

Nailsea School Curriculum Map – Drama

Year 7		Topic Title	Key Skills	Content
	Term 1 (8 hours)	Introduction to Drama	Develop own ideas into a narrative Collaborate with others to create a performance Create and communicate character Understand physical theatre and how to use it Rehearse, refine and amend their work Analyse & evaluate their own process/performance	Introduction to warm up games including the magic marble to establish the basics of physical theatre. Using physical theatre to create your environment Making objects with their bodies. Introducing still images. Breaking down a basic narrative into the main plot points. Bringing the image to life using dialogue and movement. Introducing mime and gesture. Using this to create objects & understanding how they need to react to the objects. Using mime within a performance Understanding the use of volume in drama – loud or quiet. Creating the diamond robbery – first part about being quiet and sneaky – using mime and gesture to communicate along with facial expressions. Using physical theatre to create the obstacles – lasers, tunnels, zip wires, ladders etc Creating a character that is separate to themselves – the importance of a name. Introducing some dialogue at the start to establish character. Use of quiet voices for dialogue when they are sneaky. Introducing the next stage when the alarm goes off. Exploring how the volume changes - performance Included in this is the opportunity for self-reflection and/or peer evaluation with the opportunity to respond to feedback/self-reflection to develop the piece and after performance
	Term 2 & 3 (13 hours)	Elizabethan Theatre – Romeo and Juliet (Exploration of text & Performance)	Simple stage combat Stage positioning & stage configuration Use of performance space and spatial relationships on stage Actor & audience configuration Design – Lighting & props, costume & make up Vocal skills – volume, pitch tone, pace, pause and the use of silence Physical skills Performance conventions – soundscapes Character motivation and interaction – discord Language and sub-text creating tension Development of pace and rhythm Stage Directions & practical demands of the text Learn lines & interpret & perform character	Introduction to stage combat – how to fall and basic moves Warm ups and games centred around stage positioning and stage configurations Introducing the idea of a dilemma and resolution using different characters Exploring conflict in drama and social situations – using Shakespearean insults – exploring the use of vocal skills to deliver the insults and evaluating the effect of the different vocal skills Vocal skills – intonation and how this creates meaning using abc script – move into improvised arguments Dramatic tension – how to build this on stage using a traverse stage and forum theatre. Perform and introduce dramatic music analyse effect. Introducing Shakespeare – text the witches Act 1 Scene 1 – using sound and movement to create atmosphere – creating a soundscape Discord – developing a prepared improvisation based on discord – Exploring blocking and beginning to consider proxemics Realising conflict in performance – exploring the effect of the dramatic pause – increasing the tension – vocal and physical skills Focus on the opening of Romeo and Juliet – exploring language and sub-text – creating tension and conflict using vocal and physical skills – interpreting stage directions – staging a text – learning lines and interpreting and performing a character – performance Included in this is the opportunity for self-reflection and/or peer evaluation with the opportunity to respond to feedback/self-reflection to develop the piece and after performance.

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	Term 4 & 5 (12 hours)	Silent Film – Slapstick and Melodrama (Devising)	<p>Characteristics of performance – genre and style – slapstick & melodrama</p> <p>Form & structure</p> <p>Social, cultural & historical context</p> <p>Development of pace & rhythm</p> <p>Dramatic climax</p> <p>Physical skills – including mime</p> <p>Use of props and set alongside physical theatre</p> <p>Rehearse, refine & amend their work</p> <p>Develop own ideas & collaborate with others</p> <p>Performance – create & communicate meaning – realise artistic intention</p>	<p>Learn about early slapstick including early cinemas/stars – social, cultural & historical context</p> <p>Understanding reaction shots in action – understand the difference between slow & fast reaction shots</p> <p>To understand the construction of a simple slapstick scene – Understand the move from one emotional reaction shot to another – use of mime – how to communicate without speech – physical skills particularly facial expressions links back to physical theatre</p> <p>Keystone Cops & the car chase - Research into silent film & the stars – understand the construction of the car chase scenario & the different types of scenario</p> <p>Using pace and rhythm within the scenario – Use of props alongside physical theatre – Not trying to recreate real life – audience - suspension of disbelief – physical skills to communicate meaning</p> <p>The Cliff hanger serial – melodrama – Introducing the history of melodrama in silent films – idea of the cliff-hanger serial – Introducing stock characters & stock reaction shots – understanding of the structure of the cliff-hanger – able to create their own episode – introducing the use of captions</p> <p>Creating their own silent film either slapstick or melodrama – working together to develop their ideas and rehearse and refine their work</p> <p>Performance – able to communicate meaning without speech (can use captions) & communicate their artistic intentions</p> <p>Included in this is the opportunity for self-reflection and/or peer evaluation with the opportunity to respond to feedback/self-reflection to develop the piece and after performance</p>
