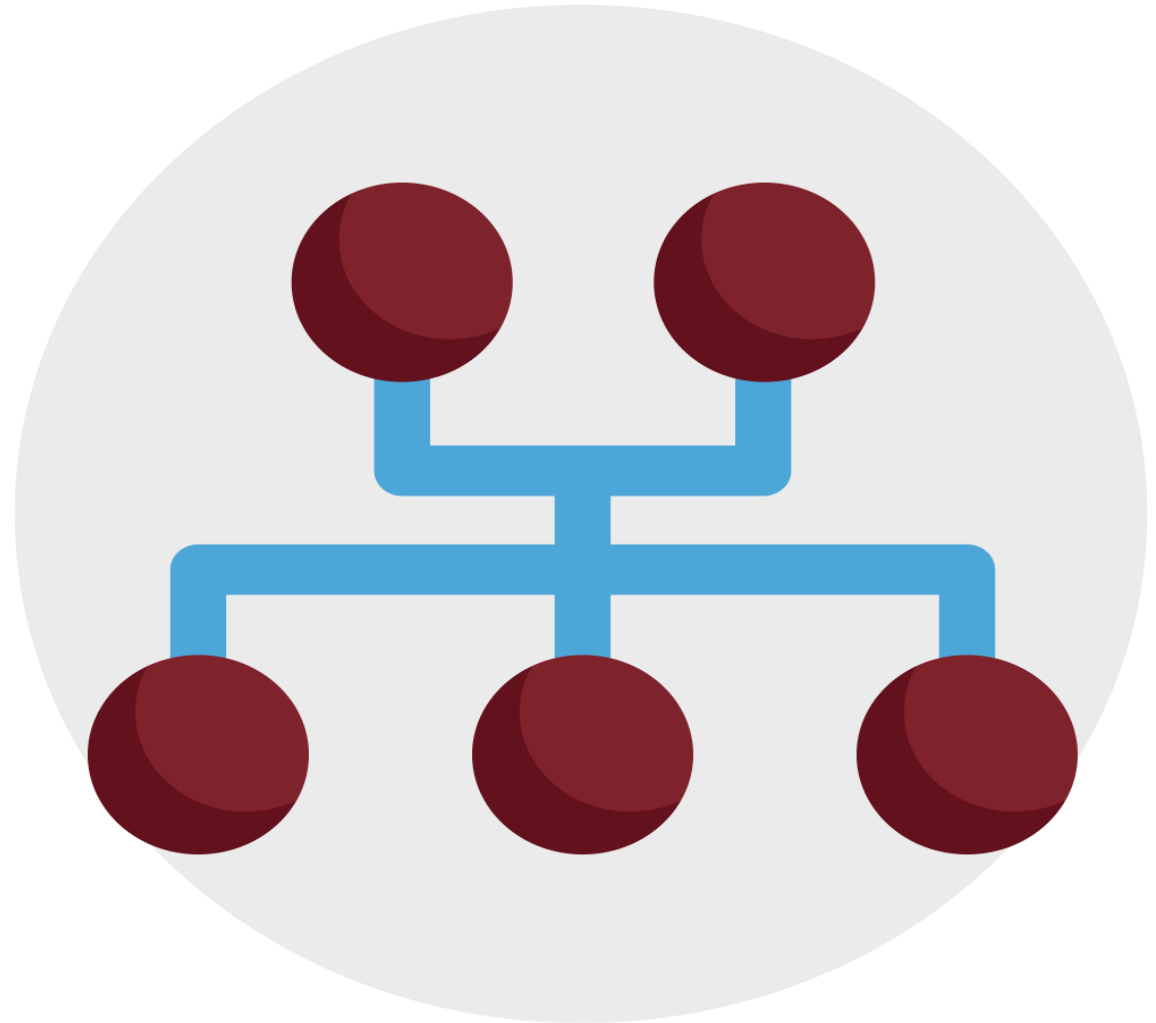


Drama

Curriculum Mapping

2021



| KS3 Concepts | Explanation of concept |
|-------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Rehearsal/Devising Techniques | Drama is either created from script or from stimulus/stimuli. Students must understand the basic rehearsal and devising techniques that are used in order to develop ideas or to enhance an actors understanding of their character or the relationships between characters. This then feed into the use of performance techniques. |

