

## Subject Curriculum Map: Drama Year: 11      2024-25

**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 centred 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 & (first part of Autumn 2)	(Second part of Autumn 2) , Spring 1 & First part of Spring 2)	(Second half of Spring 2) & Summer 1	Summer 2
<b>Themes, Concepts &amp; Ideas</b>	<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>To work on <b>Component 1</b> of GCSE exam (written exam); <b>live theatre</b> reviews and set text <b>Nought and Crosses</b>.</p>	<p><b>To prepare for Component 3: Texts in Practice</b> - 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 <b>two</b> assessment tasks:</p> <ul style="list-style-type: none"> <li>• study and present a key extract (monologue, duologue or group performance)</li> <li>• study and present a second key extract (monologue, duologue or group performance) from the same play.</li> </ul> <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><b>REVISION</b> of <b>Component 1</b> of GCSE exam (written exam); <b>live theatre</b> reviews and set text <b>Nought and Crosses</b>.</p> <p>Critical analysis of live theatre, effects of production elements, themes and issues of witch-hunts/prejudice within <i>The Crucible</i> and <i>Noughts and Crosses</i>.</p>	
<b>Knowledge and understanding</b>	Knowledge of AO1, 2, 3 & 4 (see above).	Knowledge of AO1, 2, 3 & 4 (see above).  Knowledge and understanding of how to go from 'Page to	Knowledge of A03 and A04 (see above).	

	<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 parallels with N &amp; C).</p> <p>A knowledge of how drama and theatre is developed and performed and evaluating the work of others.</p>	<p>Stage' through research, exploration, vocal and physical control and consideration of contextual information.</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 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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<b>Subject specific skills</b>	<p>Designing costume and set. Articulating performance and directorial ideas. Justifying creative decisions through context.</p> <p>Using an array of subject specific terminology within answers.</p> <p>Use of subject terminology to review a piece of theatre (the piece</p>	<p>For John Godber's 'Teachers' – comic timing, multirole play, exaggerated gestus, breaking the fourth wall, imaginative use of props/set.</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.</p>	

	<p>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>Students should be able to now write confidently and articulately.</p>	
<b>1.SMSC</b>	<p>Continued reflection of the theme of prejudice.</p> <p>Consideration of how different writers from different time periods address</p>	<p>Working as a team to meet tight deadlines, respecting one another's ideas, appreciation of the artistic intention of Godber</p> <p>Consideration of the mature themes within the texts – class/social divides, abuse, revenge.</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>	

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<b>2.Skills For life</b>	<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</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>	

	<p>reflecting on feedback.</p> <p>Resilience through mock feedback and setting next step targets.</p> <p>Self-evaluation through consideration of their own revision up to the exams. Also through the mock feedback students set targets for future revision.</p> <p>The ability to evaluate with reasoned justification.</p>			
<p><b>3.FBV</b></p>	<p><b>Respect and Tolerance</b> – through continued discussion regarding the devastating effects of prejudice.</p>	<p><b>Respect and tolerance</b> – not only for a range of different characters but for each other (equal stage exposure, listening and incorporating one another’s ideas)</p>	<p><b>Respect and tolerance</b> for groups with different beliefs (communists within The Crucible), the concept of <b>democracy</b> within Noughts and Crosses; the Crosses only create the laws.</p>	

	<p><b>Independence:</b> Revision for mocks. written activity.</p> <p>Respect and tolerance – consideration of issues within Noughts and Crosses will foster R &amp; T hopefully, after exploring the devastating consequences in the text.</p>			
<p><b>Stretch &amp; challenge</b></p>	<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>Students to complete exam style essays under timed conditions in</p>	<p>Leading directorial workshops.</p> <p>Greater exposure and responsibility within the piece.</p> <p>Encouraging more complex skills such as accents and idiosyncrasies 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>	

	<p>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><b>Key assessment focus, suggested assessments</b></p>	<p><b>Assessment focus:</b></p> <p>Mainly A01, 2, 3 and 4 (see above).</p> <p>Mock exam with written feedback, to be used when we have our revision sessions for the summer</p>	<p><b>Assessment focus:</b></p> <p>A01 – 4 (see above). 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>Work in progress for Extract 1 3 weeks before February half term</p> <p>Work in progress for extract 2 with feedback 2 weeks before mock</p> <p>Mock exam before external visitation with final feedback</p>	<p><b>Assessment focus:</b></p> <p>A03 and A04.</p> <p>Continuous self, peer and teacher assessment of written exam tasks.</p> <p>Revision of written exam questions with feedback</p>	

<b>Special events</b>		Performing technical runs to Year 10 students and parents in the style of a mock exam		
<b>Visits/extra curricular</b>		Rehearsing in their own time Possibility of visits in the event that chosen plays are performing live.		
<b>Homework/Independent Learning</b>	Weekly homework that will be relevant for the following lesson	Weekly homework that will be relevant for the following lesson and learning lines	Continuous timed essays, study of past productions and context surrounding Noughts and Crosses and The Crucible. Revision sessions every week for the 4 weeks leading up to the exam	