	Term 6 (6 hours)	End of Year assessments at the beginning of the term Skills workshops and live theatre evaluation for the remainder of the term – the workshops will revisit the skills from all five units	<p>Creating character</p> <p>Improvisation</p> <p>Vocal & physical skills</p> <p>Stage positioning and stage configuration</p> <p>Creation of mood & atmosphere</p> <p>Social, cultural & historical context - Theatre from different cultures</p> <p>Using theatre to explore issues within society</p> <p>Design workshops</p> <p>Play evaluation – how the play has been interpreted – able to analyse & evaluate</p>	<p>The start of term is end of year assessments – Silent film performance</p> <p>Workshops need to cover the key skills but are not limited to them – there is room here for exploring PSHCE/Citizenship topics & issues – Note: CRM wanted Drama to cover some of the issues in the RSE audit – violence against women & girls</p> <p>Introduction to practitioners</p> <p>Design workshops will be dependent on availability of materials & equipment</p> <p>Play evaluation will be on an extract of a live performance & will focus on one or two characters – the main focus is ability to analyse & evaluate – assessment through presentations</p>
Y E D L 8		Topic Title	Key Skills	Content

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	<p>Term 1</p> <p>(8 hours)</p>	<p>Morality plays - Death Hunters</p> <p>(Devising - Lighting & sound design)</p>	<p>Understand social, cultural & historical context</p> <p>Making a plot out of a narrative.</p> <p>Character motivation & interaction</p> <p>Understand performance conventions and how to use them</p> <p>Creation of mood & atmosphere</p> <p>Use a range of vocal/physical skills</p> <p>Collaborate with others to create a performance</p> <p>Use of performance space and spatial relationships on stage</p> <p>Relationships between performers and audience</p> <p>Design: Lighting used to create specific effects</p> <p>Design: Sound effects used to take the place of action</p> <p>Rehearse, refine and amend their work</p> <p>Analyse and evaluate their own process/performance</p>	<p>Cultural capital - idea of a morality play – what are morals?</p> <p>Introduction to the story and breakdown of the main events. What was the moral</p> <p>Identify the characters. Cultural capital – what was the bubonic plague & when did it happen? Links back to the story where is the evidence of this in the story. Breakdown the characters (characterisation – links to physical/vocal skills to portray them)</p> <p>Understanding the plot – create 10 still images of the main plot points – add in dialogue/narration (one line or two per still image)</p> <p>Develop a couple of still images into a performance – Focus on creating dialogue out of description/narrative – links to characters to keep the dialogue realistic – using vocal & physical skills to create the different characters (multi-rolling maybe required)</p> <p>Focus on making this a performance not narrated movement.</p> <p>Introduce the use of lighting to create deliberate effects</p> <p>Cultural capital – what is a radio play? How do you create a play on the radio? How do you avoid it becoming a story being read on the radio – Introduction to sound effects – exemplar radio play – identify the sound effects & what they tell you.</p> <p>Working with a small section of the story/narrative – develop it into a radio play – creating dialogue & using sound effects both live & recorded.</p> <p>Performance – Either creating a play or a radio play – working as a group to create a performance using the appropriate design element – rehearse, refine & amend their work</p> <p>Included in this is the opportunity for self-reflection and/or peer evaluation with the opportunity to respond to feedback/self-reflection to develop the piece and after performance</p>
	<p>Term 2 & 3</p> <p>(13 hours)</p>	<p>Physical comedy – including work on Midsummer Night's Dream – The Mechanicals</p> <p>(Devising & performance)</p>	<p>Characteristics of performance – genre and style – comedy & physical humour</p> <p>Form & structure</p> <p>Social, cultural & historical context</p> <p>Development of pace & rhythm</p> <p>Dramatic climax/anti climax</p> <p>Vocal/physical skills</p> <p>Creating character</p> <p>Use of props and set</p> <p>Rehearse, refine & amend their work</p> <p>Develop own ideas/artistic intentions & collaborate with others</p> <p>Performance – create & communicate meaning –</p>	<p>Links back to Shakespeare last year – insults etc</p> <p>Basic (very basic) plot of MND & then focus on the plot of The Mechanicals</p> <p>Creating character & exploring stereotypes – vocal & physical skills – can stereotypes be adapted whilst still staying true to the character.