

Subject Curriculum Map: Drama Year: 11 2023-24

Exam Board & Assessment Method: AQA 40% coursework, 20% externally assessed practical exam and 40% written exam

Curriculum Intent: Year 11 is a culmination of GCSE Drama involving an externally-assessed scripted exam piece which must be prepared for drawing upon the wide repertoire of skills gained and developed over the last two years. Students will continue to work within a range of styles and genres; from naturalism to physical theatre. This will also link to the study of key practitioners Brecht, Stanislavski and Artaud. Students will perfect the ability to write about drama and evaluate live theatre, from the point of view of a director, designer and performer, in preparation for C1: Understanding Drama.

AO1: Create and develop ideas to communicate meaning for theatrical performance.

AO2: Apply theatrical skills to realise artistic intentions in live performance.

AO3: Demonstrate knowledge and understanding of how drama and theatre is developed and performed.

AO4: Analyse and evaluate their own work and the work of others.

Curriculum Implementation: Autumn 1 will enable students to practice written exam skills (C1), Autumn 2 and Spring 1 will be centered around students beginning to develop the scripted externally-assessed piece and culminate in the practical exam to an AQA examiner. Half terms 4 and 5 will constitute revision for Component 1/Written Exam. Much of the practical work will be recorded to track progress and use as valuable self and peer assessment. Student will experience as much live theatre as possible to build on and consolidate skills. Regular homework will develop valuable written skills and skills for performance, such as line-learning and research.

Curriculum Impact: by the end of Year 11 **all** students will be able to perform a polished piece of script to an external examiner and write about performance ideas for a set text while being able to evaluate live theatre. **Most** students will be able to learn lines confidently and portray a convincing character while offering insightful practical ideas and reasoned critiques in exam responses. **Some** students will be able to EMBODY a character and demonstrate an entirely appropriate personal interpretation, in addition to providing insightful and highly creative written responses.

Year 11	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Themes, Concepts & Ideas	<p>To re-engage students after the holidays in terms of where drama can take you and the skills it can offer.</p> <p>Reignite passion for the subject with a challenging practical baseline assessment.</p> <p>Continue this half term with C1 preparation (Noughts and Crosses and review of digital version of The Crucible).</p>	<p>To prepare for Component 3: Texts in Practice - students are assessed on their ability to apply theatrical skills to realise artistic intentions in live performance (AO2). Component 3 constitutes 20% of the GCSE. It is marked by AQA. For this component students must complete two assessment tasks:</p> <ul style="list-style-type: none"> • study and present a key extract (monologue, duologue or group performance) • study and present a second key extract (monologue, duologue or group performance) from the same play. <p>Each student's contribution to each key extract performance is marked out of 20.</p> <p>Lessons will be a mixture of rehearsal, research and workshop sessions.</p>		<p>REVISION of Component 1 of GCSE exam (written exam); live theatre reviews and set text Nought and Crosses.</p> <p>Critical analysis of live theatre, effects of production elements, themes and issues of witchhunts/prejudice within The Crucible and Noughts and Crosses.</p>		

