


Performing Arts Department – Year 10 Drama

The Competent Drama Student will begin their GCSE journey - developing long form writing and analytical skills, develop performance of text, and devise pieces of drama from a stimulus for assessment towards final GCSE grade.						
 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: Introduction to Practitioners Theory: Component 3: Theatre Makers in Practice	Practical: Introduction to Practitioners Theory: Component 3: Theatre Makers in Practice	Practical: Developing Devising Skills (40%) Theory: Component 3: Theatre Makers in Practice	Practical: Component 1 Devising (40%) Theory: Component 3: Theatre Makers in Practice	Practical: Component 1: Devising Drama (40%) Theory: Component 3: Theatre Makers in Practice	Practical: Component 1: Devising Drama (40%) Theory: Component 3: Theatre Makers in Practice
Why Now?	Practical: To begin compounding the ability to create a clear character that is appropriate to the style and context of a play. A mock experience before the Texts in Practice Exam in Year 11. Theory: To enable learners to confidently respond to Section A of the drama written paper.	Practical: To begin compounding the ability to create a clear character that is appropriate to the style and context of a play. A mock experience before the Texts in Practice Exam in Year 11. Theory: To be introduced to the set text for the drama written paper, developing understanding of the context, style, themes, plot and characters.	Practical: To allow learners the opportunity to explore a range of devising techniques and linked practitioners, as well as developing the ability to devise from a range of stimuli. Theory: To be introduced to the set text for the drama written paper, developing understanding of the context, style, themes, plot and characters.	Practical: To begin the devising process for assessment towards their GCSE grade, practically exploring the potential of the chosen stimulus. Theory: To be introduced to the set text for the drama written paper, developing understanding of the context, style, themes, plot and characters. Theory: Completing the response to the stimulus section of the devising log, in light of the stimulus they have chosen and are beginning to explore.	Practical: Creating drama from the chosen stimulus, applying a range of techniques to their work. Theory: To be introduced to the set text for the drama written paper, developing understanding of the context, style, themes, plot and characters. Theory: Completing the development and collaboration section of the devising log, alongside the creating process.	Practical: Refining devised pieces and then performing for assessment towards their final GCSE grade. Theory: Completing the final section of the devising log after the final performance has taken place.
Fundamental Concepts	Component 1: Devising To develop knowledge and understanding of: <ul style="list-style-type: none"> The processes of devising original drama. How meaning is interpreted, developed, and communicated through devised performance. Social, cultural, and historical influences on devised work. Drama and theatre terminology and how to use it appropriately. The roles and responsibilities of theatre makers in contemporary professional practice. Devising Process: <ul style="list-style-type: none"> Practically explore ideas, themes, characters, and dramatic intentions. Experiment with different forms, styles, and theatrical conventions. Develop original material collaboratively or individually. Establish the overall contribution made to the devised performance. Develop a range of performance or design skills and apply them effectively. Evaluate the appropriateness and impact of creative choices in relation to artistic intent. Demonstrate sensitivity to context, audience, and intended meaning through performance or 	Component 1: Devising To develop knowledge and understanding of: <ul style="list-style-type: none"> The processes of devising original drama. How meaning is interpreted, developed, and communicated through devised performance. Social, cultural, and historical influences on devised work. Drama and theatre terminology and how to use it appropriately. The roles and responsibilities of theatre makers in contemporary professional practice. Devising Process: <ul style="list-style-type: none"> Practically explore ideas, themes, characters, and dramatic intentions. Experiment with different forms, styles, and theatrical conventions. Develop original material collaboratively or individually. Establish the overall contribution made to the devised performance. Develop a range of performance or design skills and apply them effectively. Evaluate the appropriateness and impact of creative choices in relation to artistic intent. Demonstrate sensitivity to context, audience, and intended meaning through performance or 	Component 1: Devising To develop knowledge and understanding of: <ul style="list-style-type: none"> The processes of devising original drama. How meaning is interpreted, developed, and communicated through devised performance. Social, cultural, and historical influences