</p> <p>Focus on physical comedy and devising your own scenarios</p> <p>Breaking down the different characters in The Mechanicals – what happens if there isn't much information available about your character? What can you do as an actor? Taking clues from the text</p> <p>Exploring the scenes with The Mechanicals in, develop characters for Quince, Starveling, Snug & Snout including off-text work</p> <p>Focus for working on the scenes: creating comedic characters, using vocal/physical skills to create characters, what to do with characters who appear to have nothing to do on the stage, interpreting & creating appropriate stage directions</p> <p>Explain that this play has been adapted lots of different times – look at different interpretations - photos of performance and extracts of performance.</p> <p>Focus on the performance in the castle, Pyramus & Thisbe. Extending and developing character (individual artistic intention for their character)</p> <p>Explore the idea of interaction with the audience</p> <p>Use of props to create comedy – link to the BOV MND with The Wall nearly falling over because his costume</p>

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Year 9			realise artistic intention	<p>was too heavy. Focus on the deliberate mistakes and delivery of these lines/actions Rehearse, refine and amend for performance</p> <p>Included in this is the opportunity for self-reflection and/or peer evaluation with the opportunity to respond to feedback/self-reflection to develop the piece and after performance</p>
	Term 4 & 5 (12 hours)	Noughts & Crosses (Text exploration & performance)	<p>Genre/style</p> <p>Social, cultural & historical context</p> <p>Vocal skills</p> <p>Physical skills</p> <p>Characterisation</p> <p>Character motivation and interaction</p> <p>Language and sub-text</p> <p>creating tension</p> <p>Creation of mood & atmosphere</p> <p>Stage Directions & practical demands of the text</p> <p>Stage positioning & stage configuration</p> <p>Relationships between performers & use of performance space</p> <p>Learn lines & interpret & perform character</p> <p>Analyse and evaluate their own process/performance</p>	<p>Cultural Capital – Prejudice & racism – what is their understanding of this?</p> <p>Introduction to the play – have they heard of the play? – background of the play and the ideas behind it?</p> <p>Address the bomb scene & the complexities of the idea of freedom fighters</p> <p>The main characters – introduce them</p> <p>Read the plot summary 10 still images of the plot</p> <p>Not doing the whole play – focus on specific scenes to include – Sephy & Callum on the beach – the bomb in the shopping mall (how do you use props & actors to do this on a stage?) Other scenes are teacher's choice</p> <p>Focus to be on: creating character, character's motivations linked to using vocal & physical skills to create a specific effect/show emotion etc, language & subtext (links again to V/P skills), Proxemics (relationships between the characters, the imbalance of power), interpreting stage directions, identifying the mood of the scene etc</p> <p>Performance – students to choose one of the scenes that they have studied to prepare for performance – learn lines</p> <p>RSC resources available to explore performance https://www.rsc.org.uk/noughts-and-crosses</p> <p>Included in this is the opportunity for self-reflection and/or peer evaluation with the opportunity to respond to feedback/self-reflection to develop the piece and after performance</p>
	Term 6 (6 hours)	End of Year assessments at the beginning of the term Skills workshops and live theatre evaluation for the remainder of the term – the workshops will revisit the skills from all five units	<p>Creating character</p> <p>Improvisation</p> <p>Vocal & physical skills</p> <p>Stage positioning and stage configuration</p> <p>Practitioners</p> <p>Social, cultural & historical context - Theatre from different cultures</p> <p>Using theatre to explore issues within society</p> <p>Design workshops</p> <p>Play evaluation – how the play has been interpreted – able to analyse & evaluate</p>	<p>The start of term is end of year assessments – MND Performance</p> <p>Workshops need to cover the key skills but are not limited to them – there is room here for exploring PSHCE/Citizenship topics & issues – Note: CRM wanted Drama to cover some of the issues in the RSE audit – violence against women & girls</p> <p>Specific practitioners</p> <p>Design workshops will be dependent on availability of materials & equipment</p> <p>Play evaluation will be on an extract of a live performance & will focus on one or two characters – the main focus is ability to analyse & evaluate – assessment through focused written notes – Evaluation grid</p>
Year 9		Topic Title	Key Skills	Content
	Term 1 & 2	Blood Brothers	Genre/style	Cultural Capital – Class system in the UK – what is their understanding of this? – Social, cultural, historical –

