



# DRAMA CURRICULUM MAP

**Assessment:** Devised or scripted group performances of 2-3 minutes assessing 'expressive' and 'consistent' use of Vocalisation, Physicalisation and Stage Space

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## Rotation 2: Script and Devising – Lord of the Flies

- how to create characterisation that is appropriate to the description of the character from the play
- extend range of drama techniques and increased awareness of the impact for the audience

## Rotation 3: Review and Transition

- synthesising elements studied since Year 7 and enabling learners to recap, revise and finish their learning journey in a positive manner.

**YEAR 10**

**Assessment:** Devised group performances of 2-3 minutes assessing 'expressive' and 'consistent' use of Vocalisation, Physicalisation and Stage Space

## Rotation 1: Refugee Boy

- understand the plot, context and characters' experiences
- Recognise the need for cultural sensitivity when exploring and representing characters from different cultures

**YEAR 9**

## Rotation 3: Script – Lord of the Flies

- bring their extract from page to stage by learning to apply to rehearsal process
- to create characterisation that is appropriate to the description of the character
- to create tension and atmosphere appropriate to the themes and events

**Assessment:** Devised group performances of 2-3 minutes assessing 'expressive' and 'consistent' use of Vocalisation, Physicalisation and Stage Space

## Rotation 2: Off Balance Theatre Company

- recognising the difference between genre and style;
- Understanding a 'theatre practitioner'
- Appreciative of how a target audience will engage with different content, context, characters, drama techniques and styles

**Assessment:** Devised or scripted group performances of 2-3 minutes assessing 'expressive' and 'consistent' use of Vocalisation, Physicalisation and Stage Space

## Rotation 2: Devising and Drama Techniques

- Drama techniques can make performance work engaging for an audience
- More elements of physicalisation and vocalisation can be used to create characterisation
- Knowledge that stage space crucial elements are facing forward and not masking

**Assessment:** Devised group performances of 20-40 seconds assessing 'expressive' and 'consistent' use of Vocalisation, Physicalisation and Stage Space.

## Rotation 3: Introduction to Scripted Drama

- rehearsing a script differs slightly to that of devising
- 'bring the script to life' and not have it seem like it is being read
- rehearsal techniques such as identifying subtext and actioning to do this

**YEAR 8**

**Assessment:** Scripted group performances of 30-60 seconds assessing 'expressive' and 'consistent' use of Vocalisation, Physicalisation and Stage Space

## Rotation 1: Issue-based Drama

- The issues are real and should be treated with respect and sensitivity
- What the new drama techniques mean and have the potential to achieve
- Creating an intention for a piece of drama

**Assessment:** Devised group performances of 1-2 minutes assessing 'expressive' and 'consistent' use of Vocalisation, Physicalisation and Stage Space

## Rotation 1: Character and Context

- create a character we should imagine a name, age and personality or attitude trait
- Understanding different types of context in drama but all must contain conflict
- show our character to an audience we can use physicalisation and vocalisation

**YEAR 7**

**Assessment:** Baseline performance in lesson 2 with whole class feedback provided as well as marks, no personal targets set at this stage. Summative performance in lesson 7 with marks and personal targets set. Devised group performances of 10-30 seconds assessing 'expressive' and 'consistent' use of Vocalisation, Physicalisation and Stage Space

Performances are in lesson 3 with whole class feedback provided. Summative performance in lesson 7 with marks and personal targets set.

## DRAMA SKILL

Movement, gesture and facial expressions

## DRAMA SKILL

Verbal and non-verbal communications

## DRAMA SKILL

Reflection and evaluation

## DRAMA SKILL

Analysis and Interpretation



# DRAMA CURRICULUM MAP

## FURTHER STUDY

- A level Theatre Studies

## CAREER PATHS

- University, Journalism, Writer, Education, Researcher, Editorial, Publishing, Performer, Production Designer

## SKILLS

- Critical analysis, interpretation, evaluation, creative writing, production skills

Assessment: Students will undertake a series of practice papers, including mock written examinations. Synoptic content coverage

Assessment: Draft and feedback given on in intention writing for examiner.

### Revision and examination practice

#### Component 3: Live Theatre Evaluation

- ❑ Identification and description to be able to answer an examination question as set by the board
- ❑ Interpretation of character (interaction, vocal and movement skills)
- ❑ Creation of mood and atmosphere
- ❑ User of performance space (lighting, sound, pops, set, costume and make-up)
- ❑ Director – interpretation and style, conventions, spatial relationships on stage

#### Component 3: Hard to Swallow

- ❑ Apply the knowledge of the key aspects of characterisation, lighting, sound and set design in practical exploration, followed by starting to write these decisions to answer a set of written questions.
- ❑ to justify and analyse why decisions have been made with audience and intention in mind

Assessment: Assessed using the Eduqas GCSE Component 2 Performing Texts assessment criteria. Each student given a Performance mark and individual positive feedback and targets.

#### Scripted Performance

- ❑ Use given research to develop their devised performance
- ❑ Developing character understanding
- ❑ Develop understanding of the script by investigating playwright's intention.
- ❑ develop deeper understanding of their role and the performance, as well as time period and playwright

#### Paper Birds - Devising

- ❑ build on prior knowledge of the creation of character, of naturalistic and abstract styles whilst also developing knowledge of a new style called 'verbatim'
- ❑ Use given research of real life events, situations and characters and start to use this information to develop their devised performance

Assessment: using the Eduqas GCSE Component 1 Devising Theatre assessment criteria. Each student given a Performance mark and individual positive feedback and targets.