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| <p>Live Theatre Interpretation</p> | <p>Live Theatre Interpretation from the point of view of</p> <p>actor</p> <ul style="list-style-type: none"> - interpretation of character - character interaction - vocal skills - movement skills <p>designer</p> <ul style="list-style-type: none"> - creation of mood and atmosphere - use of performance space - lighting - sound - set and props <p>director</p> <ul style="list-style-type: none"> - interpretation and style - performance conventions - spatial relationships on stage - relationship between performer and audience - reaction and response <p>individual audience.</p> |
| <p>Performance Techniques</p> | <p>Actors use varying techniques to portray character and students have to develop an understanding that at any one time if they are stopped on stage they should know what they are doing physically and vocally within the context of their character.</p> <p>They must also understand and be able to identify and apply characteristics of drama practitioners in order to be able to explore, develop and enhance performances</p> |

Production Techniques

Lighting design o intensity/strength o focus o angle o special effects o colour o gobos o types of lantern • **Sound design** o music o sound effects o live sounds o recorded sounds o volume o reverb/echo o sound sources including position on stage o amplification

- **Set design (including props)**o choice of stage o backdrop/cyclorama o set dressing o props o furniture o colour o use of space o entrances and exits o sight lines

- **Costume design (including hair and make-up)**o choice and use of materials/fabrics o garments o hairstyles o wigs o make-up o accessories o colour/pattern.

Vocal Delivery Techniques

Vocal techniques is a huge important concept within drama in terms of storytelling. Whilst this may also fall into performance techniques this stands as a concept on its own in allowing students to be able to practically explore the changes varying vocla delivery brings to pieces of drama

Interpretation of text

Students must consider how the text is constructed and how performances create meaning through

- the characteristics of the performance text, including

- genre
- structure
- character (including interpretation and function within an extract) - form and style
- language/dialogue
- stage directions

- the social, historical and cultural context including the theatrical conventions of the period in which the performance text was created •

how meaning is interpreted and communicated through

- performance conventions o use of performance space and spatial relationships on stage, including the impact of different stages (proscenium arch, theatre in round, traverse and thrust) on at least one scene
- relationships between performer and audience
- the design of lighting, sound, set (including props) and costume, hair and make-up - the actor's vocal and physical interpretation of character

| KS4 Concepts | Explanation of concept |
|----------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <h3>Rehearsal/Devising Techniques</h3> | <p>Drama is either created from script or from stimulus/stimuli. Students must understand the basic rehearsal and devising techniques that are used in order to develop ideas or to enhance an actors understanding of their character or the relationships between characters. This then feed into the use of performance techniques.</p> |
| <h3>Live Theatre Interpretation</h3> | <p>Live Theatre Interpretation from the point of view of actor</p> <ul style="list-style-type: none"> - interpretation of character - character interaction - vocal skills - movement skills <p>designer</p> <ul style="list-style-type: none"> - creation of mood and atmosphere - use of performance space - lighting - sound - set and props - costume and make-up <p>director</p> <ul style="list-style-type: none"> - interpretation and style - performance conventions - spatial relationships on stage - relationship between performer and audience - reaction and response individual audience. |
| <h3>Performance Techniques</h3> | <p>Actors use varying techniques to portray character and students have to deveelop an understanding that at any one time if they are stopped on stage they should know what theya re doing physically and vocally within the context of their character.</p> <p>They must also understand and be able to identify and apply characteristics of drama practitioners in order to be able to explore, develop and enhance performances</p> |

Production Techniques

- **Lighting design**
 - o intensity/strength
 - o focus
 - o angle
 - o special effects
 - o colour
 - o gobos
 - o types of lantern
- **Sound design**
 - o music
 - o live sounds
 - o recorded sounds
 - o volume
 - o reverb/echo
 - o sound sources including position on stage
 - o amplification
- **Set design (including props)**
 - o choice of stage
 - o backdrop/cyclorama
 - o set dressing
 - o props
 - o furniture
 - o colour
 - o use of space
 - o entrances and exits
 - o sight lines
- **Costume design (including hair and make-up)**
 - o choice and use of materials/fabrics
 - o garments
 - o hairstyles
 - o wigs
 - o make-up
 - o accessories
 - o colour/pattern.