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	(15 hours)	(Exploration of text & performance)	<p>Social, cultural & historical context</p> <p>Vocal skills</p> <p>Physical skills</p> <p>Characterisation</p> <p>Character motivation and interaction</p> <p>Language and sub-text creating humour & tension</p> <p>Structure & form</p> <p>Development of pace & rhythm</p> <p>Performance conventions</p> <p>Creation of mood & atmosphere</p> <p>Stage Directions & practical demands of the text</p> <p>Use of performance space</p> <p>Stage positioning & stage configuration</p> <p>Relationships between performers</p> <p>Learn lines & interpret & perform character</p> <p>Design – Lighting & props, costume & make up, sound effects used effectively to create specific effects</p> <p>Analyse and evaluate their own process/performance</p>	<p>Grammar schools & Secondary Modern – Recession – set in Liverpool</p> <p>Introduction to the play – have they heard of the play? – background of the play and the ideas behind it?</p> <p>The main characters – introduce them</p> <p>Watch the plot summary -10 still images of the plot (need plot handout)</p> <p>Areas to explore: Themes (superstition, class & violence, characterisation (adults playing children), form & structure (it starts at the end of the play), language & accent, bringing to the stage design elements & staging, Music</p> <p>Not doing the whole play – focus on specific scenes to include – Narrator- 'Shoes upon the table', '7 nearly 8', Mickey & Eddie meet, 'If you count from 1 to 10', policeman scene & different reactions for the different classes, contrast in school scenes, possibly last scene/first scene</p> <p>Performance focus to be on: creating character (use of v/p skills to do this), character's motivations (age) linked to using vocal & physical skills to create different ages, language & subtext (links again to V/P skills), proxemics, interpreting stage directions, staging, form & structure (how do the death's at the beginning impact on other scenes)</p> <p>Performance – students to choose one of the scenes that they have studied to prepare for performance – learn lines</p> <p>Included in this is the opportunity for self-reflection and/or peer evaluation with the opportunity to respond to feedback/self-reflection to develop the piece and after performance</p> <p>Include play evaluation?</p>
	Term 3 & 4 (14 hours)	Devising	<p>Using appropriate form & structure</p> <p>Understanding of style/genre</p> <p>Develop own ideas into a performance</p> <p>Collaborate with others to create a performance</p> <p>Understand social, cultural & historical context</p> <p>Create and communicate character/s – vocal/physical skills</p> <p>Characterisation</p> <p>Character motivation and interaction</p> <p>Understand performance conventions and how to use them effectively</p> <p>Use of performance space</p>	<p>Cultural Capitol – how do they plays are created in the theatre? Script v devised? Do they know what devised is? Sally Cookson – Jane Eyre interview</p> <p>What is a stimulus? Example of a stimulus – how do we use a stimulus to devise? Mind maps & word association.</p> <p>Introduce the two stimuli (teacher choice) – take them stage by stage through devising process steps – collating ideas as a group on both stimuli – each group needs to choose one to work on</p> <p>Identifying theme/message – group research</p> <p>Developing a narrative</p> <p>Characterisation – developing characters through improvisation, hot-seating, role play etc Creating and developing roles and relationships to other characters.</p> <p>Performance structure– Think about the form your performance will take. How will you tell the story in performance? - Scene construction.</p> <p>Modifications and refinements – What do you need to change/adapt? – Why do you/we think that? –</p>

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			Relationships between performers &audience Rehearse, refine and amend their work Analyse and evaluate their own process/performance	Using scene rehearsal techniques, methods and different performance conventions – adding Costume, Props, Lighting etc Performance Included in this is the opportunity for self-reflection and/or peer evaluation with the opportunity to respond to feedback/self-reflection to develop the piece and after performance Include play evaluation
Term 5 (6 hours)	Commedia d'ell arte & Farce (Building on work on physical comedy from Year 8)	Characteristics of performance – genre and style – history Creation and use of stock characters Vocal/physical skills Form & structure Social, cultural & historical context Development of pace & rhythm Dramatic climax/anti climax Use of props and set to create humour Understanding of the relationship between performers & audience Rehearse, refine & amend their work Develop own ideas/artistic intentions & collaborate with others Performance – create & communicate meaning – realise artistic intention	Cultural capital: What comedy do they like? Link back to different comedy programmes Monty Python, Fawlty Towers – Introduce Commedia d'ell arte – short history – where comedy comes from – social, cultural& historical context Explore basics of Commedia d'ell arte -stock characters (Pantalone, Harlequin), basic Commedia d'ell arte scenarios, Master Servant, Bandits etc, comedic techniques and skills – use of vocal/physical skills – back to reaction shots etc - Make links to Fawlty Towers etc Creating obvious humour & stock characters clips from old TV shows – Dad's Army Exploring the ideas of climax & anti-climax, the fact that audience know something that the other characters don't, pace & rhythm within comedy, entrances & exits, noises off stage, presenting something innocent as something vulgar etc Deciding on their comedic location & thinking about the stock characters that might be there Creating their own stock characters for their location Developing, refining & amending their own ideas for a Farce using the techniques studied Performance Included in this is the opportunity for self-reflection and/or peer evaluation with the opportunity to respond to feedback/self-reflection to develop the piece and after performance	
