


**Performing Arts Department – Year 13 Drama**

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.						
 Shirley High Curriculum Map	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 2: Text In Performance  Component 3: Theatre Makers in Practice (*Paper Code: 9DR0/03)	Component 2: Text in Performance (*Component Code: 9DR0/02)  Component 3: Theatre Makers in Practice (*Paper Code: 9DR0/03)	Component 2: Text in Performance (*Component Code: 9DR0/02)  Component 3: Theatre Makers in Practice (*Paper Code: 9DR0/03)	Component 2: Text in Performance (*Component Code: 9DR0/02)  Component 3: Theatre Makers in Practice (*Paper Code: 9DR0/03)	Component 2: Text in Performance (*Component Code: 9DR0/02)  Component 3: Theatre Makers in Practice (*Paper Code: 9DR0/03)	Component 3: Theatre Makers in Practice (*Paper Code: 9DR0/03)
Why Now?	Theory: Students continue to explore the set texts they will study for the written exam. Answering a range of practice questions.  Students to revisit live theatre production (Section A) in preparation for written paper, exploring a range of styles of questions.  Practical: Students to practically explore scripted pieces in preparation for making theatre exams	Theory: Students continue to explore the set texts they will study for the written exam. Answering a range of practice questions.  Students to revisit live theatre production (Section A) in preparation for written paper, exploring a range of styles of questions.  Practical: Students to practically explore scripted pieces in preparation for making theatre exams.	Theory: Students continue to explore the set texts they will study for the written exam. Answering a range of practice questions.  Students to revisit live theatre production (Section A) in preparation for written paper, exploring a range of styles of questions.  Practical: Students to practically explore scripted pieces in preparation for making theatre exams	Theory: Students continue to explore the set texts they will study for the written exam. Answering a range of practice questions.  Students to revisit live theatre production (Section A) in preparation for written paper, exploring a range of styles of questions.  Practical: Students to practically explore scripted pieces in preparation for making theatre exams	Theory: Students continue to explore the set texts they will study for the written exam. Answering a range of practice questions.  Students to revisit live theatre production (Section A) in preparation for written paper, exploring a range of styles of questions.  Practical: Students to practically explore scripted pieces in preparation for making theatre exams	
Fundamental Concepts	Component 2: Text In Performance (Practical)  To develop and communicate artistic intentions in performance through the interpretation of performance texts.  To research and apply relevant theatre-making processes and practices, including the work of practitioners, to inform performance decisions.  To apply knowledge gained from live theatre to their own performance work, refining stylistic and interpretative choices.  To collaborate effectively with other theatre makers, demonstrating professional rehearsal and performance skills.  To explore and apply rehearsal and performance methods appropriate to the chosen text and role (performer or designer).  To refine, rehearse and adapt work in progress, responding constructively to feedback.  Component 3, Section A: Live Theatre -Analyse and evaluate how performers use vocal and physical skills to interpret character and communicate meaning to the audience.  -Analyse and evaluate how design elements (set, lighting, sound and costume) are used to create atmosphere, support the director's intentions and enhance audience understanding.  -Analyse and evaluate how the use of stage space and spatial relationships (including levels, entrances, exits and proximity) contributes to meaning and audience impact.  -Evaluate the overall effectiveness of the performance, considering style, genre, performer-audience relationship and the extent to which the production successfully communicates its intended message.  Component 3: Section C Lysistrata -Students take on the role as a director	Component 2: Text In Performance (Practical)  To develop and communicate artistic intentions in performance through the interpretation of performance texts.  