Vocal Delivery Techniques

Vocal techniques is a huge important concept within drama in terms of storytelling, Whilst this may also fall into performance techniques this stands as a concept on its own in allowing students to be able to practically explore the changes varying vocal delivery brings to pieces of drama

Interpretation of text

Students must consider how the text is constructed and how performances create meaning through

- the characteristics of the performance text, including

- genre
- structure
- character (including interpretation and function within an extract) - form and style
- language/dialogue
- stage directions

- the social, historical and cultural context including the theatrical conventions of the period in which the performance text was created •

how meaning is interpreted and communicated through

- performance conventions o use of performance space and spatial relationships on stage, including the impact of different stages (proscenium arch, theatre in round, traverse and thrust) on at least one scene
- relationships between performer and audience
- the design of lighting, sound, set (including props) and costume, hair and make-up - the actor's vocal and physical interpretation of character

Topic 1

Topic 2

Topic 3

Topic 4

Year 7

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| Learning | <u>Bullying</u> Still Image Thought Tracking Body Language | <u>Little Red</u> Tableaux (minimalism) Cross cutting Movement | <u>Circus</u> Mime Characterisation Facial Expressions/Body Language | <u>Tinsel Truths</u> Minimalist Movement Devising from a stimuli Performance Awareness |
| Concepts | 1.Rehearsal/Devising Techniques 2.Performance Techniques | 1. Rehearsal/ Devising Techniques 2. Performance Techniques | 1. Rehearsal/ Devising Techniques 2. Performance Techniques | 1. Rehearsal/ Devising Techniques 2. Performance Techniques |
| What is needed to master the knowledge | Demonstration of focus Demonstration of being able to think and act in character Demonstration of being able to maintain focus Analysis of work of others Beginning to show awareness of space within a performance especially within still image Beginning to be able to speak in character | Application of basic drama techniques to tell a story Beginning to understand how a stimuli can be used to develop drama Developing ability to work as a team Beginning to develop understanding that the body can tell a story effectively within needed to use words Demonstration of still image in cross cutting Demonstrate beginnings of spacial awareness | Demonstrating understanding of use of body language in story telling Demonstrating understanding of use of facial expressions in story telling Demonstration of how over exaggeration is needed to tell story Awareness of mime and the skills needed within this to tell a story Demonstrating ability to control own body movements in line with telling story Demonstration of ability to remain in focus for at least some of the performance | Demonstration of understanding of minimalist movement Application of minimalist movement within a tableaux Demonstration of understanding and therefore application of performance and devising skills learned throughout the carousel. Application of creativity from a stimuli |
| Common Misconceptions | Acting as self Lack of audience awareness Moving eyes is not part of still image Not needing tension in still image | Staging and levels Movement pace Spatial Awareness Lack of focus (giggling) Lack of depth to characterisation | Speaking when supposedly miming Lack of focus Critical of other performers rather than constructively critical | Movement being too big (contrasting from Circus over exaggeration) Lack of focus Lack of audience awareness |

| September 2021- July 2022 | Topic 1 | Topic 2 | Topic 3 | Topic 4 |
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| Year 8 | | | | |
| Learning | <u>Bullying</u> Still Image Thought Tracking Body Language | <u>Little Red</u> Tableaux (minimalism) Physical Theatre Cross cutting Movement | <u>Two Worlds</u> Devising Characterisation Performance Skills | <u>Urban Legends</u> Staging Dramatic Tension Performance Skills |
| Concepts | 1.Rehearsal/Devising Techniques 2.Performance Techniques | 3. Rehearsal/ Devising Techniques Performance Techniques | 1.Rehearsal/Devising Techniques 2.Performance Techniques | 1. Rehearsal/ Devising Techniques Performance Techniques |
| What is needed to master the knowledge | <p>Demonstration of focus</p> <p>Demonstration of being able to think and act in character</p> <p>Demonstration of being able to maintain focus</p> <p>Analysis of work of others</p> <p>Beginning to show awareness of space within a performance especially within still image</p> <p>Beginning to be able to speak in character</p> | <p>Application of basic drama techniques to tell a story</p> <p>Beginning to understand how a stimuli can be used to develop drama</p> <p>Developing ability to work as a team</p> <p>Beginning to develop understanding that the body can tell a story effectively within needed to use words</p> <p>Demonstration of still image in cross cutting</p> <p>Demonstrate beginnings of spacial awareness</p> | <p>Application of creativity from a stimuli</p> <p>Developing characterisation from a stimuli and being able to take constructive criticism in order to do so.</p> <p>Analysis of work of others</p> <p>Demonstration of awareness of space within a performance especially within cross cutting</p> <p>Beginning to be able to speak in character</p> <p>Demonstration of focus (baring in mind many students may have been absent from Drama for a year)</p> | <p>Demonstration of understanding of staging within drama and the impact upon storytelling through devising</p> <p>Demonstration of how a stimuli can be used to develop drama</p> <p>Application of performance skills moving towards competent use of techniques to show dramatic tension</p> <p>Demonstration of use of slow motion or marking the moment</p> <p>Demonstration of still image in cross cutting</p> <p>Application of spatial awareness techniques within performances</p> <p>Analysis of work of others</p> |

