


Performing Arts Department – Year 11 Drama

 <p>Shirley High Curriculum Map</p>	<i>The Proficient Drama Student will develop long form writing and analytical skills, and solidify application of theatrical skills to text. They will be exam-ready for their GCSE and ready for the next step in their journey, whatever that might be.</i>					
	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: Component 3: Texts in Practice (20%) Theory: Component 1: Understanding Drama (theatre roles and terminology, set text and live theatre) (40%)	Practical: Component 3: Texts in Practice (20%) Theory: Component 1: Understanding Drama (theatre roles and terminology, set text and live theatre) (40%)	Practical: Component 3: Texts in Practice (20%) Theory: Component 1: Understanding Drama (theatre roles and terminology, set text and live theatre) (40%)	Practical: Component 3: Texts in Practice (20%) Theory: Component 1: Understanding Drama (theatre roles and terminology, set text and live theatre) (40%)	Theory: Component 1: Understanding Drama (theatre roles and terminology, set text and live theatre) (40%)	N/A
Why Now?	Practical: To be introduced to scripted pieces for texts in the practical exam. Theory: To analyse and evaluate a live theatre production for Section C of their drama written paper.	Practical: To develop a range of theatrical skills in performance, creating a clear character, learning the script. Theory: To continue to analyse and evaluate live theatre and understand how to respond to a range of question styles.	Practical: To refine use of theatrical skills and character. Theory: To refine understanding of the context, style, themes, plots and characters within their set text. To have the opportunity to answer practice questions in preparation for the written exam.	Practical: To perform in front of an examiner and audience, in practical exam conditions. Theory: To refine understanding of the context, style, themes, plots and characters within their set text. Revisiting section A and C knowledge. To have the opportunity to answer practice questions in preparation for the written exam.	Theory: To refine understanding of the context, style, themes, plots and characters within their set text. Revisiting section A and C knowledge. To have the opportunity to answer practice questions in preparation for the written exam.	N/A
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. Component 3: - Learn text they are performing 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 the 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. Component 3: - Learn text they are performing 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 the 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. Component 3: - Learn text they are performing 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 the 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. Component 3: - Learn text they are performing 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 the 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.	N/A
Students will...	Learn the following: <u>Comp 1 – Section C - Live theatre production</u> -The plot and characters. -Specific features or hallmarks of the style/genre of the production. -The context of the play/production. - 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. -How to structure live theatre responses. <u>Comp 3 – Texts in Practice</u> -how to develop the ability to interpret and/or create and perform a character as appropriate to the demands of the performance.	Learn the following: <u>Comp 1 – Section C - Live theatre production</u> - How the play has been interpreted in the production seen and what messages the company might be trying to communicate. - The skills demonstrated by the performers and how successfully meaning was communicated to the audience by the performers. - The design skills demonstrated in the production and how successfully meaning was communicated to the audience through design. - Design fundamentals such as scale, shape, colour, texture. - The design of props and the design of sets such as revolves, trucks, projection, multimedia, pyrotechnics, smoke machines, flying. - The design of costume including hair and makeup. - The design of lighting such as direction, colour, intensity, special effects.	Learn the following: <u>Comp 1 – Section B - Set Text – Noughts and Crosses by Dominic Cooke</u> -The social, cultural and historical context in which the performance texts studied are set. -The theatrical conventions of the period in which the performance texts studied were created. - Genre - Structure - Character - Form - Style <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	Learn the following: <u>Comp 1 – Section A</u> -Re-visiting prior knowledge learnt. -Practice Q's. <u>Comp 1 – Section B - Set Text – Noughts and Crosses by Dominic Cooke</u> -How to structure responses for 4,8,12 and 20 marker questions. -Practice Q's. <u>Comp 3 – Texts in Practice</u> - how to develop the ability to interpret and/or create and perform a character as appropriate to the demands of the performance. - 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	Learn the following: <u>Comp 1 – Section B - Set Text – Noughts and Crosses by Dominic Cooke</u> - Re-visiting prior knowledge learnt. - How to structure responses for 4,8,12 and 20 marker questions. -Practice Q's. <u>Comp 1 – Section C - Live theatre production</u> -Re-visiting prior knowledge learnt. - How to structure live theatre response. -Practice Q's.	N/A

