


Performing Arts Department – Year 12 Drama

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.						
 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 1: Devising Component 3: Theatre Makers in Practice (*Paper Code: 9DR0/03)	Component 1: Devising Component 3: Theatre Makers in Practice (*Paper Code: 9DR0/03)	Component 1: Devising Component 3: Theatre Makers in Practice (*Paper Code: 9DR0/03)	Component 1: Devising Component 3: Theatre Makers in Practice (*Paper Code: 9DR0/03)	Component 1: Devising Component 3: Theatre Makers in Practice (*Paper Code: 9DR0/03)	Component 1: Devising Component 2: Text in Performance (*Component Code: 9DR0/02)
Why Now?	<p>Theory: Students introduced to the set texts they will study for the written exam. (That Face by Polly Stenham)</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. (That Face by Polly Stenham)</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. (That Face by Polly Stenham)</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. (That Face by Polly Stenham)</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. (That Face by Polly Stenham)</p> <p>Practical: Students develop their devised piece, exploring a range of possibilities.</p>	<p>Theory: Students continue to explore the set texts they will study for the written exam. (That Face by Polly Stenham)</p> <p>Practical: Students develop their devised piece, exploring a range of possibilities.</p>
Fundamental Concepts	<p><u>Component 3: Theory</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 1: Practical</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 3: Theory</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 1: Practical</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 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Students will...	<p>Learn the following:</p> <p><u>That Face - Polly Stenham</u> <u>Lysistrata - Aristophanes</u></p> <ul style="list-style-type: none"> -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><u>Component 1, Extract 1</u></p> <ul style="list-style-type: none"> -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, 	<p>Learn the following:</p> <p><u>That Face - Polly Stenham</u> <u>Lysistrata - Aristophanes</u></p> <ul style="list-style-type: none"> -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><u>Component 1, Extract 1</u></p> <ul style="list-style-type: none"> -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, 	<p>Learn the following:</p> <p><u>That Face - Polly Stenham</u> <u>Lysistrata - Aristophanes</u></p> <ul style="list-style-type: none"> -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><u>Component1, Extract 1</u></p> <ul style="list-style-type: none"> -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, 	<p>Learn the following:</p> <p><u>That Face - Polly Stenham</u> <u>Lysistrata - Aristophanes</u></p> <ul style="list-style-type: none"> -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><u>Component 1 Extract 1</u></p> <ul style="list-style-type: none"> -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, 	<p>Learn the following:</p> <p><u>That Face - Polly Stenham</u> <u>Lysistrata - Aristophanes</u></p> <ul style="list-style-type: none"> -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>Learn the following:</p> <p><u>That Face - Polly Stenham</u> <u>Lysistrata - Aristophanes</u></p> <ul style="list-style-type: none"> -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>inflection and rhythm; verse-speaking.</p> <p>-how to develop physical skills and techniques including the appropriate use of movement, body language, posture, gesture, gait, agility, synchronisation, fluidity.</p> <p>-how to develop facial expression and techniques including for example eye 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>	<p>projection, intonation, inflection and rhythm; verse-speaking.</p> <p>-how to develop physical skills and techniques including the appropriate use of movement, body language, posture, gesture, gait, agility, synchronisation, fluidity.</p> <p>-how to develop facial expression and techniques including for example eye 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>	<p>inflection and rhythm; verse-speaking.</p> <p>-how to develop physical skills and techniques including the appropriate use of movement, body language, posture, gesture, gait, agility, synchronisation, fluidity.</p> <p>-how to develop facial expression and techniques including for example eye 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>	<p>inflection and rhythm; verse-speaking.</p> <p>-how to develop physical skills and techniques including the appropriate use of movement, body language, posture, gesture, gait, agility, synchronisation, fluidity.</p> <p>-how to develop facial expression and techniques including for example eye 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)	<ul style="list-style-type: none"> -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 	<ul style="list-style-type: none"> 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 	<ul style="list-style-type: none"> 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 	<ul style="list-style-type: none"> 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 	<ul style="list-style-type: none"> 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 	<ul style="list-style-type: none"> 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
Extended writing Opportunities	-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. -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. -Working Notebook to accompany Component 2 – (max 3000 words)	-Long form essay responses for Component 1. -Working Notebook to accompany Component 2 – (max 3000 words)
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 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>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>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>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>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>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>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>

	Conducting research on the social, cultural and historical context of the set texts.	Participating a workshop led by a professional theatre company		Analysing and evaluating the work of their linked practitioner.	SHS Theatre Company	
	SHS Theatre Company	SHS Theatre Company		SHS Theatre Company		
Practical Application of Skills	Learning a script and developing a character profile.	Learning a script and developing a character profile.	Being critical of live productions they have seen.	Making the connections between theory and practice.	Making the connections between theory and practice.	Making the connections between theory and practice.