

Drama KS4 Curriculum Map

YEAR	UNIT 1	UNIT 2	UNIT 3
<p>YEAR 10: Our Ethos this Year</p> <p>Our Year 10 curriculum builds on the performance skills learned at KS3, using existing knowledge as a springboard for all three units. It aims to quickly develop students' confidence, incrementally increasing levels of challenge and independence in practical lessons. Design elements also become a greater focus, taught explicitly through dedicated classroom-based theory lessons.</p>	<p>UNIT: Introduction to the Drama Medium (taught through 'The Crucible')</p> <p><u>Knowledge Content</u> Space and staging – levels, depth, proxemics, staging types such as end-on, in-the-round and promenade Vocal techniques – pitch, pace, pause etc. Physical techniques – posture, gesture, facial expression etc. The theatre company - the role of the: director, actor, costume designer etc. Style – naturalism vs. non-naturalism Stanislavski – key methods such as the 'magic if' and 'emotional memory'</p> <p><u>Link to Prior learning</u> Y7: Voice and physicality Y8: Style and staging Y9: Mini Theatre Makers in Practice Unit</p> <p><u>Big Question</u> How can we combine techniques to communicate both a character's overt and covert intentions?</p>	<p>UNIT: Devising Theatre (C1 NEA)</p> <p><u>Knowledge Content</u> Explorative exercises – such as hot seating, tableaux, improvisation Research – qualitative vs. quantitative Genre tragedy, comedy, history, documentary, TIE Structure – linear vs. non-linear Language - dialect, verbatim Brecht – narration, use of signs Artaud – theatre of cruelty, physical theatre</p> <p><u>Link to Prior learning</u> Y7: Narrative structure Y8: Physical theatre Y9: Explorative exercises, the devising process</p> <p><u>Big Question</u> How can we create a relevant piece which resonates with an audience in 2022?</p>	<p>UNIT: Our Production of 'The Crucible' – preparing for Section A (C3)</p> <p><u>Knowledge Content</u> 'The Crucible' by Arthur Miller – characters, plot, context Lighting design – techniques, intensity, transitions Sound design – diegetic vs. non-diegetic, atmosphere, live vs. recorded Costume design – garments, fabric, state, circumstances</p> <p><u>Link to Prior learning</u> Y7: Homework on costume design Y8: Homework on lighting design Y9: Mini Theatre Makers in Practice Unit</p> <p><u>Big Question</u> How can we use design elements to communicate symbolic meaning?</p>
	<p>Skills: To be able tovary vocal and physical techniques ...use space confidently and effectively ...select techniques appropriate for style and genre</p>	<p>Skills: To be able toexplore ideas in discussion creatively ...conduct a range of exercises ...analyse and evaluate the effect of their creative choices (portfolio)</p>	<p>Skills: To be able touse a range of key vocabulary ...analyse the effect of design choices on an audience ...use PEEL paragraphs</p>

<p>YEAR 11: Our Ethos this Year</p> <p>Our Year 11 curriculum aims to consolidate and build on the knowledge and skills developed in Y10, affording students maximum creative freedom and independence as they tackle C2.</p> <p>They should be ready this year to move towards an increasingly analytical approach to written work, as they practice analysis and evaluation within their written responses for C3, using a greater range of terminology to explore design choices.</p>	<p>UNIT 1: Performance from a Text (C2 NEA)</p> <p><u>Knowledge Content</u> Rehearsal methods – such as thought-tracking, marking the moment and actioning Intention – a character’s underlying intention in a given moment Given circumstances – a character’s current circumstances Reactions – using voice and physicality to respond to each previous line</p> <p><u>Link to Prior learning</u> Y10, Unit 1: vocal and physical techniques, space and staging</p> <p><u>Big Question</u> How can a playwright’s intentions help us to shape our portrayal of a character?</p>	<p>UNIT 2: The Live Theatre Evaluation – preparing for Section B (C3)</p> <p><u>Knowledge Content</u> Writer’s intentions – contextual influences, key meaning and messages Evaluative language – verbs and adverbs (the writer <u>powerfully portrays...</u>) Lighting design – techniques, intensity, transitions Sound design – diegetic vs. non-diegetic, atmosphere, live vs. recorded Costume design – garments, fabric, state, circumstances</p> <p><u>Link to Prior learning</u> Y10, Unit 3: lighting, sound and costume design</p> <p><u>Big Question</u> Was the director successful in making their vision a reality?</p>	<p>UNIT 3: The Written Exam – exam technique</p> <p><u>Knowledge Content</u> PEEL paragraphs – point, example, effect on the audience, link to intentions Evaluative language - verbs and adverbs (the writer <u>powerfully portrays...</u>) Performance techniques: terminology – pitch, pace, pause, gesture, posture, proxemics Design elements: terminology – intensity, transitions, (non)diegetic, atmosphere, state, circumstances etc.</p> <p><u>Link to Prior learning</u> Y10, Unit 3: lighting, sound and costume design Y11, Unit 2: Evaluative language</p> <p><u>Big Question</u> How can we best organise our live theatre evaluation notes?</p>
	<p>Skills: To be able to... ...vary vocal and physical techniques appropriate to the style and genre ...use space confidently and effectively ...demonstrate an understanding of the writer’s intentions with the character</p>	<p>Skills: To be able to... ...use evaluative language precisely ...describe design choices using key terminology ...analyse the effect of these choices on an audience ...link to the writer’s intentions</p>	<p>Skills: To be able to... ...use a range of key vocabulary judiciously ...include detailed analysis ...use PEEL paragraphs confidently and concisely ...use time management effectively</p>