#### Component 1: Devising and Examination

- ❑ Using prior knowledge to participate in an examined devised performance
- ❑ Effective contribution of ideas including character and context development.
- ❑ Apply prior knowledge of a chosen practitioner and their conventions
- ❑ Develop creative ownership of an examined devised performance.

YEAR 11

#### Component 2 Scripted Exam

- ❑ Apply knowledge of creating characters and considering characterisation, this time based on a given character from the script. Applying these skills to a scripted performance.
- ❑ Develop character understanding through use of research
- ❑ understanding of the script by investigating playwright's intention

Assessment: Draft and intervention opportunities in Portfolio writing. Assessed using the Eduqas GCSE Component 1 Devising Theatre assessment criteria. Each student given a Performance mark and individual positive feedback and targets for the scripted exam

#### Baseline and Practitioners

- ❑ Build on prior knowledge of the creation of character whilst devising
- ❑ Explore new practitioner conventions in a group performance
- ❑ Considered creation of a character, context, genre and performance style whilst devising.
- ❑ Applying practitioner conventions in a devised performance, considering intention for an audience
- ❑ Blend and experiment with knowledge of practitioners and devising.

YEAR 10

Assessment: using the Eduqas GCSE Component 1 Devising Theatre assessment criteria. Each student given a Performance mark and individual positive feedback and targets

#### DRAMA SKILL

Movement, gesture and facial expressions

#### DRAMA SKILL

Verbal and non-verbal communications

#### DRAMA SKILL

Reflection and evaluation

#### DRAMA SKILL

Analysis and Interpretation



# DRAMA CURRICULUM MAP

## FURTHER STUDY

- University study of Drama or Theatre Studies

## CAREER PATHS

- Broadcasting, Theatre, Acting, Performance, Entertainer, Live Media Production

## SKILLS

- Critical analysis, interpretation, evaluation, creative performance

### Revision and examination practice

#### PERFORMING TEXTS: PERFORMANCE EXAMINATION

- ☐ Learners will be given a structured rehearsal approach that will allow them to develop their appreciation of the text they have chosen, understanding of their character and how to take their performance from page to stage.
- ☐ They will learn how to analyse the performance text in close detail, how to create and develop a character(s)
- ☐ how to apply acting skills to realise artistic intention and communicate meaning to an audience
- ☐ Written Concept: identify and explain choices made with links to the intended impact for the audience.

**Assessment: External examination by visiting examiner. Written Concept submitted 7 days prior.**

**Assessment: GCE Drama and Theatre Unit H459/31: Analysing Performance. Theme: Heroes and Villains. 1 question answered. 20% of total A Level (including Treasure Island and Othello)**

#### ANALYSING PERFORMANCE, EVALUATION OF TREASURE ISLAND

- ☐ develop core knowledge of theatrical performance and artistic choice by learning how to identify, describe, analyse, explain and evaluate how meaning is created for the audience
- ☐ develop knowledge and skills by making comparative links between moments they choose to write about in an essay. This may include offering a personal preference and sensitively explaining reasons for this position
- ☐ to make sensitive and nuanced analytics and evaluative comment on the role of director, designer and actor
- ☐ alternatives to interpretation will be offered with sensitivities to different people's life experience and how this often leads to different theatrical experience

#### ANALYSING PERFORMANCE: FRANKENSTEIN

- ☐ working practically with at least 3 moments of the play
- ☐ choose and apply rehearsal techniques that allow for acting decisions to be made, learning to be able to explain what has been used, how it was used and to what effect both for the actor and also the audience
- ☐ apply knowledge of technical drama (set, props, costume/makeup/hair, lighting, sound) and apply these to extracts

#### ANALYSING PERFORMANCE: OTHELLO

- ☐ working practically with at least 3 moments of the play
- ☐ choose and apply rehearsal techniques that allow for acting decisions to be made, learning to be able to explain what has been used, how it was used and to what effect both for the actor and also the audience
- ☐ apply knowledge of technical drama (set, props, costume/makeup/hair, lighting, sound) and apply these to extracts

**YEAR 13**

**Assessment: GCE Drama and Theatre Unit H459/31: Analysing Performance. Theme: Heroes and Villains. 1 question answered. 20% of total A Level (including Frankenstein and Treasure Island)**

#### DECONSTRUCTING TEXTS FOR PERFORMANCE: THE CRUCIBLE

- ☐ experience of working practically on many moments of the play
- ☐ workshoping moments allowing decisions to be made, learning to be able to explain what has been used, how it was used and to what effect both for the actor and also the audience
- ☐ gain knowledge and skills related to technical drama (set, props, costume/makeup/hair, lighting, sound) and apply these to extracts as chosen. They will learn how decisions can communicate meaning to an audience.

**YEAR 12**

**Assessment: GCE Drama and Theatre Unit H459/31: Analysing Performance. 1 question answered. 20% of total A Level (including Othello and Frankenstein)**

**Assessment: GCE Drama and Theatre Unit H459/46: Deconstructing Texts for Performance. 2 questions answered.**

#### DRAMA SKILL

**Movement, gesture and facial expressions**

#### DRAMA SKILL

**Verbal and non-verbal communications**

#### DRAMA SKILL

**Reflection and evaluation**

#### DRAMA SKILL

**Analysis and Interpretation**