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| <p>Common Misconceptions</p> | <p>Acting as self Lack of audience awareness Taing story too far (common misconception within unstructured drama time)</p> | <p>Staging and levels Movement pace Spatial Awareness Lack of focus (giggling) Lack of depth to characterisation</p> | <p>Speaking when supposedly miming Lack of focus Critical of other performers rather than constructively critical Lack of audience awareness particularly when narrating - tendency to address fellow actors</p> | <p>Vocal delviery being too static Lack of focus Lack of audience awareness Lack of conviction in movement</p> |
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rather than other group members.

| September 2021- July 2022 | Topic 1 | Topic 2 | Topic 3 | Topic 4 |
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| Year 9 | | | | |
| <p>Learning</p> | <p><u>Hit and Run</u> Hot Seating Improvisation Slow Motion</p> | <p><u>Superheroes 1</u> Characterisation Montage Narration</p> | <p><u>Superheroes 2</u> Use of placards Cross Cutting Working from a script</p> | <p><u>Popular (TV) Culture</u> Stock Character Poise Performance Skills</p> |
| <p>Concepts</p> | <p>1.Rehearsal/Devising Techniques 2.Performance Techniques</p> | <p>1. Rehearsal/ Devising Techniques 2. Performance Techniques</p> | <p>1. Rehearsal/ Devising Techniques 2. Performance Techniques 6. Vocal Delivery Techniques</p> | <p>1. Rehearsal/ Devising Techniques 2. Performance Techniques 6. Vocal Delivery Techniques</p> |

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| <p>What is needed to master the knowledge</p> | <p>Demonstration of understanding of slow motion</p> <p>Ability to control body within slow motion</p> <p>Demonstration of being able to maintain focus</p> <p>Analysis of work of others</p> <p>Creative application of improvisation</p> <p>Awareness of space and using the space to tell a story</p> | <p>Developing understanding of narration and using this as a stand alone devising technique.</p> <p>Developing dramatic montage.</p> <p>Developing ability to work as a team</p> <p>Beginning to develop understanding that the body can tell a story effectively within needed to use words</p> <p>Demonstration of still image in cross cutting</p> <p>Demonstration of how to use performance space.</p> <p>Acute demonstration of performance skills</p> | <p>Demonstrating ability to remain in still image during cross cutting</p> <p>Demonstrating a basic understanding of Brechtian placard use</p> <p>Demonstration of how over exaggeration is needed to tell story</p> <p>Using cross cutting effectively to be able to tell a story without confusing the audience</p> <p>Demonstrating ability to control own body movements in line with telling story</p> <p>Demonstration of ability to remain in focus for majority of the performance</p> <p>Ability to deliver vocal delivery matching dramatic intention</p> | <p>Demonstration of understanding of stock characters within the genre.</p> <p>Application of an understanding of poise</p> <p>Demonstration of understanding and therefore application of performance and devising skills learned throughout the carousel.</p> <p>Application of an understanding of how to use devising techniques</p> <p>Application of vocal delivery techniques in keeping with stock characterisation</p> |
| <p>Common Misconceptions</p> | <p>Not holding tension within slow motion affecting whole performance</p> <p>Lack of focus</p> <p>Misunderstanding of pace</p> | <p>Narration to group instead of audience</p> <p>Miss placing actors within performance space.</p> | <p>Misuse of placards</p> <p>Lack of control within still image</p> <p>Not being able to remain focused</p> | <p>Stepping over the edge of a compass of character</p> <p>Poise vs movement</p> <p>Focus</p> |