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Analyse how directorial choices (use of space, pacing, transitions, proximity and stillness) can communicate themes of dependency, control, neglect and emotional damage.  Component 3: Section C Lysistrata -Students take on the role as a director  Analyse how an extract from the set text can be realised in performance, interpreting the playwright's language, structure and stage directions through acting and design choices.  Justify performer, director and designer decisions (vocal and physical interpretation, use of space, set, lighting, sound and costume) in response to the	Component 2: Text In Performance (Practical)  To develop and communicate artistic intentions in performance through the interpretation of performance texts.  To research and apply relevant theatre-making processes and practices, including the work of practitioners, to inform performance decisions.  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Evaluate how style, genre and theatrical conventions of the set text are communicated from page to stage, including consideration of original context and modern audience reception.  Explain the intended impact on the audience, showing how practical choices create meaning, tension, comedy or engagement, and support the key themes of the play.	Component 2: Text In Performance (Practical)  To develop and communicate artistic intentions in performance through the interpretation of performance texts.  To research and apply relevant theatre-making processes and practices, including the work of practitioners, to inform performance decisions.  To apply knowledge gained from live theatre to their own performance work, refining stylistic and interpretative choices.  To collaborate effectively with other theatre makers, demonstrating professional rehearsal and performance skills.  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<p><b>Students will...</b></p>	<p><b>Learn the following:</b></p> <p><u><a href="#">That Face - Polly Stentham</a></u> <u><a href="#">Lysistrata - Aristophanes</a></u></p> <ul style="list-style-type: none"> <li>-practical demands of the texts.</li> <li>-patterns of stage movement.</li> <li>-stage positioning and configuration.</li> <li>-listening and response.</li> <li>-development of pace, pitch and dramatic climax.</li> <li>-design of sets, costume, makeup, lighting, sound and props.</li> <li>-design fundamentals such as scale, shape, colour texture.</li> </ul> <p><u><a href="#">Live theatre production</a></u></p> <ul style="list-style-type: none"> <li>-the perceived or stated aims of the production team and their success in achieving them.</li> <li>-the creative collaboration of the performers, the designers, the director and other members of the creative team.</li> <li>-the audience experience and response.</li> <li>-how the performers/designers/director (as appropriate) communicated meaning to the audience.</li> <li>-how aspects of the performance piece contributed to the impact of the production.</li> <li>-how aspects of the production contributed to its effectiveness as a piece.</li> </ul>	<p><b>Learn the following:</b></p> <p><u><a href="#">That Face - Polly Stentham</a></u> <u><a href="#">Lysistrata - Aristophanes</a></u></p> <ul style="list-style-type: none"> <li>-practical demands of the texts.</li> <li>-patterns of stage movement.</li> <li>-stage positioning and configuration.</li> <li>-listening and response.</li> <li>-development of pace, pitch and dramatic climax.</li> <li>-design of sets, costume, makeup, lighting, sound and props.</li> <li>-design fundamentals such as scale, shape, colour texture.</li> </ul> <p><b>Component 2:</b></p> <ul style="list-style-type: none"> <li>-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.</li> <li>-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.</li> <li>-how to develop physical skills and techniques including the appropriate use of movement, body language, posture, gesture, gait, agility, synchronisation, fluidity.</li> <li>-how to develop facial expression and techniques including for example eye contact, listening and response, expression of mood.</li> <li>-how to develop skills and techniques in ensemble playing showing awareness of spatial relationships; choral work.</li> <li>-how to develop understanding of the configuration of the performer/audience relationship.</li> <li>-how to develop interpretative skills and invention to communicate meaning.</li> <li>-how to adopt the latest safe working practices.