<p>Knowledge and understanding</p>	<p>Knowledge of AO1, 2, 3 & 4 (see above).</p> <p>Knowledge of performance, set, costume ideas in relation to Noughts and Crosse in addition to key contextual knowledge and understanding about dystopian ideas and the theme of prejudice/racial tensions.</p> <p>Knowledge and understanding of live theatre (The Crucible); The Salem Witch Trials, Arthur Miller and theme of prejudice (more able with draw</p>	<p>Knowledge of AO1, 2, 3 & 4 (see above).</p> <p>Knowledge and understanding of how to go from 'Page to Stage' through research, exploration, vocal and physical control and consideration of contextual information.</p>	<p>Knowledge of A03 and A04 (see above).</p> <p>A knowledge of how drama and theatre is developed and performed and evaluating the work of others.</p> <p>Students will gain a knowledge and understanding of how to use production elements to achieve desired outcome with 'Noughts and Crosses' and how to achieve more Brechtian, non-naturalistic effects.</p> <p>Students will understand the requirements of the exam and the correct essay structure (what, how, why...and incorporation of quotes and context while reiterating the question).</p>	
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	parallels with N & C).			
Subject specific skills	<p>Designing costume and set.</p> <p>Articulating performance and directorial ideas.</p> <p>Justifying creative decisions through context.</p> <p>Using an array of subject specific terminology within answers.</p>	<p>For John Godber's 'Teechers' – comic timing, multirole play, exaggerated gestus, breaking the fourth wall, imaginative use of props/set.</p> <p>For Shelagh Delaney's 'Five Kinds of Silence' – how to work as an ensemble, choral speech, split scene, sound scape.</p>	<p>Use of subject terminology to review a piece of theatre (the piece may be live or watched digitally).</p> <p>Understanding the director's intentions and how far he/she has gone in achieving these.</p> <p>Noughts and Crosses: students will need to think like a performer, director and designer while answering practical questions about a hypothetical production of the play.</p> <p>Year 11 should see a culmination and growth in these subject specific skills following plenty of practice. Students should be able to now write confidently and articulately.</p>	
1.SMSC	<p>Continued reflection of the theme of prejudice.</p> <p>Consideration of how different writers from</p>	<p>Working as a team to meet tight deadlines, respecting one another's ideas, appreciation of the artistic intention of Godber/Delaney,</p> <p>Consideration of the mature themes within</p>	<p>Consideration of context for both the live theatre and Noughts and Crosses.</p> <p>In particular with Noughts and Crosses, to consider prejudice and societal tensions.</p>	

	different time periods address the issue of prejudice.	both texts – class/social divides, abuse, revenge.		
2.Skills For life	<p>Literacy – planning and structuring a response to an exam style question. Using accurate terminology.</p> <p>Essay writing - planning and structuring an essay.</p> <p>Approaching exam style questions and reflecting on feedback.</p>	<p>Diplomacy while rehearsing; taking into account everyone’s ideas.</p> <p>Confidence in the ability to continuously present material back to peers and an audience.</p> <p>The ability to continuously offer constructive feedback and reflect while receiving feedback.</p>	<p>Empathy</p> <p>Writing thoughts and ideas down knowledgeably, articulately and with justification.</p> <p>The ability to critically analyse.</p>	.
3.FBV	Respect and Tolerance – through continued discussion regarding the	Respect and tolerance – not only for a range of different characters but for each other (equal stage exposure, listening and	Respect and tolerance for groups with different beliefs (communists within The Crucible), the concept of democracy within Noughts and Crosses; the Crosses only create the laws.	

	devastating effects of prejudice.	incorporating one another's ideas)		
Stretch & challenge	<p>More able students to have access to AQA top band examples of written responses.</p> <p>Encourage more able to make links beyond the designated Noughts and Crosses, especially with Section B Q 4.</p>	<p>Leading directorial workshops.</p> <p>Greater exposure and responsibility within the piece.</p> <p>Encouraging more complex skills such as accents and idiosyncracies to differentiate characters.</p>	<p>Students to complete exam style essays under timed conditions in their independent time.</p> <p>Evaluate the effect of context – show a secure understanding of the relationships between texts and the contexts in which they were written</p> <p>Further knowledge of context through reading around Malorie Blackman and past productions of Noughts and Crosses.</p>	
Key assessment focus, suggested assessments	<p>Assessment focus:</p> <p>Mainly A01, 2 and 4 (see above).</p> <p>Continued self, peer and teacher STAR marking of exam responses.</p>	<p>Assessment focus:</p> <p>A01 – 4 (see above).</p> <p>There will be consistent interim assessments throughout the preparation period. Final assessment will constitute 20% of the GCSE and will be by an external AQA examiner.</p>	<p>Assessment focus:</p> <p>A03 and A04.</p> <p>Continuous self, peer and teacher assessment of written exam tasks.</p>	

Special events		Performing technical runs to Year 10 students and parents.	Watching a piece of live theatre.	
Visits/extra curricular		<p>Weekly rehearsals and Sunday sessions in preparation for the C3 exam.</p> <p>Possibility of visits in the event that chosen plays are performing live.</p> <p>.</p>		
Homework/Independent Learning	<p>Further research into Malorie Blackman (author of N & C) encouraged and past productions.</p> <p>Frequent exam essay questions.</p>	All homework research-based and rehearsals (letters to be sent home to parents).	Continuous timed essays, study of past productions and context surrounding Noughts and Crosses and The Crucible.	