| September 2021- July 2022 | Half term 1 | Half term 2 | Half term 3 | Half term 4 | Half term 5 | Half term 6 |
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| Year 10 | | | | | | |
| <p>Learning</p> | <p><u>Rehearsal/Devising Techniques</u> Freeze Frame Slow Motion Monologue Off Text Improvisation Thought Tracking Marking The Moment Narration Direct Address Multi Rolling</p> <p><u>Live Theatre</u> Context inc OPC (and SCHP if necessary) Performance Production</p> | <p><u>Production Techniques</u> Set Lighting Costume Staging</p> <p><u>Performance Techniques</u> Gesture Characterisation Movement Levels</p> <p><u>Vocal Delivery</u> Pace Pause Tone Intonation Accent Inflection Dynamics</p> | <p><u>Performance Techniques - Drama Practitioners</u> Brecht Berkoff Stanislavski TIE Physical Theatre</p> <p><u>Component 3 Set Text Intro</u> Social context OPC context</p> | <p><u>Component 3 Set Text</u> Read Through Section by section practicality</p> | <p><u>Component 2 Performing From A Text</u></p> | <p><u>Live Theatre</u> Second theatre visit or performance</p> <p><u>Component 1 Exploration from stimuli</u> SCHP contexts Devising/exploration techniques</p> |

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| Concepts | 1.Rehearsal/Devising Techniques 2. Live Theatre interpretation | 3.Performance Techniques 4.Production Techniques 5. Vocal Delivery Techniques | 3.Performance Techniques 6. Interpretation of set text | 1.Rehearsal/Devising Techniques 3.Performance Techniques 4.Production Techniques 5. Vocal Delivery Techniques 6. Interpretation of text | 1.Rehearsal/Devising Techniques 3.Performance Techniques 5. Vocal Delivery Techniques | 1.Rehearsal/Devising Techniques 2. Live Theatre Interpretation 3.Performance Techniques 4.Production Techniques 5. Vocal Delivery Techniques |
| What is needed to master the knowledge | Understnading basic Drama skills Demonstrating basic drama skills in line with audience awareness Demonstrate how film generates meaning and response Analysing performance and production elements of live theatre including SCHP contexts if applicable | Application of acute detailing performatively Acute understanding of minimalism v's over exaggeration Anaysing choice of theatre staging given objectives of theatre Demonstrating an understanding of acute awarenss of vocal indosyncracies Rounded understanding of delivery of drama physically and verbally Developing perceptive understanding as an audience member Creatively analysing the roudned approach to theatre as a role as a producer and designer Pereceptively analysing own and other performers to gauge a critial understanding of their performance in context of objectives. | Analysis and demosntriton of practionier characteristics and implementation within a performance Recognising appropriate practioner usage dependant on context Application of appropriate performance technqies proportionate to one practitioner Understanding of eating disorders Demonstrating an understanding of wider impact of eating disorder other than the person that is ill. Wider contextual understanding of OPC of set text Demonstrate understanding of narrative as told through various characters and being able to identify this within a text Demonstrating an ability to distinguish stylised and naturalistic 'Sections' within the text | Overall understanding of the text following read through and that the scenes are split. Understanding the difference between sensitivity to the true story against a need to develop own interpretation ideas Application of vocal delivery techniques to explore and analyse text Application of objectives and analysis of structure and variations of structure implicating performance values Demonstation of in depth understanding of text to create set and design ideas | Demonstrating understanding of how to develop drama from a text Using rehearsal techniques to develop own interpretation Demonstrating application of vocal delivery techniques to portray characterisation Application of theatrical skills to realise artistic intentions Demonstrate how Drama is performed | Demonstrating understanding of researching stituli Demonstrating performance skills in devising Recognition of potential 'lightbulb moments' Identifying areas of development Analysis of areas for further research Application of performance techniques to delveop ideas Critically analysising work through portfolio entry |
| AOs | AO1 AO3 | A01, A02, A03 and A04 | A01 A03 | A02 A03 | A02 | A01 A02 A04 |
| Common Misconceptions | Direct address Spatial Awareness Production v's performance elements Narration v's storytelling Performance proxemics Analysing text not performance | Intonation Misinterpration of gesture Staging and levels Movement pace Spatial Awareness | Anorexia Nervosa OPC context SCHP of Drama practitioners Characteristics of DPs | Spatial Awareness Staging variety Changes in objectives and super objectives Enough variety in vocal delivery Emphasis on one character not all Stereotyping | Performance values Performance timings | Analysing text not performance Tunneling vision Sticking with one practitioner from outset |

