


Performing Arts Department – Year 11 Drama

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.						
 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:
	Practical: Component2:Performance from a texts in Practice (20%) Theory: Component 3: Theatre makers in practise (40%)	Practical: Component2:Performance from a texts in Practice (20%) Theory: Component 3: Theatre makers in practise (40%)	Practical: Component2: Performance from a texts in Practice (20%) Theory: Component 3: Theatre makers in practise (40%)	Practical: Component2:Performance from a texts in Practice (20%) Theory: Component 3: Theatre makers in practise (40%)	Practical: Component2:Performance from a texts in Practice (20%) Theory: Component 3: Theatre makers in practise (40%)	
Why Now?	Practical: To be introduced to scripted pieces for texts in the practical exam. Theory: To continue to practically explore and develop ideas about how meaning and impact are created in <i>DNA</i> from the perspective of: <ul style="list-style-type: none"> a performer a director a designer (set, lighting, sound, or costume) 	Practical: To be introduced to scripted pieces for texts in the practical exam. Theory: To continue to practically explore and develop ideas about how meaning and impact are created in <i>DNA</i> from the perspective of: <ul style="list-style-type: none"> a performer a director a designer (set, lighting, sound, or costume) 	Practical: To be introduced to scripted pieces for texts in the practical exam. Theory: To continue to practically explore and develop ideas about how meaning and impact are created in <i>DNA</i> from the perspective of: <ul style="list-style-type: none"> a performer a director a designer (set, lighting, sound, or costume) 	Practical: To be introduced to scripted pieces for texts in the practical exam. Theory: To continue to practically explore and develop ideas about how meaning and impact are created in <i>DNA</i> from the perspective of: <ul style="list-style-type: none"> a performer a director a designer (set, lighting, sound, or costume) 	Practical: To be introduced to scripted pieces for texts in the practical exam. Theory: To continue to practically explore and develop ideas about how meaning and impact are created in <i>DNA</i> from the perspective of: <ul style="list-style-type: none"> a performer a director a designer (set, lighting, sound, or costume) 	Theory: To continue to practically explore and develop ideas about how meaning and impact are created in <i>DNA</i> from the perspective of: <ul style="list-style-type: none"> a performer a director a designer (set, lighting, sound, or costume)
Fundamental Concepts	Component 2: - 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 success in achieving their artistic intent. Component 1: (Theory) Students must continue to explore DNA alongside component 2. <ul style="list-style-type: none"> The extract will be 80–100 lines, including dialogue and stage directions Performance texts are not permitted in the examination Students must apply their knowledge of the whole play to the extract Students will complete exam style questions in lessons focusing on Section A of the exam.	Component 2: - 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. 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Component 1: (Theory) Students must continue to explore DNA alongside component 2. <ul style="list-style-type: none"> The extract will be 80–100 lines, including dialogue and stage directions Performance texts are not permitted in the examination Students must apply their knowledge of the whole play to the extract Students will complete exam style questions in lessons focusing on Section A of the exam.	Component 2: - 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 success in achieving their artistic intent. Component 1: (Theory) Students must continue to explore DNA alongside component 2. <ul style="list-style-type: none"> The extract will be 80–100 lines, including dialogue and stage directions Performance texts are not permitted in the examination Students must apply their knowledge of the whole play to the extract Students will complete exam style questions in lessons focusing on Section A of the exam.	Component 2: - 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 success in achieving their artistic intent. Component 1: (Theory) Students must continue to explore DNA alongside component 2. <ul style="list-style-type: none"> The extract will be 80–100 lines, including dialogue and stage directions Performance texts are not permitted in the examination Students must apply their knowledge of the whole play to the extract Students will complete exam style questions in lessons focusing on Section A of the exam.	Component 1: (Theory) Students must continue to explore DNA alongside component 2. <ul style="list-style-type: none"> The extract will be 80–100 lines, including dialogue and stage directions Performance texts are not permitted in the examination Students must apply their knowledge of the whole play to the extract Students will complete exam style questions in lessons focusing on Section A of the exam. To revisit section A and Section B of exam and complete exam style questions in preparation for exam paper.
Students will...	Comp 2 – Performance from a text -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.	Comp 2 – Performance from a text - 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.	Comp 2 – Performance from a text - 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.	Comp 2 – Performance from a text - 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.	Component 3: Theory Introduction To Section B Live Theatre -How performers interpret and communicate character in response to the demands of the performance, including style, genre and the intentions of the director. -How a range of vocal skills and techniques are used and their impact on the audience, including: clarity of diction inflection, accent, intonation and phrasing pace, pause and timing projection and pitch emotional range song, narration and/or choral speaking where appropriate. How a range of physical skills and techniques are used and	Component 3: Theory Introduction To Section B Live Theatre -How performers interpret and communicate character in response to the demands of the performance, including style, genre and the intentions of the director. -How a range of vocal skills and techniques are used and their impact on the audience, including: clarity of diction inflection, accent, intonation and phrasing pace, pause and timing projection and pitch emotional range song, narration and/or choral speaking where appropriate. How a range of physical skills and techniques are used and

