>- pace</p> <p>- pitch</p> <p>- dramatic climax.</p> <p>-scale</p> <p>- shape</p> <p>- colour</p> <p>- texture</p> <p>- vocal expression</p> <p>- regional or national accent</p> <p>- diction</p> <p>- pause</p> <p>- projection</p> <p>- intonation</p> <p>- inflection</p> <p>- rhythm</p> <p>- verse-speaking</p> <p>- movement</p> <p>- body language</p> <p>- posture</p> <p>- gesture</p> <p>- gait</p> <p>- agility</p> <p>- synchronisation</p> <p>- fluidity</p> <p>- eye contact</p>	<p>patterns of stage movement</p> <p>-stage positioning</p> <p>- stage configuration</p> <p>-listening and response</p> <p>- pace</p> <p>- pitch</p> <p>- dramatic climax.</p> <p>-scale</p> <p>- shape</p> <p>- colour</p> <p>- texture</p> <p>- vocal expression</p> <p>- regional or national accent</p> <p>- diction</p> <p>- pause</p> <p>- projection</p> <p>- intonation</p> <p>- inflection</p> <p>- rhythm</p> <p>- verse-speaking</p> <p>- movement</p> <p>- body language</p> <p>- posture</p> <p>- gesture</p> <p>- gait</p> <p>- agility</p> <p>- synchronisation</p> <p>- fluidity</p> <p>- eye contact</p>	<p>patterns of stage movement</p> <p>-stage positioning</p> <p>- stage configuration</p> <p>-listening and response</p> <p>- pace</p> <p>- pitch</p> <p>- dramatic climax.</p> <p>-scale</p> <p>- shape</p> <p>- colour</p> <p>- texture</p> <p>- vocal expression</p> <p>- regional or national accent</p> <p>- diction</p> <p>- pause</p> <p>- projection</p> <p>- intonation</p> <p>- inflection</p> <p>- rhythm</p> <p>- verse-speaking</p> <p>- movement</p> <p>- body language</p> <p>- posture</p> <p>- gesture</p> <p>- gait</p> <p>- agility</p> <p>- synchronisation</p> <p>- fluidity</p> <p>- eye contact</p>
Extended writing Opportunities	<p>-Long form essay responses for Component 1.</p> <p>-Reflective report to accompany Component 3 – (max 3000 words)</p>	<p>-Long form essay responses for Component 1.</p> <p>-Reflective report to accompany Component 3 – (max 3000 words)</p>	<p>-Long form essay responses for Component 1.</p> <p>-Reflective report to accompany Component 3 – (max 3000 words)</p>	<p>-Long form essay responses for Component 1.</p> <p>-Reflective report to accompany Component 3 – (max 3000 words)</p>	<p>-Long form essay responses for Component 1.</p> <p>-Reflective report to accompany Component 3 – (max 3000 words)</p>	<p>-Long form essay responses for Component 1.</p> <p>-Reflective report to accompany Component 3 – (max 3000 words)</p>
Maths Across the Curriculum	<p>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.</p>	<p>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.</p>	<p>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.</p>	<p>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.</p>	<p>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.</p>	<p>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.</p>
Links to careers/ aspirations	<p>Actor</p> <p>Director</p> <p>Lighting Designer and/or Technician</p> <p>Lawyer/Solicitor</p> <p>HR/ Staff Training</p> <p>Social Work</p> <p>Community Outreach</p> <p>Management/Leadership Roles</p>	<p>Actor</p> <p>Director</p> <p>Lighting Designer and/or Technician</p> <p>Lawyer/Solicitor</p> <p>HR/ Staff Training</p> <p>Social Work</p> <p>Community Outreach</p> <p>Management/Leadership Roles</p>	<p>Actor</p> <p>Director</p> <p>Lighting Designer and/or Technician</p> <p>Lawyer/Solicitor</p> <p>HR/ Staff Training</p> <p>Social Work</p> <p>Community Outreach</p> <p>Management/Leadership Roles</p>	<p>Actor</p> <p>Director</p> <p>Lighting Designer and/or Technician</p> <p>Lawyer/Solicitor</p> <p>HR/ Staff Training</p> <p>Social Work</p> <p>Community Outreach</p> <p>Management/Leadership Roles</p>	<p>Actor</p> <p>Director</p> <p>Lighting Designer and/or Technician</p> <p>Lawyer/Solicitor</p> <p>HR/ Staff Training</p> <p>Social Work</p> <p>Community Outreach</p> <p>Management/Leadership Roles</p>	<p>Actor</p> <p>Director</p> <p>Lighting Designer and/or Technician</p> <p>Lawyer/Solicitor</p> <p>HR/ Staff Training</p> <p>Social Work</p> <p>Community Outreach</p> <p>Management/Leadership Roles</p>
Cultural Capital	<p>Students to work in diverse and mixed groups</p> <p>Play texts chosen to reflect diversity of cohort</p> <p>The themes within the set texts 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>Theatre Trip</p> <p>Conducting research on the social, cultural and historical context of the set texts.</p> <p>SHS Theatre Company</p>	<p>Students to work in diverse and mixed groups</p> <p>Play texts chosen to reflect diversity of cohort</p> <p>The themes within the set texts 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>Participating a workshop led by a professional theatre company</p> <p>SHS Theatre Company</p>	<p>Students to work in diverse and mixed groups</p> <p>The themes within the set texts 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>Theatre Trip</p> <p>SHS Theatre Company</p>	<p>Students to work in diverse and mixed groups</p> <p>The themes within the set texts 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>Conducting research around the linked practitioner and the way in which they create work.</p> <p>Analysing and evaluating the work of their linked practitioner.</p> <p>SHS Theatre Company</p>	<p>Students to work in diverse and mixed groups</p> <p>The themes within the set texts 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>Conducting continued research in relation to their chosen stimulus.</p> <p>Theatre Trip</p> <p>SHS Theatre Company</p>	<p>Students to work in diverse and mixed groups</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>Conducting continued research in relation to their chosen stimulus.</p> <p>SHS Theatre Company</p>
Practical Application of Skills	<p>Learning a script and developing a character profile.</p>	<p>Learning a script and developing a character profile.</p>	<p>Being critical of live productions they have seen.</p>	<p>Making the connections between theory and practice.</p>	<p>Making the connections between theory and practice.</p>	<p>Making the connections between theory and practice.</p>

