Curriculum Map Subject: Drama Year Group: 9

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Content- WHAT will be learned? What	An Introduction to GCSE	'Too Much Punch for Judy'	Seven Deadly Sins	'Missing Dan Nolan'	Genre	Noughts and Crosses
previous learning can be linked? Why this	Drama: social media	This is a mock component 3	A second mock of the	This is a second mock of	A third mock of the	This is a 3 rd mock of
order/sequence?	This is a first experience of	where having read and	component 2	component 3 where having	component 2	component 3, where having
	the Component 2	explored the play together,	Devising drama unit.	read and explored the play	Devising drama unit.	read and explored the play
All units in Year 9 are a practice of 2 of	Devising unit, where	students then select an	In lessons students explore	together, students then	This time however students	together, students then
the 3 components of the GCSE Drama	students are given a set	extract to learn and perform	each of the seven deadly	select an extract to learn	will not explore the stimulus	select an extract to learn and
course. Ensuring that students are	stimulus (social media)	as if they were completing	sins using a real-life context	and perform as if they were	in lessons first. Instead they	perform as if they were
exposed to a range of stimuli and genres	following having explored	this unit at the end of Year	or true story as their	completing this unit at the	will be presented with a	completing this unit at the
so that when they get to Year 11, they	the theme in some	11.	stimulus.	end of Year 11.	range of stimuli which they	end of Year 11.
have a broad range to reflect upon.	exploration lessons.		Students then go into		will need to respond to	
mare a mean range to remote apon		This unit introduces students	assessment groups and	This unit builds- on students	individually.	This unit introduces students
	An introduction to	to the Theatre in education	conduct their own research	understanding of the	marriadany:	to a different style and genre
	symbolism, levels and	genre and verbatim style for	in response to the	Theatre in education genre	Students then go into	of play which is pivotal to
	proxemics.	the first time also.	stimulus, choosing to focus	and verbatim style which	assessment groups and	them being prepared for
	proxernics.	the mat time also.	on 1 sin or the sins	they touched upon in the	conduct their own research	component 3 in Year 11.
	Deal life contact / events are		collectively.		in response to their groups	component 3 in real 11.
	Real life context/ events are	Performing Scripted extracts	conectively.	previous scripted unit.	chosen stimulus.	
	often used as the starting	is a key part of the GCSE	Real life context/ events are	This play is simed at	chosen stillialus.	Performing Scripted extracts
	point for GCSE Drama pieces	I .	· ·	This play is aimed at	Component 2 involves	
	as they must be underpinned	course, so this unit focuses	often used as the starting	educating their age group so	Component 2 involves	is a key part of the GCSE
	by research and context. This	on how to prepare students	point for GCSE Drama pieces	students are also educated	students responding to a	course, so this unit focuses
	unit is therefore a good lead	for the skills they would	as they must be	on the themes of sticking	stimulus to create a piece of	on how to prepare students
	into this.	eventually need for this	underpinned by research	together and not leaving	devised drama. This unit	for the skills they would
		component.	and context. This unit is	anyone alone if out at night.	therefore prepares them for	eventually need for this
			therefore good preparation		this as they are having no	component.
			for this.	Performing Scripted extracts	exploration first,	
				is a key part of the GCSE	Real life context/ events are	
				course, so this unit focuses	often used as the starting	
				on how to prepare students	point for GCSE Drama pieces	
				for the skills they would	as they must be	
				eventually need for this	underpinned by research	
				component.	and context. This unit is	
					therefore good preparation	
					for this.	
Skills- What will be developed?	Being able to create	Interpreting a script from	Responding to a stimulus	Interpreting a script from	Responding to a stimulus	Acting skills will be
	performances in a non-	page to stage.	and using own	page to stage.	without any class	developed in this unit. As
	naturalistic style.	How to bring the written	research/ideas to devise a	How to bring the written	exploration first and using	well as learning to be
	Being able to use levels,	word within a scripted scene	performance that	word within a scripted scene	own research/ideas to	sensitive to the subject
	proxemics, and non-	to life offering your own	incorporates drama devices	to life offering your own	devise a performance that	matter.
	naturalism in a	interpretation that fits the	and is in a chosen	interpretation that fits the	incorporates drama devices	
	representational and	intentions of the playwright.	style/genre.	intentions of the playwright.	and is in a chosen	Interpreting a script from
	symbolic way to add another	. , ,		. , ,	style/genre.	page to stage.
	element to the performance.	Key T.I.E skills such as	Acting skills/confidence will	Continuing to develop Key		How to bring the written
		breaking the fourth wall and	continue to be developed in	T.I.E skills such as breaking	Acting skills/confidence will	word within a scripted scene
	Being able to interpret their	directly addressing the	this unit.	the fourth wall and directly	continue to be developed in	to life offering your own
	own research into making a	audience.		addressing the audience.	this unit.	interpretation that fits the
	performance.		Skills in being able to create			intentions of the playwright.
	F 3.101.11001	Using a more advanced	a more	Using a more advanced	Skills in being able to create	l l l l l l l l l l l l l l l l l l l
		range of vocal and	mature/creative/original	range of vocal and	a more	

