

Curriculum Map

Subject:

Drama

Year Group: 9

	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 9 are a practice of 2 of the 3 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>An Introduction to GCSE Drama: social media This is a first experience of the Component 2 Devising unit, where students are given a set stimulus (social media) following having explored the theme in some exploration lessons.</p> <p>An introduction to symbolism, levels and proxemics.</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 a good lead into this.</p>	<p>‘Too Much Punch for Judy’ 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 Theatre in education genre and verbatim style for the first time also.</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>Seven Deadly Sins A second mock of the component 2 Devising drama unit. In lessons students explore each of the seven deadly sins using a real-life context or true story as their stimulus. Students then go into assessment groups and conduct their own research in response to the stimulus, choosing to focus on 1 sin or the sins collectively.</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>‘Missing Dan Nolan’ This is a second 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 builds- on students understanding of the Theatre in education genre and verbatim style which they touched upon in the previous scripted unit.</p> <p>This play is aimed at educating their age group so students are also educated on the themes of sticking together and not leaving anyone alone if out at night.</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>Genre A third 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 range of stimuli which they will need to respond to individually.</p> <p>Students then go into assessment groups and conduct their own research in response to their groups chosen stimulus.</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>Noughts and Crosses This is a 3rd 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.</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>Being able to create performances in a non-naturalistic style. Being able to use levels, proxemics, and non-naturalism in a representational and symbolic way to add another element to the performance.</p> <p>Being able to interpret their own research into making a performance.</p>	<p>Interpreting a script from page to stage. 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>Key T.I.E skills such as breaking the fourth wall and directly addressing the audience.</p> <p>Using a more advanced range of vocal and</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</p>	<p>Interpreting a script from page to stage. 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>Continuing to develop Key T.I.E skills such as breaking the fourth wall and directly addressing the audience.</p> <p>Using a more advanced range of vocal and</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/confidence will continue to be developed in this unit.</p> <p>Skills in being able to create a more</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. How to bring the written word within a scripted scene to life offering your own interpretation that fits the intentions of the playwright.</p>

	Group work and communication skills are developed in every unit.	physicality techniques to play/embody a character. Group work and communication skills are developed in every unit.	response to the stimulus will also be gained. Group work and communication skills are developed in every unit.	physicality techniques to play/embody a character. Group work and communication skills are developed in every unit.	mature/creative/original response to the stimulus will also be gained. Group work and communication skills are developed in every unit.	Group work and communication skills are developed in every unit.
Key 'How'/'Why' Questions- What powerful knowledge will be gained? What areas/themes/concepts will be explored?	<p>Knowledge of how to create a performance using their own research will be gained. Questions regarding social media and its influence/impact will be asked.</p> <p>Questions will also be asked regarding levels and proxemics, such as: How can proxemic distance be used to represent relationships and what does this add to enhance a scene? And, why is using levels to represent power and status useful in a performance, and why is this effective?</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>Students will gain knowledge of the verbatim style and what this means/how Mark Wheeller wrote the script using interviews with those involved.</p> <p>Students will also gain insight into the real-life story the play was based on as well as drink driving statistics in order to enhance their ability to educate their audience, which is key to T.I.E.</p>	<p>Questions on how to respond to the stimulus in an outside of the box/nonobvious way will be asked.</p> <p>Example: Give me an obvious example of how we could interpret the stimulus explored.</p> <p>Now give me an out of the box idea that you can link back to the stimulus without it being literal.</p> <p>Questions will also be asked regarding the sins and the context of each of the lessons explored on these.</p> <p>Students will gain knowledge of another stimulus and how to respond to this 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 regarding the style/genre will be asked.</p> <p>Students will gain further knowledge of the verbatim style and what this means/how Mark Wheeller wrote the script using interviews with those involved.</p> <p>Students will also gain insight into the real-life story of Daniel Nolan who went missing who the play was based on as well as key facts regarding the case/progress in the investigation since the play was written in order to enhance their ability to educate their audience, which is key to T.I.E.</p>	<p>Questions on personal response to the stimulus and how ideas link back 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: What is the most interesting 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?</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 on the plot/playwright's intentions will be asked.</p> <p>Questions on character motivations will also be asked.</p>
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 baseline Assessment of performance skills/understanding of own work/use of drama devices via combined practical and written assessment.	Formal Teacher Assessment where students will learn their lines for a scripted extract which they will interpret and perform	Formal Teacher Assessment of performance skills and how creative their response is in relation to the stimulus items presented.	Formal Teacher Assessment where students will learn their lines for a scripted extract which they will interpret and perform	Formal Teacher Assessment of performance skills/understanding of own work/use of drama devices via combined practical and written assessment.	Formal Teacher Assessment where students will learn their lines for a scripted extract which they will interpret and perform.

	We use/project a digital timer to remind students of task timings that they are working within.	We use/project a digital timer to remind students of task timings that they are working within.	We use/project a digital timer to remind students of task timings that they are working within.	We use/project a digital timer to remind students of task timings that they are working within.	We use/project a digital timer to remind students of task timings that they are working within.	We use/project a digital timer to remind students of task timings that they are working within.
Character development	Students work in mixed groupings every lesson. They learn how to compromise, communicate, and effectively listen to each other's ideas whilst working independently and improving both their confidence and communication skills.	Students work in mixed groupings every lesson. They learn how to compromise, communicate, and effectively listen to each other's ideas whilst working independently and improving both their confidence and communication skills.	Students work in mixed groupings every lesson. They learn how to compromise, communicate, and effectively listen to each other's ideas whilst working independently and improving both their confidence and communication skills.	Students work in mixed groupings every lesson. They learn how to compromise, communicate, and effectively listen to each other's ideas whilst working independently and improving both their confidence and communication skills.	Students work in mixed groupings every lesson. They learn how to compromise, communicate, and effectively listen to each other's ideas whilst working independently and improving both their confidence and communication skills.	Students work in mixed groupings every lesson. They learn how to compromise, communicate, and effectively listen to each other's ideas whilst working independently and improving both their confidence and communication skills.
Equality/Diversity opportunities	<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 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 explored via the themes in the play. 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>
Homework/Independent learning	<p>Spelling test focussing on key Drama terminology.</p> <p>Conducting own research on social media to be used when devising their own performances.</p>	<p>Line learning for their scripted assessment where students perform scripted extracts without scripts in hands.</p>	<p>Vocal terms research sheet where students must write a sentence with each given term used in the correct context. Any they don't know they must research.</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>Research task on own chosen genre from a list given.</p>	<p>Line learning for their scripted assessment where students perform scripted extracts without scripts in hands.</p> <p>End of year quiz on knowledge covered.</p>

				Line learning for their scripted assessment where students perform scripted extracts without scripts in hands.	Students produce a PowerPoint presentation on the key features/conventions of their chosen genre. Quiz on understanding of key drama terminology	
CIAG coverage/links	The unit focuses on the skills required to be a professional Actor. The unit shows how performances are created from a starting point, which links to what Directors do when putting on a production.	The unit focuses on the skills required to be a professional Actor as well as how playwrights develop their work within theatre.	The unit focuses on the skills required to be a professional Actor, as well as how performances can be created from a stimulus. The unit shows how performances are created from a starting point, which links to what Directors do when putting on a production.	The unit focuses on the skills required to be a professional Actor as well as how playwrights develop their work within theatre.	The unit focuses on the skills required to be a professional Actor. The unit shows how performances are created from a starting point, which links to what Directors do when putting on a production.	The unit focuses on the skills required to be a professional Actor as well as how playwrights develop their work within theatre.