Term 6 (6 hours)	End of Year assessments at the beginning of the term Skills workshops and live theatre evaluation for the remainder of the term – the workshops will revisit the skills from all five units	Creating character Improvisation Vocal & physical skills Stage positioning and stage configuration Practitioners Social, cultural & historical context - Theatre from different cultures Using theatre to explore issues within society Design workshops Play evaluation – how the	The start of term is end of year assessments – Farce Performance Workshops need to cover the key skills but are not limited to them – there is room here for exploring PSHCE/Citizenship topics & issues – Note: CRM wanted Drama to cover some of the issues in the RSE audit – violence against women & girls Specific practitioners/Soft skills depending on engagement Design workshops will be dependent on availability of materials & equipment Play evaluation will be on an extract of a live performance & will focus on one or two characters – the main focus is ability to analyse & evaluate – assessment through short essay	

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			play has been interpreted – able to analyse & evaluate	
Year 10		Topic Title	Key Skills	Content
	Term 1 & 2	Comp 2: Devising	<p>Assessment objectives:</p> <ul style="list-style-type: none"> • AO1: Create and develop ideas to communicate meaning for theatrical performance. • AO2: Apply theatrical skills to realise artistic intentions in live performance. • AO4: Analyse and evaluate their own work and the work of others. 	<p>Creating devised drama:</p> <p>Students will learn how to create and develop ideas to communicate meaning in a devised theatrical performance.</p> <p>Students will learn to draw on and demonstrate a practical understanding of the subject content listed in Knowledge and understanding</p> <p>Students must develop their ability to:</p> <ul style="list-style-type: none"> • carry out research • develop their own ideas • collaborate with others • rehearse, refine and amend their work in progress • analyse and evaluate their own process of creating devised drama. <p>For assessment, students must produce an individual Devising log documenting their devising process and an analysis and evaluation of their contribution.</p> <p>Performing devised drama:</p> <p>Students must learn how to contribute to devised drama in a live theatre context for an audience. They must contribute as either a performer or designer.</p> <p>They must develop their ability to:</p> <ul style="list-style-type: none"> • create and communicate meaning • realise artistic intention in devised drama. <p>For assessment, students must perform or create realised designs for a devised duologue or group piece.</p>
	Term 3 & 4 (this will go into term 5)	Comp 1: Knowledge and	<p>Assessment objectives:</p> <ul style="list-style-type: none"> • AO3: Demonstrate knowledge and understanding of how drama and theatre is developed and performed. • AO4: Analyse and evaluate their own work and the work of others. 	<p>Section A: Knowledge and understanding of drama and theatre including roles and responsibilities</p> <p>Section B: Students must study and explore practically one set play- Around the World in 80 Days by Jules Verne/Laura Eason</p> <p>Study should be targeted at:</p> <ul style="list-style-type: none"> • developing knowledge and understanding (as described in Knowledge and understanding of the characteristics and context of the whole play • exploring ideas for how the play may be interpreted practically. <p>The exam will include one compulsory short answer question for all students linking design and context and/or theatrical conventions. Students don't need to have gained practical experience of design to answer this question.</p> <p>One part of Section B will offer students the choice of answering as a performer or designer (lighting, sound, set, costume, puppets).</p> <p>Section C: Analysis and evaluation of the work of live theatre makers</p> <p>Students will learn how to analyse and evaluate the work of live theatre makers (performers and/or designers).</p>

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			<p>Students will learn to understand productions in terms of the relevant content listed in Knowledge and understanding and in addition consider:</p> <ul style="list-style-type: none"> • how the play has been interpreted in the production seen and what messages the company might be trying to communicate • the skills demonstrated by the performers and how successfully meaning was communicated to the audience by the performers • the design skills demonstrated in the production and how successfully meaning was communicated to the audience through design. <p>To aid their analysis students will carry out background research into the production. They may read the play and reviews of the production and should develop an understanding of:</p> <ul style="list-style-type: none"> • the plot and characters • specific features or hallmarks of the style/genre of the production • the context of the play/production. <p>Live theatre could include:</p> <ul style="list-style-type: none"> • plays • physical theatre • theatre in education • musical theatre.