	<ul style="list-style-type: none">-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, co-ordination, 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 the performance.-how to adopt the latest safe working practices.	<ul style="list-style-type: none">- The design of sound such as direction, amplification, music, sound effects both live and recorded.-How to structure live theatre response. <p><u>Comp 3 – Texts in Practice</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 performance.- 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, co-ordination, 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 the performance.- how to adopt the latest safe working practices.	<ul style="list-style-type: none">-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.- The design of props and the design of sets such as revolves, trucks, projection, multimedia, pyrotechnics, smoke machines, flying.- The design of costume 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 structure responses for 4,8,12 and 20 marker questions.</p> <p><u>Comp 3 – Texts in Practice</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 performance.- 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, co-ordination, 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 the performance.- how to adopt the latest safe working practices.	<p>e.g. movement, body language, posture, gesture, gait, co-ordination, stillness, timing, control; facial expression; eye contact, listening, expression of mood; spatial awareness; interaction with other performers; dance and choral movement.</p> <p>- how to develop an appropriate performer/audience relationship and ensure sustained engagement throughout the performance.</p> <p>- how to adopt the latest safe working practices.</p>		
<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- co-ordination- stillness- timing- control- facial expression- eye contact- listening- expression of mood	<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	<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- co-ordination- stillness- timing- control- facial expression- eye contact- listening- expression of mood- spatial awareness- interaction	<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- co-ordination- stillness- timing- control- facial expression- eye contact- listening- expression of mood- spatial awareness- interaction	<ul style="list-style-type: none">- Genre- Structure- Character- Form- Style- Subtext- Character motivation- Atmosphere- Mood- Dramatic Climax- Spatial relationships- 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- co-ordination- stillness	<p>N/A</p>

	<ul style="list-style-type: none"> - spatial awareness - interaction 	<ul style="list-style-type: none"> - movement - body language - posture - gesture - gait - co-ordination - stillness - timing - control - facial expression - eye contact - listening - expression of mood - spatial awareness - interaction 			<ul style="list-style-type: none"> - timing - control - facial expression - eye contact - listening - expression of mood - spatial awareness - interaction - scale - shape - colour - texture - revolves - trucks - projection - multimedia - pyrotechnics - smoke machines - flying - direction - colour - intensity - special effects - direction - amplification - music - sound effects 	
Extended writing Opportunities	-Long form essay responses for Component 1.	-Long form essay responses for Component 1.	-Long form essay responses for Component 1.	-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 Theatre Critic or Journalist	Actor Director Lighting Designer and/or Technician Lawyer/Solicitor HR/ Staff Training Social Work Community Outreach Management/Leadership Roles Theatre Critic or Journalist	Actor Director Lighting Designer and/or Technician Lawyer/Solicitor HR/ Staff Training Social Work Community Outreach Management/Leadership Roles Theatre Critic or Journalist	Actor Director Lighting Designer and/or Technician Lawyer/Solicitor HR/ Staff Training Social Work Community Outreach Management/Leadership Roles Theatre Critic or Journalist	Actor Director Lighting Designer and/or Technician Lawyer/Solicitor HR/ Staff Training Social Work Community Outreach Management/Leadership Roles Theatre Critic or Journalist	N/A
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 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>Live Theatre Visit</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 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 experience</p> <p>Making links between the context of the scripted piece they will perform and how the role they play fits in to that.</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 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>Making links between the context of the play they are studying and the world they live in.</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 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 Practical Examiner</p> <p>Performing to an invited audience.</p>	N/A	N/A
Practical Application of Skills	Applying what they have seen in a live performance to their own work. Being critical of live productions they have seen. Learning a script and a developing a character profile.	Applying what they have seen in a live performance to their own work. Being critical of live productions they have seen. Learning a script and a developing a character profile.	Applying what they have seen in a live performance to their own work. Learning a script and a developing a character profile.	Displaying range of theatrical skills in performance.	N/A	N/A