

Curriculum Map

Subject: Drama

Year Group: 10

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
<p>Content- WHAT will be learned? What previous learning can be linked? Why this order/sequence?</p> <p>All units in Year 10 are a practice of all 3 of the components of the GCSE Drama course. Ensuring that students are exposed to a range of stimuli and genres so that when they get to Year 11, they have a broad range to reflect upon.</p>	<p>Teechers</p> <p>This is a mock component 3 where having read and explored the play together, students then select an extract to learn and perform as if they were completing this unit at the end of Year 11.</p> <p>This unit introduces students to the multi-rolling/comedy style for the first time also.</p> <p>We will also be preparing for the live theatre section of the Component 1 written paper in this half term when we view a production via National Theatre Live.</p> <p>Performing Scripted extracts is a key part of the GCSE course, so this unit focuses on how to prepare students for the skills they would eventually need for this component.</p>	<p>Political Theatre /Introduction to Brecht</p> <p>A mock experience of the component 2 Devising drama unit. In lessons students explore a range of lessons focussing on a range of political issues throughout history. They will also learn about and work within the conventions of the political theatre genre and the drama practitioner Brecht. Using a real-life context or true story as their stimulus in each lesson. Students then go into assessment groups and conduct their own research in response to the stimulus, choosing their own political issue to devise their performance on in the Political theatre Brechtian style.</p> <p>Real life context/ events are often used as the starting point for GCSE Drama pieces as they must be underpinned by research and context. This unit is therefore good preparation for this.</p>	<p>Blood Brothers</p> <p>Learning about Section B of the component 1 written paper. Covering the 4-, 8-, 12-, and 20-mark questions.</p> <p>Learning about approaching both design and acting skills questions.</p> <p>This unit is taught in a practice into theory way so that students explore questions practically before transferring their ideas into a written response.</p>	<p>I want the world to know my story</p> <p>A mock of the component 2 Devising drama unit. This time however students will not explore the stimulus in lessons first. Instead, they will be presented with a stimulus which they will need to respond to individually. Students then go into assessment groups and conduct their own research in response to their groups chosen idea.</p> <p>We also practice Section 1 of the accompanying written devising log within this unit.</p> <p>Component 2 involves students responding to a stimulus to create a piece of devised drama. This unit therefore prepares them for this as they are having no exploration first, Real life context/ events are often used as the starting point for GCSE Drama pieces as they must be underpinned by research and context. This unit is therefore good preparation for this.</p>	<p>The Yellow Wallpaper</p> <p>A final mock of the component 2 Devising drama unit. This time however students will not explore the stimulus in lessons first. Instead, they will be presented with a stimulus which they will need to respond to individually. Students then go into assessment groups and conduct their own research in response to their groups chosen idea.</p> <p>We also practice Section 2 of the accompanying written devising log within this unit.</p> <p>Component 2 involves students responding to a stimulus to create a piece of devised drama. This unit therefore prepares them for this as they are having no exploration first, Real life context/ events are often used as the starting point for GCSE Drama pieces as they must be underpinned by research and context. This unit is therefore good preparation for this.</p>	<p>Grimm Tales</p> <p>This is a final mock of component 3, where having read and explored the play together, students then select an extract to learn and perform as if they were completing this unit at the end of Year 11.</p> <p>This unit introduces students to a different style and genre of play which is pivotal to them being prepared for component 3 in Year 11. The focus is storytelling and multi-rolling.</p> <p>Performing Scripted extracts is a key part of the GCSE course, so this unit focuses on how to prepare students for the skills they would eventually need for this component.</p>
<p>Skills- What will be developed?</p>	<p>Skills in being able to successfully play multiple roles that are vocally and physically different will be developed.</p> <p>Skills in interpreting and evaluating live theatre will be</p>	<p>Skills in being able to work within the political theatre genre will be developed, ensuring that students understand and can incorporate the key features of this genre within their work.</p>	<p>Skills in being able to write about how they would interpret roles within given extracts will be gained as well as skills in being able to structure responses for Section B of the written</p>	<p>Responding to a stimulus without any class exploration first and using own research/ideas to devise a performance that incorporates drama devices and is in a chosen style/genre.</p>	<p>Responding to a stimulus without any class exploration first and using own research/ideas to devise a performance that incorporates drama devices and is in a chosen style/genre.</p>	<p>Acting skills will be developed in this unit. As well as learning to be sensitive to the subject matter.</p> <p>Interpreting a script from page to stage.</p>