Term 5 & 6	Comp 3	<p>Assessment objectives:</p> <ul style="list-style-type: none"> • AO1: Create and develop ideas to communicate meaning for theatrical performance. • AO2: Apply theatrical skills to realise artistic intentions in live performance. • AO3: Demonstrate knowledge and understanding of how drama and theatre is developed and performed. • AO4: Analyse and evaluate their own work and the work of others. 	<p>Texts in practice:</p> <p>This subject content is assessed practically. Each student must choose to be assessed as a:</p> <ul style="list-style-type: none"> • performer or • lighting designer or • sound designer or • set designer or • costume designer or • puppet designer. <p>Costume designers may choose to include make-up and/or hair and/or masks. Set designers may choose to include design of props.</p> <p>Each student must choose one specialism only for all the Texts in practice content. Students may choose the same or a different specialism to the one chosen for the Devising drama content.</p> <p>Students will learn how to contribute to text-based drama in a live theatre context for an audience.</p> <p>Students will learn how to draw on and demonstrate a practical understanding of the subject content listed in Knowledge and understanding</p> <p>Performer</p> <p>Students who have chosen performing as a specialism will learn to:</p> <ul style="list-style-type: none"> • learn how to commit dialogue to memory for devised performances and/or learn text they are performing for text-based performances • develop the ability to interpret and/or create and perform a character as appropriate to the demands of the performance • develop a range of vocal skills and techniques eg clarity of diction, inflection, accent, intonation and phrasing; pace, pause and timing; projection, pitch; emotional range; song and/or choral speaking

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				<ul style="list-style-type: none"> • develop a range of physical skills and techniques eg 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 • develop an appropriate performer/audience relationship and ensure sustained engagement throughout the performance • adopt the latest safe working practices. <p>Students will learn to develop their ability to:</p> <ul style="list-style-type: none"> • interpret texts • create and communicate meaning • realise artistic intention in text-based drama. <p>For assessment, students must perform or create realised designs for two extracts from one play which contrasts to the set play studied in Component 1.</p>
		For all units, the spec refers to this	Knowledge and understanding for all units	<p>Characteristics of performance text(s) and dramatic work(s):</p> <ul style="list-style-type: none"> • genre • structure • character • form • style • language • sub-text • character motivation and interaction • the creation of mood and atmosphere • the development of pace and rhythm • dramatic climax • stage directions • the practical demands of the text. <p>Social, cultural and historical contexts:</p> <ul style="list-style-type: none"> • the social, cultural and historical context in which the performance texts studied are set • the theatrical conventions of the period in which the performance texts studied were created. <p>How meaning is interpreted and communicated:</p> <ul style="list-style-type: none"> • performance conventions • use of performance space and spatial relationships on stage • actor and audience configuration • relationships between performers and audience • design fundamentals such as scale, shape, colour, texture • the design of props and the design of sets such as revolves, trucks, projection, multimedia, pyrotechnics, smoke machines, flying

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			<ul style="list-style-type: none"> • the design of costume including hair and makeup • the design of lighting such as direction, colour, intensity, special effects • the design of sound such as direction, amplification, music, sound effects both live and recorded • performers' vocal interpretation of character such as accent, volume, pitch, timing, pace, intonation, phrasing, emotional range, delivery of lines • performers' physical interpretation of character such as build, age, height, facial features, movement, posture, gesture, facial expression. <p>Drama and theatre terminology and how to use it appropriately:</p> <ul style="list-style-type: none"> • stage positioning: • upstage (left, right, centre) • downstage (left, right, centre) • centre stage. • staging configuration: • theatre in the round • proscenium arch • thrust stage • traverse • end on staging • promenade. <p>Students should have a general understanding of the implications of the above stage configurations on the use of the performance space.</p> <p>The roles and responsibilities of theatre makers in contemporary professional practice:</p> <p>Roles:</p> <ul style="list-style-type: none"> • playwright • performer • understudy • lighting designer • sound designer • set designer • costume designer • puppet designer • technician • director • stage manager • theatre manager. <p>Knowledge and understanding should cover:</p> <ul style="list-style-type: none"> • the activities each may undertake on a day-today basis • the aspect(s) of the rehearsal/performance process each is accountable for (their contribution to the whole production being a
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				success).