	<p>-how to develop an appropriate performer/audience relationship and ensure sustained engagement throughout the performance. -how to adopt the latest safe working practices.</p> <p><u>List of previous scripts:</u></p> <p>Blood Brothers - Willy Russel Shakers - John Godber Bouncers - John Godber Adult Child/Dead Child - Claire Dowe Teachers - John Godber</p>	<p>- how to develop an appropriate performer/audience relationship and ensure sustained engagement throughout the performance. - how to adopt the latest safe working practices.</p> <p><u>List of previous scripts:</u></p> <p>Blood Brothers - Willy Russel Shakers - John Godber Bouncers - John Godber Adult Child/Dead Child - Claire Dowe Teachers - John Godber</p>	<p>- how to develop an appropriate performer/audience relationship and ensure sustained engagement throughout the performance. - how to adopt the latest safe working practices.</p> <p><u>List of previous scripts:</u></p> <p>Blood Brothers - Willy Russel Shakers - John Godber Bouncers - John Godber Adult Child/Dead Child - Claire Dowe Teachers - John Godber</p>	<p>- how to develop an appropriate performer/audience relationship and ensure sustained engagement throughout the performance. - how to adopt the latest safe working practices.</p> <p><u>List of previous scripts:</u></p> <p>Blood Brothers - Willy Russel Shakers - John Godber Bouncers - John Godber Adult Child/Dead Child - Claire Dowe Teachers - John Godber</p> <p><u>Component 3: Theory</u> <u>Introduction To Section B Live Theatre</u></p> <p>-How performers interpret and communicate character in response to the demands of the performance, including style, genre and the intentions of the director. -How a range of vocal skills and techniques are used and their impact on the audience, including: clarity of diction inflection, accent, intonation and phrasing pace, pause and timing projection and pitch emotional range song, narration and/or choral speaking where appropriate.</p> <p>How a range of physical skills and techniques are used and evaluated, including:</p> <p>movement, posture, gesture and gait body language, control and stillness co-ordination and timing facial expression and eye contact listening and interaction between performers spatial awareness, use of levels and stage space dance, ensemble and choral movement where relevant.</p> <p>How the performer–audience relationship is created and sustained, and how this influences audience engagement, tension, mood and meaning throughout the performance.</p>	<p>evaluated, including:</p> <p>movement, posture, gesture and gait body language, control and stillness co-ordination and timing facial expression and eye contact listening and interaction between performers spatial awareness, use of levels and stage space dance, ensemble and choral movement where relevant.</p> <p>How the performer–audience relationship is created and sustained, and how this influences audience engagement, tension, mood and meaning throughout the performance.</p>	<p>evaluated, including:</p> <p>movement, posture, gesture and gait body language, control and stillness co-ordination and timing facial expression and eye contact listening and interaction between performers spatial awareness, use of levels and stage space dance, ensemble and choral movement where relevant.</p> <p>How the performer–audience relationship is created and sustained, and how this influences audience engagement, tension, mood and meaning throughout the performance.</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 - spatial awareness - interaction 	<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 - movement - body language - posture - gesture - gait - co-ordination - stillness - timing 	<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 - 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 - timing - control - facial expression - eye contact - listening - expression of mood - spatial awareness - interaction

		<ul style="list-style-type: none"> - control - facial expression - eye contact - listening - expression of mood - spatial awareness - interaction 			<ul style="list-style-type: none"> - 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 3.	-Long form essay responses for Component 3	-Long form essay responses for Component 3	-Long form essay responses for Component 3	-Long form essay responses for Component 3	
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.	
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	
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>	<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>	<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>
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 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 developing a character profile.	Applying what they have seen in a live performance to their own work. Learning a script and developing a character profile.	Displaying range of theatrical skills in performance.		