	<p>developed as students will view a production in London and learn how to respond to this in order to complete Section C of the component 1 written paper.</p> <p>Group work and communication skills are developed in every unit.</p>	<p>Responding to a stimulus and using own research/ideas to devise a performance that incorporates drama devices and is in a chosen style/genre.</p> <p>Acting skills/confidence will continue to be developed in this unit.</p> <p>Skills in being able to create a more mature/creative/original response to the stimulus will also be gained.</p> <p>Group work and communication skills are developed in every unit.</p>	<p>paper including extended responses.</p> <p>Group work and communication skills are developed in every unit.</p>	<p>Acting skills/confidence will continue to be developed in this unit.</p> <p>Group work and communication skills are developed in every unit.</p>	<p>Acting skills/confidence will continue to be developed in this unit.</p> <p>Skills in being able to create a more mature/creative/original response to the stimulus will also be gained.</p> <p>Group work and communication skills are developed in every unit.</p>	<p>How to bring the written word within a scripted scene to life offering your own interpretation that fits the intentions of the playwright.</p> <p>Group work and communication skills are developed in every unit.</p>
<p>Key 'How'/'Why' Questions- What powerful knowledge will be gained? What areas/themes/concepts will be explored?</p>	<p>Knowledge of the play will be gained as well as the social, cultural, historical, and political context of this.</p> <p>Questions regarding the style/genre will be asked.</p> <p>Questions will be asked regarding how you can show vocal and physical contrasts and how representational props/costume can be used to aide this.</p> <p>Questions for Section C of the Component 1 written paper will be asked such as:</p> <p>How did the actors use their vocal and physical skills to interpret/communicate their character? What was the effect of this? Describe in detail how an actor used their vocal and</p>	<p>Knowledge of the political theatre genre and Brecht as a practitioner will be gained as well as knowledge on the provided examples and knowledge on their chosen focus.</p> <p>Questions will be asked on political theatre such as: Why do you think political theatre was created as a genre? How can you effectively use political theatre devices to put your message across?</p> <p>Students will gain knowledge of another stimulus that they choose following the exploration lessons so that they have a broad experience by the time they get to Year 11 when they will complete their actual component 2.</p>	<p>Knowledge of the play will be gained as well as the social, cultural, historical, and political context of this.</p> <p>Questions on design elements linked to context will be asked such as: If you had to design a costume for this extract what would the character wear and why? If you were a lighting designer, what lighting would you have and how would you create the effects?</p> <p>Students will gain knowledge on how to answer each of the Section B questions.</p> <p>Questions on acting skills will be asked such as:</p>	<p>Questions on personal response to the stimulus and how ideas link back will be asked.</p> <p>Knowledge will be gained on how to structure section 1 of the devising log. Questions regarding the key bullet points set by AQA will be asked such as what the aims and intentions of the piece are as well as what their own aims and intentions are will be asked.</p> <p>Students will gain knowledge on how to explain ideas fully and how to make and justify links to the original stimulus.</p> <p>Questions on where you start with ideas and how do you know what to research will be asked. Such as:</p>	<p>Questions on personal response to the stimulus and how ideas link back will be asked.</p> <p>Knowledge will be gained on how to structure section 2 of the devising log. Questions regarding the key bullet points set by AQA will be asked such as how they have developed and refined their own ideas and the ideas of their group will be asked.</p> <p>Students will gain knowledge on how to explain ideas fully and how to explain their developmental process.</p> <p>Questions on where you start with ideas and how do you know what to research will be asked. Such as:</p>	<p>Knowledge of the play will be gained as well as understanding of the larger-than-life storytelling style.</p> <p>Questions regarding the style/genre will be asked.</p> <p>Questions on the plot/playwright's intentions will be asked.</p> <p>Questions on character motivations will also be asked as well as how you can show clear vocal and physical contrasts between roles.</p> <p>Questions on how to utilise all group members at all times will also be asked.</p>