</li> </ul>	<p><b>Learn the following:</b></p> <p><u><a href="#">That Face - Polly Stentham</a></u> <u><a href="#">Lysistrata - Aristophanes</a></u></p> <ul style="list-style-type: none"> <li>-practical demands of the texts.</li> <li>-patterns of stage movement.</li> <li>-stage positioning and configuration.</li> <li>-listening and response.</li> <li>-development of pace, pitch and dramatic climax.</li> <li>-design of sets, costume, makeup, lighting, sound and props.</li> <li>-design fundamentals such as scale, shape, colour texture.</li> </ul> <p><b>Component 2:</b></p> <ul style="list-style-type: none"> <li>-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.</li> <li>-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><b>Language for Life (Key terms/Vocabulary)</b></p>	<ul style="list-style-type: none"> <li>patterns of stage movement</li> <li>-stage positioning</li> <li>- stage configuration</li> <li>-listening and response</li> <li>- pace</li> <li>- pitch</li> <li>- dramatic climax.</li> <li>-scale</li> <li>- shape</li> <li>- colour</li> <li>- texture</li> <li>- vocal expression</li> <li>- regional or national accent</li> <li>- diction</li> <li>- pause</li> <li>- projection</li> <li>- intonation</li> <li>- inflection</li> <li>- rhythm</li> <li>- verse-speaking</li> <li>- movement</li> <li>- body language</li> </ul>	<ul style="list-style-type: none"> <li>patterns of stage movement</li> <li>-stage positioning</li> <li>- stage configuration</li> <li>-listening and response</li> <li>- pace</li> <li>- pitch</li> <li>- dramatic climax.</li> <li>-scale</li> <li>- shape</li> <li>- colour</li> <li>- texture</li> <li>- vocal expression</li> <li>- regional or national accent</li> <li>- diction</li> <li>- pause</li> <li>- projection</li> <li>- intonation</li> <li>- inflection</li> <li>- rhythm</li> <li>- verse-speaking</li> <li>- movement</li> <li>- body language</li> </ul>	<ul style="list-style-type: none"> <li>patterns of stage movement</li> <li>-stage positioning</li> <li>- stage configuration</li> <li>-listening and response</li> <li>- pace</li> <li>- pitch</li> <li>- dramatic climax.</li> <li>-scale</li> <li>- shape</li> <li>- colour</li> <li>- texture</li> <li>- vocal expression</li> <li>- regional or national accent</li> <li>- diction</li> <li>- pause</li> <li>- projection</li> <li>- intonation</li> <li>- inflection</li> <li>- rhythm</li> <li>- verse-speaking</li> <li>- movement</li> <li>- body language</li> </ul>	<ul style="list-style-type: none"> <li>patterns of stage movement</li> <li>-stage positioning</li> <li>- stage configuration</li> <li>-listening and response</li> <li>- pace</li> <li>- pitch</li> <li>- dramatic climax.</li> <li>-scale</li> <li>- shape</li> <li>- colour</li> <li>- texture</li> <li>- vocal expression</li> <li>- regional or national accent</li> <li>- diction</li> <li>- pause</li> <li>- projection</li> <li>- intonation</li> <li>- inflection</li> <li>- rhythm</li> <li>- verse-speaking</li> <li>- movement</li> <li>- body language</li> </ul>	<ul style="list-style-type: none"> <li>patterns of stage movement</li> <li>-stage positioning</li> <li>- stage configuration</li> <li>-listening and response</li> <li>- pace</li> <li>- pitch</li> <li>- dramatic climax.</li> <li>-scale</li> <li>- shape</li> <li>- colour</li> <li>- texture</li> <li>- vocal expression</li> <li>- regional or national accent</li> <li>- diction</li> <li>- pause</li> <li>- projection</li> <li>- intonation</li> <li>- inflection</li> <li>- rhythm</li> <li>- verse-speaking</li> <li>- movement</li> <li>- body language</li> </ul>	

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<b>Extended writing Opportunities</b>	-Long form essay responses for Component 3 - Working Notebook to accompany Component 1 – (max 3000 words)	-Long form essay responses for Component 3 -Reflective report to accompany Component 1 – (max 3000 words)	-Long form essay responses for Component 3 -Reflective report to accompany Component 1 – (max 3000 words)	-Long form essay responses for Component 3	-Long form essay responses for Component 3	
<b>Maths Across the Curriculum</b>	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.	
<b>Links to careers/ aspirations</b>	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	
<b>Cultural Capital</b>	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	
<b>Practical Application of Skills</b>	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	