| September 2021- July 2022 | | | | | | |
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| | Half term 1 | Half term 2 | Half term 3 | Half term 4 | Half term 5 | Half term 6 |
| Year 11 | | | | | | |
| Learning | Component 1 Devising Reaction to stimuli Development of ideas Live Theatre 1 | Component One Realisation (Performance) and analysis Component 3 recap | Component 2 Performance from a text Two ten minute extracts from a text with ISBN Group decision Genre understanding Component 3 Set Text Exam questions from performance and production understanding | Component 3 Set Text Read Through Section by section practicality Component 3 Live Theatre Revisit or attend live theatre SCHP Understanding of all production and performance castings | Component 3 Set Text Read Through Section by section practicality Component 3 Live Theatre Revisit or attend live theatre SCHP Understanding of all production and performance castings | |
| Concepts | 1.Rehearsal/Devising Techniques 2. Live Theatre interpretation 3.Performance Techniques | 1. Rehearsal/ Devising Techniques 3.Performance Techniques 4.Production Techniques 5. Vocal Delivery Techniques 6. Interpretation of text | 1. Rehearsal/ Devising Techniques 3.Performance Techniques 4.Production Techhniques 5. Vocal Delivery Techniques 6. Interpretation of text | 2. Live Theatre interpretation 6. Interpretation of text | 2. Live Theatre interpretation 6. Interpretation of text | |

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| <p>What is needed to master the knowledge</p> | <p>Development of stimuli ideas through devising techniques</p> <p>Analysis of development of ideas through feedback (peer and self)</p> <p>Introduction of performance techniques to begin refining process</p> <p>Analysing performance and production elements of live theatre including SCHP contexts if applicable</p> | <p>Application of acute detailing performatively</p> <p>Development of staging ideas and production ideas to support performance</p> <p>Demonstrating an understanding of acute awareness of vocal idiosyncrasies for purpose of storytelling</p> <p>Acute awareness at all times of key intentions and linking back to original stimulus</p> <p>Creatively analysing the rounded approach to theatre as a role as a producer and designer</p> <p>Perceptively analysing own and other performers to gauge a critical understanding of their performance in context of objectives.</p> <p>Recalling SCHP and original intentions of set text</p> <p>Application of appropriate performance techniques proportionate to one practitioner</p> | <p>Application of rehearsal techniques to gain initial and then further understanding of character.</p> <p>Analysis of text to find appropriate extracts for intended performance intention.</p> <p>Demonstration and indeed realisation of all performance, vocal and production elements</p> <p>Demonstration of understanding of play through exam questions</p> <p>Wider contextual understanding of OPC of set text and applying this to own concepts</p> <p>Demonstrate understanding of narrative as told through various characters and being able to identify this within a text</p> <p>Demonstrating an ability to distinguish stylised and naturalistic 'Sections' within the text</p> | <p>Overall understanding of the text following following read through and that the scenes are split.</p> <p>Understanding the difference between sensitivity to the true story against a need to need to develop own interpretation ideas</p> <p>Application of vocal delivery techniques to explore and analyse text</p> <p>Application of objectives and analysis of structure and variations of structure performance values implicating performance values</p> <p>Demonstration of in depth understanding of understanding of text to create set and design ideas</p> <p>Understanding and application with review setting of all live theatre concepts through evaluation and analysis</p> | <p>Overall understanding of the text read through and that the scenes are split.</p> <p>Understanding the difference between sensitivity to the true story against a develop own interpretation ideas</p> <p>Application of vocal delivery techniques to explore and analyse text</p> <p>Application of objectives and analysis of structure and variations of structure implicating performance values</p> <p>Demonstration of in depth text to create set and design ideas</p> <p>Understanding and application with review setting of all live theatre concepts through evaluation and analysis</p> | |
| <p>AOs</p> | <p>AO1 AO3 AO4</p> | <p>A01 A03</p> | <p>A01 A03</p> | <p>A02 A03</p> | <p>A02</p> | |
| <p>Common Misconceptions</p> | <p>Analysing text not performance</p> <p>Tunneling vision</p> <p>Sticking with one practitioner from outset</p> | <p>Intonation</p> <p>Misinterpretation of gesture</p> <p>Staging and levels</p> <p>Movement pace</p> <p>Spatial Awareness</p> <p>Lack of depth to characterisation</p> <p>Losing sight of artistic intention</p> | <p>Analysis of text not demonstrating understanding of application of dramatic techniques</p> <p>OPC context not understood or acknowledged.</p> <p>Showing lack of understanding of objectives/superobjectives of characters and relationships between characters</p> | <p>Analysis of text not demonstrating understanding of application of dramatic techniques or, for C3 performance and production elements</p> <p>OPC context</p> <p>Using inappropriate rehearsal or explorative strategies for character development</p> | <p>Analysis of text not demonstrating understanding of application of dramatic techniques or, for C3 performance and production elements</p> <p>OPC context</p> <p>Using inappropriate rehearsal or explorative strategies for character development</p> | |