	physical skills within a particular scene and explain what the impact of this was.		Which vocal and physicality skills would you use on this line and why would it be appropriate for the context of this moment?	What is the most original theme or idea that you have? How does it link back to the stimulus? What can you research to ensure it's not too broad? How will you know if research is valid/accurate and true?	What is the most original theme or idea that you have? How does it link back to the stimulus? What can you research to ensure it's not too broad? How will you know if research is valid/accurate and true?	
SEND- how will support be seen? Seating plans? Simplified questions?	Mixed groupings. Modelling practically, orally and in written form. Practical examples/using students as part of this to give a visual representation of the task. Questions pitched at different levels.	Mixed groupings. Modelling practically, orally and in written form. Practical examples/using students as part of this to give a visual representation of the task. Questions pitched at different levels.	Mixed groupings. Modelling practically, orally and in written form. Practical examples/using students as part of this to give a visual representation of the task. Questions pitched at different levels.	Mixed groupings. Modelling practically, orally and in written form. Practical examples/using students as part of this to give a visual representation of the task. Questions pitched at different levels.	Mixed groupings. Modelling practically, orally and in written form. Practical examples/using students as part of this to give a visual representation of the task. Questions pitched at different levels.	Mixed groupings. Modelling practically, orally and in written form. Practical examples/using students as part of this to give a visual representation of the task. Questions pitched at different levels.
Assessment- What? Why?	Formal Teacher Assessment via combined practical and written assessment. Students will be assessed on their performance of extracts from Teachers, and their first attempt at a Component 1 Section C essay. Marked using component 1 and 3 mark schemes.	Formal Teacher Assessment of performance skills and how effectively they work within the political theatre genre. Marked using component 2-mark scheme.	Formal Teacher Assessment of written responses for the Section B questions of the component 1 written paper.	Formal Teacher Assessment of performance skills/understanding of own work/use of drama devices via combined practical and written assessment. Marked using component 2-mark scheme for performance and Section 1 of the devising log.	Year 10 mock exam. Formal Teacher Assessment of performance skills/understanding of own work/use of drama devices via combined practical and written assessment. Marked using component 2-mark scheme for performance and Section 2 of the devising log.	Formal Teacher Assessment where students will learn their lines for a scripted extract which they will interpret and perform. Marked using component 3-mark scheme.
What memory for learning skills will be required- modelling? Concrete answers? Retrieval?	Each lesson starts with retrieval practice questions which are unrelated to the current lesson. Modelling practically, orally and in written form. Practical examples/using students as part of this to give a visual representation of the task.	Each lesson starts with retrieval practice questions which are unrelated to the current lesson. Modelling practically, orally and in written form. Practical examples/using students as part of this to give a visual representation of the task.	Each lesson starts with retrieval practice questions which are unrelated to the current lesson. Modelling practically, orally and in written form. Practical examples/using students as part of this to give a visual representation of the task.	Each lesson starts with retrieval practice questions which are unrelated to the current lesson. Modelling practically, orally and in written form. Practical examples/using students as part of this to give a visual representation of the task.	Each lesson starts with retrieval practice questions which are unrelated to the current lesson. Modelling practically, orally and in written form. Practical examples/using students as part of this to give a visual representation of the task.	Each lesson starts with retrieval practice questions which are unrelated to the current lesson. Modelling practically, orally and in written form. Practical examples/using students as part of this to give a visual representation of the task.
Literacy- reading, extended accurate writing and oracy opportunities	Reading is embedded into every lesson as we explore a different scene/extract each lesson. Student's understanding is then aided by being able to bring what they have read to life practically. When working on their final chosen extract students must	Reading is embedded into every lesson with instructions/success criteria/task reminders projected throughout the lesson. We also read through examples for practical tasks too.	We read the play together in this unit. Students have to interpret language to be able to say how they would interpret characters vocally and physically on given lines from the text, with justification. A lot of work is done on interpreting the	Reading is embedded into every lesson with instructions/success criteria/task reminders projected throughout the lesson. We also read through examples for practical tasks too.	The Year 10 mock exam takes place during this unit where students will have to write extended responses to longer mark questions. They will also have to improve these answers following feedback. We also read an extract from The Yellow Wallpaper.	Reading is embedded into every lesson as we explore a different scene/extract each lesson. Student's understanding is then aided by being able to bring what they have read to life practically. When working on their final chosen extract students

