



## Curriculum Map 2021-2022 - Drama



TERM	CONTENT AND SKILLS						
	YEAR 7	YEAR 8	YEAR 9	YEAR 10	YEAR 11	YEAR 12	YEAR 13
AUTUMN	<p><b>Baseline Assessment, and Charlie and the Chocolate Factory</b> Learning skills and techniques:</p> <ul style="list-style-type: none"> <li>• basic structure and purpose of drama</li> <li>• working as a team</li> <li>• developing confidence</li> <li>• basic movement and vocals, storytelling, narration</li> <li>• characterisation</li> <li>• physical theatre</li> </ul>	<p><b>Roses of Eyam and Pantomime</b> Learning skills and techniques:</p> <ul style="list-style-type: none"> <li>• working as a class in discussion and performance</li> <li>• Improvisation</li> <li>• conscience ally</li> <li>• tableaux</li> <li>• developing confidence</li> <li>• storytelling</li> <li>• narration</li> <li>• physical theatre</li> <li>• pantomime conventions</li> </ul>	<p><b>The Zutons (Theatrical Techniques and Devices)</b></p> <p><b>Anne Frank</b> Looking at the life of Anne Frank for stimulus, and using her journey to inspire scene writing. Performing monologue and looking at foreshadowing and dramatic tension as well as the use of technical mediums to enhance drama.</p>	<p><b>Devising</b> techniques, working from a range of stimulus and the challenges they create. Working with unfamiliar groups to help forge relationships and enhance learning.</p> <p><b>Study of Theatre Practitioners</b></p>	<p><b>Component One, Devising EXAM-taken December</b></p> <p><b>NEA Coursework produced, marked and moderated.</b></p> <p><b>Study of set text</b> Study of one set text from a prescribed list by the exam board. Looking at the text from three perspectives; Director, Designer and Performer. Understanding the text thoroughly</p> <p><b>Live theatre reviews</b> Embedding the new vocabulary and how to integrate it into all written work. Looking at live performances</p>	<p><b>Further study of practitioners and genres</b></p> <p><b>Experience of winder theatre-</b> including opportunity to use green screen and have puppet theatre workshops.</p> <p><b>Study of set text</b> Study of one set text from a prescribed list by the exam board. Looking at the text from three perspectives; Director, Designer and Performer. Understanding the text thoroughly</p> <p><b>Preparing performance of a text for live audience.</b> Working on a text chosen by the class teacher,</p>	N/A

					from an analytical viewpoint and being able to critique.	directing and devising as a class in readiness to perform for an invited audience.  <b>Live theatre reviews</b> Embedding the new vocabulary and how to integrate it into all written work. Looking at live performances from an analytical viewpoint and being able to critique.	
SPRING	<p><b>Charlotte Dymond and Beowulf</b> Learning skills and techniques: Developing confidence</p> <ul style="list-style-type: none"> <li>• working in small groups</li> <li>• freeze frame</li> <li>• dramatic tension</li> <li>• whole class participation</li> <li>• improvisation</li> <li>• thought-tracking</li> <li>• choral/solo speaking</li> <li>• developing confidence</li> </ul>	<p><b>Black Lives Matter and Heroes</b> Learning skills and techniques:</p> <ul style="list-style-type: none"> <li>• developing confidence</li> <li>• working in small groups</li> <li>• freeze frame</li> <li>• dramatic tension</li> <li>• social context</li> <li>• physical theatre</li> <li>• physicality</li> <li>• gesture</li> </ul>	<p><b>Blood Brothers</b> Study of a musical, exploring structure and staging, as well as exploring levels of tension and age.</p> <p><b>Shakespeare</b></p>	<p><b>Preparing performance of a text for live audience.</b> Working on a text chosen by the class teacher, directing and devising as a class in readiness to perform for an invited audience.</p> <p><b>Study of Theatre Genres</b></p>	<p><b>Component Two, Performance of a text EXAM-taken April</b></p> <p><b>Study of set text cont.</b></p> <p><b>Live theatre reviews</b> Embedding the new vocabulary and how to integrate it into all written work. Looking at live performances from an analytical viewpoint and</p>	<p><b>Study of set text</b> Study of one set text from a prescribed list by the exam board. Looking at the text from three perspectives; Director, Designer and Performer. Understanding the text thoroughly</p> <p><b>Devising</b> techniques, working from a range of stimulus and the challenges they create. Working with</p>	N/A

					being able to critique.	unfamiliar groups to help forge relationships and enhance learning.  <b>Live theatre reviews</b> Embedding the new vocabulary and how to integrate it into all written work. Looking at live performances from an analytical viewpoint and being able to critique.	
SUMMER	<p><b>Commedia Dell Arte and Wind in the Willows</b> Learning skills and techniques:</p> <ul style="list-style-type: none"> <li>• Physical Theatre</li> <li>• body movement, gesture</li> <li>• storytelling</li> <li>• narration</li> <li>• character development</li> <li>• script writing</li> <li>• foreshadowing</li> <li>• developing confidence</li> </ul>	<p><b>Silent Comedy and Greek Theatre</b> Learning skills and techniques:</p> <ul style="list-style-type: none"> <li>• story telling</li> <li>• narration</li> <li>• characterisation</li> <li>• freeze frame</li> <li>• dramatic tension</li> <li>• social context</li> <li>• choral/solo speaking</li> </ul> <p>foreshadowing within play structure</p>	<p><b>Documentary Drama</b> Using a real event to inspire a piece of drama. Using facts and verbatim theatre to provide a factual account of real events. Students to choose their own topics and create the set, costume, and props themselves as part of this project. Final performance to be performed for a live invited audience.</p>	<p><b>Live theatre reviews</b> Embedding the new vocabulary and how to integrate it into all written work. Looking at live performances from an analytical viewpoint and being able to critique.</p> <p><b>Study of set text</b></p> <p><b>Public Speaking</b></p>	Component Three, <b>Interpreting Theatre EXAM</b>	<b>AS Examination.</b>	N/A

			<b>Live theatre reviews</b> Embedding the new vocabulary and how to integrate it into all written work. Looking at live performances from an analytical viewpoint and being able to critique.				
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