on devised work. Drama and theatre terminology and how to use it appropriately. The roles and responsibilities of theatre makers in contemporary professional practice. Devising Process: <ul style="list-style-type: none"> Practically explore ideas, themes, characters, and dramatic intentions. Experiment with different forms, styles, and theatrical conventions. Develop original material collaboratively or individually. Establish the overall contribution made to the devised performance. Develop a range of performance or design skills and apply them effectively. Evaluate the appropriateness and impact of creative choices in relation to artistic intent. Demonstrate sensitivity to context, audience, and intended meaning through performance or 	Component 3: Interpreting Theatre (Set Text: DNA) To develop knowledge and understanding of: <ul style="list-style-type: none"> 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. An introduction to the set text <i>DNA</i> by Dennis Kelly. 	Component 3: To develop knowledge and understanding of: <ul style="list-style-type: none"> 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 1: To develop knowledge and understanding of: <ul style="list-style-type: none"> The processes of devising original drama. How meaning is interpreted, developed, and communicated through devised performance. Social, cultural, and historical influences on devised work. Drama and theatre terminology and how to use it appropriately. The roles and responsibilities of theatre makers in contemporary professional practice. 	Component 1: To develop knowledge and understanding of: <ul style="list-style-type: none"> The processes of devising original drama. How meaning is interpreted, developed, and communicated through devised performance. Social, cultural, and historical influences on devised work. Drama and theatre terminology and how to use it appropriately. The roles and responsibilities of theatre makers in contemporary professional practice.

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<p>Students will...</p>	<p>Component 1: Devising (40%) Practical</p> <p>Exploring Practitioners</p> <p>Students must explore the work of one or more theatre practitioners and use their ideas to influence the creation, development and performance of an original devised drama.</p> <p>Practical exploration should focus on how practitioners create meaning and impact for an audience, and how their methods can be applied to students' own devised work.</p> <p>Purpose of exploring Practitioners</p> <p>Students must:</p> <ul style="list-style-type: none"> Understand the key ideas, intentions and style of their chosen practitioner(s) Apply practitioner techniques to: devising rehearsal performance <p>Use practitioner influence to shape:</p> <p>acting style structure staging design choice</p> <p>Component 3: Theatre Makers in Practice (Theory)</p> <p>Set Text: <i>DNA</i> by Dennis Kelly</p> <p>Study Focus: One Performance Text</p> <p>Students must study <i>DNA</i> as a complete performance text. In the examination, students will respond to an unseen extract from <i>DNA</i> that is significant to the play as a whole.</p> <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 <p>What Students Must Be Able to Do</p>	<p>Component 1: Devising (40%) Practical</p> <p>Exploring Practitioners</p> <p>Students must explore the work of one or more theatre practitioners and use their ideas to influence the creation, development and performance of an original devised drama.</p> <p>Practical exploration should focus on how practitioners create meaning and impact for an audience, and how their methods can be applied to students' own devised work.</p> <p>Purpose of exploring Practitioners</p> <p>Students must:</p> <ul style="list-style-type: none"> Understand the key ideas, intentions and style of their chosen practitioner(s) Apply practitioner techniques to: devising rehearsal performance <p>Use practitioner influence to shape:</p> <p>acting style structure staging design choice</p> <p>Study Focus: One Performance Text</p> <p>Students must study <i>DNA</i> as a complete performance text. 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	<p>Costume, Hair and Makeup</p> <ul style="list-style-type: none"> Contemporary, realistic costume choices Costume as an indicator of: <p>character status personality conformity or difference Minimal makeup to support naturalism</p> <p>Intended Impact on the Audience</p> <p>Students must be able to explain:</p> <ul style="list-style-type: none"> What the audience should think or feel How discomfort, tension or shock is created How Dennis Kelly challenges the audience's sense of morality and responsibility <p>Understanding the Playwright's Intentions</p> <p>Practical work should help students explore Dennis Kelly's use of:</p> <ul style="list-style-type: none"> Meaning and message Genre and form Structure and pace Character and relationships Language (short lines, interruptions, silences) Stage directions as communication between performer and audience 	<ul style="list-style-type: none"> Costume as an indicator of: <p>character status personality