

Drama and Performing Arts Curriculum Map

	Year 7	Year 8	Year 9	Year 10	Year 11
Autumn 1	<p><u>Statis House</u></p> <p>Recognise basic performance techniques</p> <p>Select and apply dramatic strategies</p> <p>Compare and select performance skills to represent specific characters</p> <p>Interpret a scene from Great Expectations</p> <p>Construct a physical theatre room from a specific stimulus from Great Expectations</p> <p>Plan a group performance on a set theme and existing characters</p> <p>Execute a performance within a group</p>	<p><u>Dilemmas</u></p> <p>Interpret a newspaper stimulus</p> <p>Question a set of witnesses</p> <p>Analyse the impact of a situation on specific characters and the wider world</p> <p>Select and apply specific techniques to develop meaningful role play</p> <p>Represent specific characters, using appropriate, technical language</p> <p>Solve design-based problems looking at set and stage furniture</p> <p>Execute and apply specific techniques which make an impact on the audience</p> <p>Plan a group performance on a set theme</p> <p>Execute a performance within a group</p>	<p><u>Too Much Punch for Judy – TiE</u></p> <p>Compare and contrast – the roles of males/females alongside the 2 different genres of TiE and comedy</p> <p>Experiment with vocal and physical skills to develop a specific scripted scene from a TiE text (Too Much Punch for Judy)</p> <p>Solve issues regarding the contrast between TiE and comedy by making appropriate performance choices</p> <p>Demonstrate an understanding of how to highlight a key moment in an existing text</p> <p>Examine aspects of verbatim and understand the sense of integrity and how to show this through performance</p> <p>Justify choices made for design aspects</p> <p>Execute and apply specific techniques which make an impact on the audience</p> <p>Plan a group performance on a set theme</p> <p>Execute a performance within a group</p>	<p><u>Component 2 Scripted – Two by Jim Cartwright</u></p> <p>Formulate an understanding of a modern regional text and the requirements for performing script extracts over time</p> <p>Construction of scaffolded rehearsal techniques to ensure characterisation and vocal skills are fitting, along with an understanding of the artistic intentions</p> <p>Development of understanding and applying practical, analytical and evaluative knowledge to selected extracts and characters from the text (Roy/Lesley, Moth/Maudie, Fred/Alice and Landlord/Landlady)</p> <p>Supported judgements on decisions for design skills chosen (costume, stage furniture/props, sound, lighting)</p>	<p><u>Component 1 Devising – Set stimulus</u></p> <p>Remember application performance skills in different scenarios</p> <p>Formulate ideas in relation to a set stimulus – photo stimulus</p> <p>Experiment with performance ideas and begin to plan different scenes and overall vision</p> <p>Demonstrate ability to use practitioner work to improve and influence devised work</p> <p>Interpret a stimulus through application and continued improvement of ideas</p> <p>Construct a performance devised from a set stimulus working to specific time constraints</p>
Autumn 2	<p><u>This is Me!</u></p> <p>Remember how we use performance skills and movement</p> <p>Analyse how and why we use the work of practitioners to influence our work</p> <p>Apply the practical skills of</p>	<p><u>Active Shakespeare</u></p> <p>Demonstrate an understanding of 3 specific extracts from Shakespeare (Macbeth, Tempest, Comedy of Errors)</p> <p>Demonstrate ways of interpreting the text and how to update for a</p>	<p><u>Brecht and Political Theatre</u></p> <p>Remember a TiE scripted performance and the modern verbatim script it is extracted from</p> <p>Demonstrate and apply techniques and ideas from a modern/political practitioner (Brecht)</p>	<p><u>Component 2 Scripted – Two by Jim Cartwright</u></p> <p>Demonstrate practical aptitude to show selected characters from different extracts that are in keeping with the artistic intentions</p> <p>Plan rehearsals and techniques to improve work up to and leading to</p>	<p><u>Component 1 Devising/ Portfolio writing</u></p> <p>Demonstrate ability to perform a devised performance within a group</p> <p>Apply prior knowledge and learning to the performance</p>