Year 11		Topic Title	Key Skills	Content
	Term 1 & 2	<p>Comp 2:</p> <p>Devising</p> <p><i>Homework will be set as revision for Section C which will be the focus of the Year 11 Mock exam</i></p>	<p>Assessment objectives:</p> <ul style="list-style-type: none"> • AO1: Create and develop ideas to communicate meaning for theatrical performance. • AO2: Apply theatrical skills to realise artistic intentions in live performance. • AO4: Analyse and evaluate their own work and the work of others. 	<p>Creating devised drama:</p> <p>Students will learn how to create and develop ideas to communicate meaning in a devised theatrical performance.</p> <p>Students will learn to draw on and demonstrate a practical understanding of the subject content listed in Knowledge and understanding</p> <p>Students must develop their ability to:</p> <ul style="list-style-type: none"> • carry out research • develop their own ideas • collaborate with others • rehearse, refine and amend their work in progress • analyse and evaluate their own process of creating devised drama. <p>For assessment, students must produce an individual Devising log documenting their devising process and an analysis and evaluation of their contribution.</p> <p>Performing devised drama:</p> <p>Students must learn how to contribute to devised drama in a live theatre context for an audience. They must contribute as either a performer or designer.</p> <p>They must develop their ability to:</p> <ul style="list-style-type: none"> • create and communicate meaning • realise artistic intention in devised drama. <p>For assessment, students must perform or create realised designs for a devised duologue or group piece.</p>
	Term 3 & 4	Comp 3	<p>Assessment objectives:</p> <ul style="list-style-type: none"> • AO1: Create and develop ideas to communicate meaning for theatrical performance. • AO2: Apply theatrical skills to realise artistic intentions in live performance. • AO3: Demonstrate knowledge and understanding of how drama and theatre is developed and performed. • AO4: Analyse and evaluate their own work and the work of others. 	<p>Texts in practice:</p> <p>This subject content is assessed practically. Each student must choose to be assessed as a:</p> <ul style="list-style-type: none"> • performer or • lighting designer or • sound designer or • set designer or • costume designer or • puppet designer. <p>Costume designers may choose to include make-up and/or hair and/or masks. Set designers may choose to include design of props.</p> <p>Each student must choose one specialism only for all the Texts in practice content. Students may choose the same or a different specialism to the one chosen for the Devising drama content.</p> <p>Students will learn how to contribute to text-based drama in a live theatre context for an audience.</p>

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				<p>Students will learn how to draw on and demonstrate a practical understanding of the subject content listed in Knowledge and understanding</p> <p>Performer Students who have chosen performing as a specialism will learn to:</p> <ul style="list-style-type: none"> • learn how to commit dialogue to memory for devised performances and/or learn text they are performing for text-based performances • develop the ability to interpret and/or create and perform a character as appropriate to the demands of the performance • develop a range of vocal skills and techniques eg clarity of diction, inflection, accent, intonation and phrasing; pace, pause and timing; projection, pitch; emotional range; song and/or choral speaking • develop a range of physical skills and techniques eg 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 • develop an appropriate performer/audience relationship and ensure sustained engagement throughout the performance • adopt the latest safe working practices. <p>Students will learn to develop their ability to:</p> <ul style="list-style-type: none"> • interpret texts • create and communicate meaning • realise artistic intention in text-based drama. <p>For assessment, students must perform or create realised designs for two extracts from one play which contrasts to the set play studied in Component 1. This will happen towards the end of term 4 – it is dependent on the availability of the practical examiner</p>
