


Performing Arts Department – Year 13 Drama

 <p>Shirley High Curriculum Map</p>	<p><i>The Expert Drama Student will have fully refined their long form writing and analytical skills, and be able to confidently apply a range of theatrical skills to text. They will be fully prepared for their A Level exams and for the next stage of their journey after Shirley High school.</i></p>					
	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:
	Component 1: Drama and Theatre Component 3: Making Theatre	Component 1: Drama and Theatre Component 3: Making Theatre	Component 1: Drama and Theatre Component 3: Making Theatre	Component 1: Drama and Theatre Component 3: Making Theatre	Component 1: Drama and Theatre Component 3: Making Theatre	N/A
Why Now?	<p>Theory: Students continue to explore the set texts they will study for the written exam. Answering a range of practice questions.</p> <p>Practical: Students to practically explore extract 2, 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. Answering a range of practice questions.</p> <p>Practical: Students to practically explore and perform extract 2, 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. Answering a range of practice questions.</p> <p>Practical: Students to practically explore extract 3 in preparation for making theatre exams.</p>	<p>Theory: Students continue to explore the set texts they will study for the written exam. Answering a range of practice questions.</p> <p>Practical: Students to refine performance of extract 3 and perform for making theatre practical exams that contributes to their final A level grade.</p>	<p>Theory: Students revisit live theatre production in preparation for written paper, exploring a range of styles of questions.</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>-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 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>	N/A
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>Live theatre production</u></p> <p>-the perceived or stated aims of the production team and their success in achieving them. -the creative collaboration of the performers, the designers, the director and other members of the creative team. -the audience's experience and response. -how the performers/designers/director (as appropriate) communicated meaning to the audience. -how aspects of the performance piece contributed to the impact of the production. -how aspects of the production contributed to its effectiveness as a piece.</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 3</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</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 3</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.</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>Live theatre production</u></p> <p>-the perceived or stated aims of the production team and their success in achieving them. -the creative collaboration of the performers, the designers, the director and other members of the creative team. -the audience's experience and response. -how the performers/designers/director (as appropriate) communicated meaning to the audience. -how aspects of the performance piece contributed to the impact of the production. -how aspects of the production contributed to its effectiveness as a piece.</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>Live theatre production</u></p> <p>-the perceived or stated aims of the production team and their success in achieving them. -the creative collaboration of the performers, the designers, the director and other members of the creative team. -the audience's experience and response. -how the performers/designers/director (as appropriate) communicated meaning to the audience. -how aspects of the performance piece contributed to the impact of the production. -how aspects of the production contributed to its effectiveness as a piece.</p>	N/A

		including for example eye contact, listening and response, expression of mood. -how to develop skills and techniques in ensemble playing showing awareness of spatial relationships; choral work. -how to develop understanding of the configuration of the performer/audience relationship. -how to develop interpretative skills and invention to communicate meaning. -how to adopt the latest safe working practices.	-how to develop facial expression and techniques including for example eye contact, listening and response, expression of mood. -how to develop skills and techniques in ensemble playing showing awareness of spatial relationships; choral work. -how to develop understanding of the configuration of the performer/audience relationship. -how to develop interpretative skills and inventions to communicate meaning. -how to adopt the latest safe working practices.			
Language for Life (Key terms/Vocabulary)	-patterns of stage movement -stage positioning - stage configuration -listening and response - pace - pitch - dramatic climax. -scale - shape - colour - texture - vocal expression - regional or national accent - diction - pause - projection - intonation - inflection - rhythm - verse-speaking - movement - body language - posture - gesture - gait - agility - synchronisation - fluidity - eye contact	patterns of stage movement -stage positioning - stage configuration -listening and response - pace - pitch - dramatic climax. -scale - shape - colour - texture - vocal expression - regional or national accent - diction - pause - projection - intonation - inflection - rhythm - verse-speaking - movement - body language - posture - gesture - gait - agility - synchronisation - fluidity - eye contact	patterns of stage movement -stage positioning - stage configuration -listening and response - pace - pitch - dramatic climax. -scale - shape - colour - texture - vocal expression - regional or national accent - diction - pause - projection - intonation - inflection - rhythm - verse-speaking - movement - body language - posture - gesture - gait - agility - synchronisation - fluidity - eye contact	patterns of stage movement -stage positioning - stage configuration -listening and response - pace - pitch - dramatic climax. -scale - shape - colour - texture - vocal expression - regional or national accent - diction - pause - projection - intonation - inflection - rhythm - verse-speaking - movement - body language - posture - gesture - gait - agility - synchronisation - fluidity - eye contact	patterns of stage movement -stage positioning - stage configuration -listening and response - pace - pitch - dramatic climax. -scale - shape - colour - texture - vocal expression - regional or national accent - diction - pause - projection - intonation - inflection - rhythm - verse-speaking - movement - body language - posture - gesture - gait - agility - synchronisation - fluidity - eye contact	N/A
Extended writing Opportunities	-Long form essay responses for Component 1.	-Long form essay responses for Component 1. -Reflective report to accompany Component 3 – (max 3000 words)	-Long form essay responses for Component 1. -Reflective report to accompany Component 3 – (max 3000 words)	-Long form essay responses for Component 1.	-Long form essay responses for Component 1.	N/A
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.	N/A
Links to careers/ aspirations	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	N/A
Cultural Capital	The themes within the set text support diversity, equality and inclusivity Exploring social, cultural and historical context Exploring the work from multiple perspectives Encouraging the expression of diverse perspectives and interpretations Opportunities for students to draw on their own experiences Theatre Trip	Students to work in diverse and mixed groups Play texts chosen to reflect diversity of cohort The themes within the set text support diversity, equality and inclusivity Exploring social, cultural and historical context Exploring the work from multiple perspectives Encouraging the expression of diverse perspectives and interpretations Opportunities for students to draw on their own experiences	Students to work in diverse and mixed groups Play texts chosen to reflect diversity of cohort The themes within the set text support diversity, equality and inclusivity Exploring social, cultural and historical context Exploring the work from multiple perspectives Encouraging the expression of diverse perspectives and interpretations Opportunities for students to draw on their own experiences Theatre Trip	The themes within the set text support diversity, equality and inclusivity Exploring social, cultural and historical context Exploring the work from multiple perspectives Encouraging the expression of diverse perspectives and interpretations Opportunities for students to draw on their own experiences Performing to an invited audience and an examiner, under practical examination conditions	The themes within the set text support diversity, equality and inclusivity Exploring social, cultural and historical context Exploring the work from multiple perspectives Encouraging the expression of diverse perspectives and interpretations Opportunities for students to draw on their own experiences	N/A
Practical Application of Skills	Making the connections between theory and practice	Learning a script and developing a character profile Making the connections between theory and practice	Learning a script and developing a character profile Making the connections between theory and practice	Making the connections between theory and practice	Making the connections between theory and practice	N/A

***Addendum - due to COVID students currently in Year 13 were unable to do Component 2 in the summer term of Year 12. This is now being done during Autumn Term of Year 13 and they will then move on to Component 3 - Extract 3 after Christmas.**