	<p>collaboration and direction</p> <p>Select decisions for movement and gesture</p> <p>Demonstrate the ability to choreograph and represent to a specific theme</p> <p>Demonstrate the ability to plan</p> <p>Execute a performance for a live audience</p> <p>Evaluate how movements reflect a theme for an audience</p>	<p>modern audience</p> <p>Experiment with performance skills to show comedic physical skills</p> <p>Apply specific dramatic devices to bring a performance to life</p> <p>Demonstrate the ability to plan within a group</p> <p>Execute a performance for a live audience</p> <p>Evaluate how modernisation can affect the relevance of a classical text</p>	<p>Experiment with alternative Brechtian approaches – Spass, Archetypes, Gestus, Placards, Alienation, Narration</p> <p>Justify choices made in relation to Brechtian techniques</p> <p>Select and apply specific Brechtian techniques to perform a group piece from a modern text</p> <p>Demonstrate the ability to plan within a group</p> <p>Execute a performance for a live audience which successfully incorporates Brechtian techniques</p>	<p>a performance before a live audience</p> <p>Justify choices made through practical performance and written evaluation and analysis</p> <p>Experiment with different types of staging within a practical performance</p> <p>Compare and contrast the work of others</p> <p>Evaluate the effectiveness of live scripted performances</p>	<p>Evaluate and reflect on devised performance following specific structure</p>
Spring 3	<p><u>Cultures</u></p> <p>Discuss how drama first began</p> <p>Interpret scripted pieces from different social and political aspects</p> <p>Imagine what will happen to the characters from Noughts and Crosses (Callum and Sephy)</p> <p>Select specific aspects of performance skills to represent a character(s)</p> <p>Question whether moral decisions are right/wrong</p> <p>Execute a live performance from Noughts and Crosses script</p> <p>Evaluate how physical skills reflect upon an audience</p>	<p><u>Let him 'ave it</u></p> <p>Discuss and compare/contrast capital punishment and issues between moral stand points</p> <p>Recognise verbatim and different source materials from newspaper articles and resources</p> <p>State issues with the case and identify strengths and weaknesses</p> <p>Differentiate alternative views and interpretations all linking to the case of Bentley and Craig</p> <p>Demonstrate an understanding of characters linked with the case in a number of situations</p> <p>Defend or prosecute an existing figure from modern history</p> <p>Interpret and examine the case as a dramatic stimulus</p> <p>Demonstrate the ability to plan</p> <p>Execute a performance for a live audience</p> <p>Evaluate how movements reflect a theme for an audience</p>	<p><u>Curious Incident and Frantic Assembly</u></p> <p>Remember how to create and develop aspects of physical theatre</p> <p>Develop an understanding, both practically and analytically of how to use specific techniques from modern practitioners</p> <p>Analyse the work of existing practitioners (Frantic Assembly) through modelling and using their explorative techniques</p> <p>Develop an understanding of different physical and mental barriers faced by different people and the effect of people around them</p> <p>Select appropriate techniques and performance skills to represent a person with Asperger's</p> <p>Interpret an existing script (Curious Incident, Mark Haddon/Simon Stephens), on a set theme to develop thoughtful performance work</p> <p>Demonstrate the ability to plan</p> <p>Execute a performance for a live</p>	<p><u>Component 3 Exam prep – An Inspector Calls</u></p> <p>Demonstrate an understanding of how to apply an answer in an exam style format</p> <p>Select different uses of vocal and physical skills for select characters from a set play text</p> <p>Analyse the work of J B Priestley from a performance perspective</p> <p>Develop an understanding of how to structure an answer in written format</p> <p>Develop an understanding of selected characters and how to represent and perform on stage</p> <p>Construct ideas and justify ideas for design within the context of the set text</p> <p>Recognise the social, political and historical context and importance of the set play and justify ideas</p> <p>Design specific design features to highlight and emphasise the artistic intentions</p> <p>Evaluate and analyse live theatre</p>	<p><u>Component 2 Performance from Script</u></p> <p>Develop and construct performance and/or design ideas based on 2 specific