	Term 5	Comp 1: Knowledge and	<p>Assessment objectives:</p> <ul style="list-style-type: none"> • AO3: Demonstrate knowledge and understanding of how drama and theatre is developed and performed. • AO4: Analyse and evaluate their own work and the work of others. 	<p>This will be revision of the work done in Year 10 prior to the exam in the June exam series</p> <p>Section A: Knowledge and understanding of drama and theatre including roles and responsibilities</p> <p>Section B: Students must study and explore practically one set play- Around the World in 80 Days by Jules Verne/Laura Eason</p> <p>Study should be targeted at:</p> <ul style="list-style-type: none"> • developing knowledge and understanding (as described in Knowledge and understanding of the characteristics and context of the whole play • exploring ideas for how the play may be interpreted practically. <p>The exam will include one compulsory short answer question for all students linking design and context and/or theatrical conventions. Students don't need to have gained practical experience of design to answer this question.</p> <p>One part of Section B will offer students the choice of answering as a performer or designer (lighting, sound, set, costume, puppets).</p> <p>Section C: Analysis and evaluation of the work of live theatre makers Students will learn how to analyse and evaluate the work of live theatre makers (performers and/or designers). Students will learn to understand productions in terms of the relevant content listed in Knowledge and understanding and in addition consider:</p> <ul style="list-style-type: none"> • how the play has been interpreted in the production seen and what messages the company

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				<p>might be trying to communicate</p> <ul style="list-style-type: none"> • the skills demonstrated by the performers and how successfully meaning was communicated to the audience by the performers • the design skills demonstrated in the production and how successfully meaning was communicated to the audience through design. <p>To aid their analysis students will carry out background research into the production. They may read the play and reviews of the production and should develop an understanding of:</p> <ul style="list-style-type: none"> • the plot and characters • specific features or hallmarks of the style/genre of the production • the context of the play/production. <p>Live theatre could include:</p> <ul style="list-style-type: none"> • plays • physical theatre • theatre in education • musical theatre.
		For all units, the spec refers to this	Knowledge and understanding for all units	<p>Characteristics of performance text(s) and dramatic work(s):</p> <ul style="list-style-type: none"> • genre • structure • character • form • style • language • sub-text • character motivation and interaction • the creation of mood and atmosphere • the development of pace and rhythm • dramatic climax • stage directions • the practical demands of the text. <p>Social, cultural and historical contexts:</p> <ul style="list-style-type: none"> • the social, cultural and historical context in which the performance texts studied are set • the theatrical conventions of the period in which the performance texts studied were created. <p>How meaning is interpreted and communicated:</p> <ul style="list-style-type: none"> • performance conventions • use of performance space and spatial relationships on stage • actor and audience configuration • relationships between performers and audience • design fundamentals such as scale, shape, colour, texture • the design of props and the design of sets such as revolves, trucks, projection, multimedia,

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			<p>pyrotechnics, smoke machines, flying</p> <ul style="list-style-type: none"> • the design of costume including hair and makeup • the design of lighting such as direction, colour, intensity, special effects • the design of sound such as direction, amplification, music, sound effects both live and recorded • performers' vocal interpretation of character such as accent, volume, pitch, timing, pace, intonation, phrasing, emotional range, delivery of lines • performers' physical interpretation of character such as build, age, height, facial features, movement, posture, gesture, facial expression. <p>Drama and theatre terminology and how to use it appropriately:</p> <ul style="list-style-type: none"> • stage positioning: <ul style="list-style-type: none"> • upstage (left, right, centre) • downstage (left, right, centre) • centre stage. • staging configuration: <ul style="list-style-type: none"> • theatre in the round • proscenium arch • thrust stage • traverse • end on staging • promenade. <p>Students should have a general understanding of the implications of the above stage configurations on the use of the performance space.</p> <p>The roles and responsibilities of theatre makers in contemporary professional practice:</p> <p>Roles:</p> <ul style="list-style-type: none"> • playwright • performer • understudy • lighting designer • sound designer • set designer • costume designer • puppet designer • technician • director • stage manager • theatre manager. <p>Knowledge and understanding should cover:</p> <ul style="list-style-type: none"> • the activities each may undertake on a day-to-day basis • the aspect(s) of the rehearsal/performance process each is accountable for (their
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				contribution to the whole production being a success).
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