

# Department Curriculum Map 2014-15



<b>Department</b>	<b>Drama</b>
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## Skills required in Year 11

- Vocal skills and techniques, movement skills and techniques, vocal/physical expression, clarity of delivery, focus, confidence, control, communication of creative ideas and intentions.
- Learners are required to develop a performance piece from any of the following: an existing work, e.g. a script; a piece of repertoire from an existing theatre company; a stimulus or stimuli, e.g. textual, visual, aural or abstract.
- Learners will need to: explore performance piece, e.g. its themes and issues, historical and/or social background and the nature and features of the performance genre or form; take part in practical activities to explore and develop ideas for the piece; make decisions about roles and responsibilities; consider how the piece will be staged; consider how production elements, e.g. the set, costume, lighting and sound will be used; demonstrate team-working skills, e.g. by respecting the opinions of others, supporting colleagues, showing trust and cooperation and showing sensitivity towards others and the requirements of the production.
- Learners should develop, practise and rehearse skills and techniques appropriate to their performance role, as follows: vocal skills and techniques, e.g. breath control, projection, articulation, expression, modulation, pace, phrasing, accent, dialect, emphasis, use of pause, tone quality and vocal colour; movement skills and techniques, e.g. control of movement, coordination, movement memory, awareness of surroundings and other performers, focus, weight placement, use of gesture, facial expression, pace, physicalisation of internal feelings, handling of props, costume and spatial relationships
- Learners should develop their interpretive skills through: the use of dramatic techniques in class, e.g. freeze-frame or tableau, role-on-the-wall, role play, hot-seating, thought-tracking, conscience alley, improvising off-stage moments, exploring 'what if' situations.
- Learners should use acting and rehearsal skills in the preparation for the performance of a published work to an audience, this should include: learning dialogue, learning blocking and stage directions, interpreting and developing a character appropriate to the context of the extract, receiving and giving constructive and positive feedback, using exploratory dramatic techniques.
- Explore the historical context of a chosen piece of performance material and consider why a chosen piece of performance material might still be relevant today.

(Taken from BTEC Level 2 Certificate in Performing Arts)

Year	AUT1	AUT2	SPR1	SPR2	SUM1	SUM2	Secured
<b>11</b> Skills Covered	Ruth Ellis – Developing stylised acting skills, non-naturalistic/Naturalistic Violence,	Unit 2 Play Evaluation + Ruth Ellis continued. Evaluating a live production, use of Drama Medium-costume,	Unit 2 Practical exam/Controlled Assessment-responding to a Play text. Class will	Preparation for Final live performance. Working in small groups towards a devised performance	Final performance work. Rehearsing, creating, devising collaborative and ensemble style		

	characterisation, Story telling	masks/make-up, sound, music, lighting, space, set/props	explore and enact various sections of a whole play text	piece to be shown next half term	performance pieces for a live audience.		
Theme/ Focus/ Content	<i>Capital punishment, diminished responsibility, Social class, domestic violence, re-enactment/documentary drama</i>	Writing a controlled assessment for unit 2. Performing Stylised performance of Ruth Ellis work, preparing for unit 3 performances.	Missing Dan Nolan/An Inspector Calls-Themes, Family, Poverty, Social Class, Friendship, responsibility	Groups of approx. 4-5 will devise work to show/perform to a live audience. Focus-engaging the audience	Various themes, explored through selection of different stimuli, poems, pictures, songs. Work presented to a visiting examiner/live audience.		
<b>10</b> Skills Covered	Unit 3 Acting Skills: Physical theatre, ensemble acting, monologues, delivering speech, articulation, breath control, characterisation, physicalisation,	Unit 3 Acting Skills continued: Scripted performance preparation. Learning lines, movement memory	Unit 3 Acting Skills Scripted performances  Unit 9 Performance in Context-	Unit 9 Performance in Context	Unit 2 Devising performance/Creating a theatre company-Marketing, Production skills, props/ costumes /acting/directing	Unit 2 Preparation performance and production. –Devising a performance for Primary schools	
Theme/ Focus/ Content	Too Much Punch For Judy-Alcohol abuse, Drink-Driving responsibility, Skills Audit-Vocal and Movement	Witchcraft, The Crucible, Feminism, Vinegar Tom, Witchcraze, Witchhazel-Method Acting-Stanislavski, Max Stafford Clarke-Actioning text	An inspector Calls Study of a play text and exploration of relevance for modern audience	Performance of extracts from An Inspector Calls. Rehearsing, learning lines, vocal and movement skills.	Theatre-in-Education-devising, developing, creating from stimuli, group work, role-play,	TIE cont-performance skills. Production meetings,	
<b>9</b> Skills Covered	Stylised drama. Physical theatre. Manipulating time, focus on the moment. Status, Tension states, Characterisation, Non-naturalistic forms	Staging and proxemics. Devising and creating. Working collaboratively. Ensemble style of acting. Wheeler/Berkoff styles explored.	Introduction to Soap Opera. Explore stock characters/formulaic storylines/ Naturalistic acting styles/	Performing/Devising/ Script writing/ Filming/ Developing dialogue	Mime, action/narration, thought tracking, ensemble performance, character development/story telling	Clocking, focus, facing front, internal monologues, acting with full face masks.	
Theme/ Focus/	Let him Have it-Suspense and tension	Let him have it performance	Soap Opera Secrets/Dilemmas confrontations/	Soap Opera Performance, filming/ editing,	Tell Me Why- Youth culture/ Schools/Education,	Masks. Exploring history of	

Content			Devising own characters	performing in role and responding in role	Responsibility/ Disaffection/restraint/ Violence	masks, working with masks, making masks.	
<b>8</b>	Creating a devised/scripted performance, media work, creating role, role on the wall, hot seating,	Still Image, role-play, creating environments/atmosphere Contrasts.	Advertising, Selling, speaking in role, mantle of the expert, cooperation	Responding to stimuli, group work, devising, stylised performance skills, script, learning lines	Miming, gesture, body language facial expression, character development, narration/narrative structure	Character development, thinking in role, Thought tracking, frozen image, non-naturalistic techniques,	
Theme/ Focus/ Content	Murder Enquiry,	Greenal and Greynal- Environmental issues	Persuasion-Media Manipulation	Separation and Divorce, SMSC- others, feelings	Silent Movie-creating a silent movie and exploring Arch-typical characters	Macbeth-war, refuge, reactions as family members to war,	
<b>7</b>	<i>Role-play, Hot seating, Mantle of the expert-in role as teachers,</i>	Physical Theatre, Discussion, Creating set, developing theme, atmosphere and tension, eye focus/levels/ creating alternative endings	Ensemble work, Mime, drama to music, Media interpretation, role-play	Scripted work, learning lines, exploring role, creating and responding in role	Making props, Body language, gesture, facial expression, characterisations	Creating mood atmosphere through sound, lighting, soundscape, script, Intonation, pitch, Pace, Projection, Stylised movement, presentation skills	
Theme/ Focus/ Content	Chlidline- Bullying, Gangs, Parents	Manor house-Fear and phobia's Peer pressure	Huskar Pit-Media manipulation, poverty children's rights.	The Siege	Commedia del'Arte- Comedy, Historical context, stereotypes,	King Lear- Shakespeare, family relationships Parent/child, grief	