<p>Equality/Diversity opportunities</p>	<p>Lessons are structured to cater to a range of learning needs.</p> <p>Equality and diversity are also explored via practical tasks due to the creative nature of the subject/tasks.</p> <p>Within group tasks we teach that all group members are equal and that everyone's ideas are valid, therefore they should have respect for the ideas of others.</p> <p>We teach that characters can be genderless and open to interpretation to allow students to play roles where they feel most comfortable.</p>	<p>Lessons are structured to cater to a range of learning needs.</p> <p>Equality and diversity are covered through exploring historical events across the globe and within other cultures dependent on which stimulus students choose. Also explored via whichever event/time period students choose to devise their piece on.</p> <p>Equality and diversity are also explored via practical tasks due to the creative nature of the subject/tasks.</p> <p>Within group tasks we teach that all group members are equal and that everyone's ideas are valid, therefore they should have respect for the ideas of others.</p> <p>We teach that characters can be genderless and open to interpretation to allow students to play roles where they feel most comfortable.</p>	<p>Lessons are structured to cater to a range of learning needs.</p> <p>Equality and diversity are also explored via practical tasks due to the creative nature of the subject/tasks.</p> <p>Within group tasks we teach that all group members are equal and that everyone's ideas are valid, therefore they should have respect for the ideas of others.</p> <p>We teach that characters can be genderless and open to interpretation to allow students to play roles where they feel most comfortable.</p>	<p>Lessons are structured to cater to a range of learning needs.</p> <p>Equality and diversity are also explored via practical tasks due to the creative nature of the subject/tasks.</p> <p>Within group tasks we teach that all group members are equal and that everyone's ideas are valid, therefore they should have respect for the ideas of others.</p> <p>We teach that characters can be genderless and open to interpretation to allow students to play roles where they feel most comfortable.</p>	<p>Lessons are structured to cater to a range of learning needs.</p> <p>Equality and diversity are covered through exploring a story set in the 1800s that challenges both the role of women during the time period, and the historical treatment of mental health</p> <p>Equality and diversity are also explored via practical tasks due to the creative nature of the subject/tasks.</p> <p>Within group tasks we teach that all group members are equal and that everyone's ideas are valid, therefore they should have respect for the ideas of others.</p> <p>We teach that characters can be genderless and open to interpretation to allow students to play roles where they feel most comfortable.</p>	<p>Lessons are structured to cater to a range of learning needs.</p> <p>Equality and diversity are explored via the themes in the tales, and how students choose to contextualise these. We discuss this at length in lessons.</p> <p>Equality and diversity are also explored via practical tasks due to the creative nature of the subject/tasks.</p> <p>Within group tasks we teach that all group members are equal and that everyone's ideas are valid, therefore they should have respect for the ideas of others.</p> <p>We teach that characters can be genderless and open to interpretation to allow students to play roles where they feel most comfortable.</p>
<p>Homework/Independent learning</p>	<p>Research on SChP of Teechers</p> <p>Line learning for their scripted assessment where students perform scripted extracts without scripts in hands.</p> <p>Section C practice responses in prep for the written assessment.</p>	<p>Conducting own research in response to the stimulus to be used when devising their own performances.</p> <p>Quizzes on understanding of vocal and physicality terminology.</p>	<p>8 mark question from Section B of the component 1 written paper.</p> <p>Revision for written assessment in class.</p>	<p>Conducting own research in response to the stimulus to be used when devising their own performances.</p> <p>Physicality terms research sheet where students have to write a sentence with each given term used in the correct context. Any they don't know they must research.</p>	<p>Conducting own research in response to the stimulus to be used when devising their own performances.</p> <p>Revision for mock exam</p> <p>Improved mock response question.</p>	<p>Conducting own research into the play.</p> <p>Improved mock response question.</p> <p>End of year quiz on knowledge covered.</p>

<p>CIAG coverage/links</p>	<p>The unit focuses on the skills required to be a professional Actor as well as how playwrights develop their work within theatre.</p> <p>This unit also looks at professional production values and the role of a production team from directors to designers.</p>	<p>The unit focuses on the skills required to be a professional Actor, as well as how performances can be created from a stimulus.</p> <p>The unit shows how performances are created from a starting point, which links to what Directors do when putting on a production.</p>	<p>This unit also looks at professional production values and the role of a production team from directors to designers.</p>	<p>The unit focuses on the skills required to be a professional Actor.</p> <p>The unit shows how performances are created from a starting point, which links to what Directors do when putting on a production.</p>	<p>The unit focuses on the skills required to be a professional Actor.</p> <p>The unit shows how performances are created from a starting point, which links to what Directors do when putting on a production.</p>	<p>The unit focuses on the skills required to be a professional Actor as well as how playwrights develop their work within theatre.</p>
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