conformity or difference Minimal makeup to support naturalism</p> <p>Intended Impact on the Audience</p> <p>Students must be able to explain:</p> <ul style="list-style-type: none"> What the audience should think or feel How discomfort, tension or shock is created How Dennis Kelly challenges the audience's sense of morality and responsibility <p>Understanding the Playwright's Intentions</p> <p>Practical work should help students explore Dennis Kelly's use of:</p> <ul style="list-style-type: none"> Meaning and message Genre and form Structure and pace Character and relationships Language (short lines, interruptions, silences) Stage directions as communication between performer and audience 	<ul style="list-style-type: none"> Costume as an indicator of: <p>character status personality conformity or difference Minimal makeup to support naturalism</p> <p>Intended Impact on the Audience</p> <p>Students must be able to explain:</p> <ul style="list-style-type: none"> What the audience should think or feel How discomfort, tension or shock is created How Dennis Kelly challenges the audience's sense of morality and responsibility <p>Understanding the Playwright's Intentions</p> <p>Practical work should help students explore Dennis Kelly's use of:</p> <ul style="list-style-type: none"> Meaning and message Genre and form Structure and pace Character and relationships Language (short lines, interruptions, silences) Stage directions as communication between performer and audience 	<ul style="list-style-type: none"> Costume as an indicator of: <p>character status personality conformity or difference Minimal makeup to support naturalism</p> <p>Intended Impact on the Audience</p> <p>Students must be able to explain:</p> <ul style="list-style-type: none"> What the audience should think or feel How discomfort, tension or shock is created How Dennis Kelly challenges the audience's sense of morality and responsibility <p>Understanding the Playwright's Intentions</p> <p>Practical work should help students explore Dennis Kelly's use of:</p> <ul style="list-style-type: none"> Meaning and message Genre and form Structure and pace Character and relationships Language (short lines, interruptions, silences) Stage directions as communication between performer and audience 		
<p>Language for Life (Key terms/Vocabulary)</p>	<ul style="list-style-type: none"> - 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 - 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 - 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 - 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 - 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 - control - facial expression - eye contact - listening - expression of mood - spatial awareness - interaction 	<ul style="list-style-type: none"> - 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 - co-ordination - stillness - timing - control - facial expression - eye contact - listening - expression of mood - spatial awareness - interaction
<p>Extended writing Opportunities</p>	<p>-Creating a character profile.</p>	<p>-Long form essay responses for Component 3</p>	<p>-Long form essay responses for Component 3</p>	<p>-Long form essay responses for Component 3</p> <p>2000 word devising log for Component 1.</p>	<p>-Long form essay responses for Component 1.</p> <p>2000 word devising log for Component 1.</p>	<p>2000 word devising log for Component 1</p>

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 Costume Designer Sound Designer and/or Technician Theatre Manager Stage Manager Usher Box Office Manager Puppet Designer Set Designer Playwright 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	Students to work in diverse and mixed groups 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 Challenge gender biases and stereotypes Watching professional performances of Bouncers and Shakers SHS Theatre Company	Students to work in diverse and mixed groups 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 in front of an invited audience SHS Theatre Company	Students to work in diverse and mixed groups 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 Watching Live Theatre SHS Theatre Company	Students to work in diverse and mixed groups 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 Working with a Theatre Practitioner SHS Theatre Company	Students to work in diverse and mixed groups 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 Carrying out research to inform knowledge of stimulus and the piece they intend to create. SHS Theatre Company	Students to work in diverse and mixed groups 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 in front of an invited audience SHS Theatre Company
Practical Application of Skills	Learning a script and a developing a character profile	Learning a script and a developing a character profile	Practitioner research and techniques to influence and enhance their own practical work.	Making the links between theory and practical through the devised process.	Making the links between theory and practical through the devised process.	Making the links between theory and practical through the devised process.