scripted extracts from one existing modern play script (post 1956) (Monologue, duologue, group – teacher selection)</p> <p>Organise a rehearsal schedule to best plan for understanding, blocking, rehearsing and performing the specific extracts</p> <p>Development of understanding and applying practical, analytical and evaluative knowledge to selected extracts and characters from the text</p> <p>Demonstrate practical aptitude to show selected characters from different extracts that are in keeping with the artistic intentions</p> <p>Apply practical knowledge and justify decisions made during rehearsals and designs in progress</p> <p>Perform or design final examined pieces for each of the 2 extracts</p>

			audience Evaluate how movements and text can reflect different socio types for an audience		
Spring 4	<u>Surfers of Brazil</u> Recognise cultural differences with another country Compare differences in cultures Demonstrate rhetoric examples to an audience Execute examples of practitioner work – Magic If and Motivation Demonstrate ability to select appropriate physical skills Demonstrate the ability to plan Assemble a performance about the development of a specific character Execute a performance for a live audience based on a specific character Evaluate how motivations impact on individuals	<u>Physical Theatre</u> Experiment with physical theatre forms to create symbolism and dramatic forms Demonstrate practical ability to apply and select relevant techniques to improve and develop audience understanding Formulate ways of finding the essence and meaning behind performance forms Examine and distinguish the best forms of physical skills and group work to highlight non-verbal communication Recognise aspects of theatre-in-education (TiE) and quantify the techniques needed to create work in this style Interpret a particular text from a well-known dramatist, Mark Wheeler Construct and perform a script using abstract forms Evaluate the aspects of ensemble and abstract techniques	<u>Blood Brothers – Musical Theatre 1</u> Remember how to use, select and apply performance skills to a performance on a set theme Demonstrate an understanding of a modern classic musical/playscript Recognise the issues faced by characters in relation to socio economic, political and cultural differences Compare and contrast the performance skills needed to represent different characters	<u>Component 1 Devising</u> Remember application performance skills in different scenarios Formulate ideas in relation to a set stimulus – photo stimulus Experiment with performance ideas and begin to plan different scenes and overall vision Demonstrate ability to use practitioner work to improve and influence devised work Interpret a stimulus through application and continued improvement of ideas Construct a performance devised from a set stimulus working to specific time constraints	<u>Component 2 Performance from Script continued</u> Demonstrate practical aptitude to show selected characters from different extracts that are in keeping with the artistic intentions Apply practical knowledge and justify decisions made during rehearsals and designs in progress Perform or design final examined pieces for each of the 2 extracts
Summer 5	<u>Spears Sports</u> Remember the use of performance skills Apply use of abstract forms to represent an idea Apply basic interview questions Demonstrate practical and oral understanding of a character	<u>Warden X</u> Remember how to compare and contrast – reality vs perception in relation to a YOI Apply prior knowledge to a role play Assemble a performance based on a set stimulus and specific characters	<u>Blood Brothers – Musical Theatre 2</u> Demonstrate an understanding of character motivations through applying appropriate performance skills Compare and contrast character motivations (super objective) in different extracts in a text Demonstrate the ability to plan	<u>Component 1 Devising – Taking Flight/Photo stimulus</u> Demonstrate ability to perform a devised performance within a group Apply prior knowledge and learning to the performance Evaluate and reflect on devised performance following specific	<u>Component 3 Exam prep – An Inspector Calls and Review of Live Theatre</u> Component 3 Exam prep – An Inspector Calls Demonstrate an understanding of how to apply an answer in an exam style format Select different uses of vocal and physical skills for select characters

	<p>Compare 2 sides of a situation</p> <p>Apply naturalistic acting styles</p> <p>Demonstrate an understanding of character motivations</p> <p>Assemble a performance based on prior knowledge and a specific situation</p> <p>Demonstrate the ability to plan</p> <p>Execute a performance for a live audience based on a specific character(s) and their situation</p>	<p>Recognise and remember aspects of TiE</p> <p>Demonstrate editing skills and apply to select scenes to highlight key moments to an audience</p> <p>Apply aspects of practitioner work into a planned role play (Stanivlaski and Brecht)</p> <p>Demonstrate the ability to plan</p> <p>Execute a performance for a live audience based on a specific character(s) and their situation</p> <p>Evaluate how motivations impact on individuals</p>	<p>within a group</p> <p>Execute a performance for a live audience showing understanding and appreciation of the artistic intentions</p> <p>Evaluate the impact of selected performance skills within a specific extract from a play</p>	<p>structure</p>	<p>from a set play text</p> <p>Analyse the work of J B Priestley from a performance perspective</p> <p>Develop an understanding of how to structure an answer in written format</p> <p>Develop an understanding of selected characters and how to represent and perform on stage</p> <p>Construct ideas and justify ideas for design within the context of the set text</p> <p>Recognise the social, political and historical context and importance of the set play and justify ideas</p> <p>Design specific design features to highlight and emphasise the artistic intentions</p> <p>Evaluate and analyse live theatre</p>
<p>Summer 6</p>	<p><u>Billy Elliot</u></p> <p>Remember the use of performance skills and how movement/mime/gesture can convey meaning</p> <p>Develop ideas and practical exploration work to explore a set stimulus</p> <p>Construct ideas that represent a specific character in a given situation</p> <p>Compare and contrast different viewpoints</p> <p>Recognise and apply the political and historical aspects of a given situation</p> <p>Demonstrate the ability to plan</p> <p>Execute a performance for a live audience</p> <p>Evaluate how movements reflect a</p>	<p><u>Performance for Theatre - Stomp</u></p> <p>Develop ideas about alternative approaches to performance</p> <p>Recognise the multi-use possibilities of everyday objects within</p> <p>Demonstrate practical abilities to apply practical design skills</p> <p>Recognise stylistic features of FOLEY</p> <p>Construct ideas and plans to use practitioner techniques within a specified performance</p> <p>Demonstrate the ability to plan within a group</p> <p>Execute a performance for a live audience</p> <p>Evaluate how design aspects can convey a meaning within a performance</p>	<p><u>Metamorphosis by Berkoff – stylised theatre</u></p> <p>Remember how to create physical theatre and body as prop. Remember the creation of ensemble work</p> <p>Apply abstract forms within a performance group of different sizes</p> <p>Examine and distinguish practical ways of exploring set themes seen in a modern set text</p> <p>Recognise and apply specific and appropriate abstract forms which enhance the style/form of the play</p> <p>Demonstrate an understanding of marking the moment and identifying specific key scenes</p> <p>Interpret a script through practical exploration of practitioner work (Brecht)</p>	<p><u>Component 1 Devising/Exam Prep</u></p> <p>Demonstrate ability to perform a devised performance within a group</p> <p>Apply prior knowledge and learning to the performance</p> <p>Evaluate and reflect on devised performance following specific set structure</p> <p>Analyse the work of J B Priestley from a performance perspective</p> <p>Develop an understanding of how to structure an answer in written format</p> <p>Develop an understanding of selected characters and how to represent and perform on stage</p> <p>Construct ideas and justify ideas</p>	

	theme for an audience		Construct and perform a script using abstract forms Evaluate aspects of ensemble and abstract techniques	for design within the context of the set text Recognise the social, political and historical context and importance of the set play and justify ideas Design specific design features to highlight and emphasise the artistic intentions Evaluate and analyse live theatre	
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