	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?	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. 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?	Knowledge of the play will be gained as well as the social, cultural, historical, and political context of this. Questions regarding the style/genre will be asked. Students will gain knowledge of the verbatim style and what this means/how Mark Wheeller wrote the script using interviews with those involved. 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.	Questions on how to respond to the stimulus in an outside of the box/nonobvious way will be asked. Example: Give me an obvious example of how we could interpret the stimulus explored. Now give me an out of the box idea that you can link back to the stimulus without it being literal. Questions will also be asked regarding the sins and the context of each of the lessons explored on these. 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.	Knowledge of the play will be gained as well as the social, cultural, historical, and political context of this. Questions regarding the style/genre will be asked. Students will gain further knowledge of the verbatim style and what this means/how Mark Wheeller wrote the script using interviews with those involved. 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.	Questions on personal response to the stimulus and how ideas link back will be asked. Students will gain knowledge on how to explain ideas fully and how to make and justify links to the original stimulus. 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?	Knowledge of the play will be gained as well as the social, cultural, historical, and political context of this. Questions regarding the style/genre will be asked. Questions on the plot/playwright's intentions will be asked. Questions on character motivations will also be asked.
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.

	Marked using component 2-mark scheme.	incorporating key T.I.E devices.	Marked using component 2-mark scheme.	incorporating key T.I.E devices.	Marked using component 2-mark scheme.	Marked using component 3-mark scheme.
		Marked using component 3-mark scheme.		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.	Each lesson starts with retrieval practice questions which are unrelated to the current lesson. Modelling practically, orally and in written form.	Each lesson starts with retrieval practice questions which are unrelated to the current lesson. Modelling practically, orally and in written form.	Each lesson starts with retrieval practice questions which are unrelated to the current lesson. Modelling practically, orally and in written form.	Each lesson starts with retrieval practice questions which are unrelated to the current lesson. Modelling practically, orally and in written form.	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.	Practical examples/using students as part of this to give a visual representation of the task.	Practical examples/using students as part of this to give a visual representation of the task.	Practical examples/using students as part of this to give a visual representation of the task.	Practical examples/using students as part of this to give a visual representation of the task.	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 with instructions/success criteria/task reminders projected throughout the lesson. We also read through examples for practical tasks too.	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	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.	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	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.	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
	There is a written assessment in this unit where students must explain their groups process in detail. Students must read, process	chosen extract students must read and interpret their lines in order to bring their extract to life and communicate intended meaning.	Students must read, process and interpret their own research to create a performance.	chosen extract students have to read and interpret their lines in order to bring their extract to life and communicate intended meaning.	There is a written assessment in this unit where students must explain their groups process in detail as well as explaining their own personal response to the stimulus at length.	chosen extract students have to read and interpret their lines in order to bring their extract to life and communicate intended meaning.
	and interpret their own research to create a performance. Oracy is covered in every single lesson within practical tasks.	Students also read instructions/success criteria/task reminders which are projected throughout the lesson. We also read through examples for practical tasks too.	Oracy is covered in every single lesson within practical tasks.	Students also read instructions/success criteria/task reminders which are projected throughout the lesson. We also read through examples for practical tasks too.	Students must read, process and interpret their own research to create a performance. Oracy is covered in every single lesson within practical tasks.	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.
		Oracy is covered in every single lesson within practical tasks.		Oracy is covered in every single lesson within practical tasks.		Oracy is covered in every single lesson within practical tasks.
Numeracy/computing skills	Working in groups of a set size, creating work within set timings given for the tasks, creating performances with a minimum time limit, and spatial awareness.	Working in groups of a set size, creating work within set timings given for the tasks, creating performances with a minimum time limit, and spatial awareness.	Working in groups of a set size, creating work within set timings given for the tasks, creating performances with a minimum time limit, and spatial awareness.	Working in groups of a set size, creating work within set timings given for the tasks, creating performances with a minimum time limit, and spatial awareness.	Working in groups of a set size, creating work within set timings given for the tasks, creating performances with a minimum time limit, and spatial awareness.	Working in groups of a set size, creating work within set timings given for the tasks, creating performances with a minimum time limit, and spatial awareness.

	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	Lessons are structured to cater to a range of learning needs.	Lessons are structured to cater to a range of learning needs.	Lessons are structured to cater to a range of learning needs.	Lessons are structured to cater to a range of learning needs.	Lessons are structured to cater to a range of learning needs.	Lessons are structured to cater to a range of learning needs.
	Equality and diversity are also explored via practical tasks due to the creative nature of the subject/tasks.	Equality and diversity are also explored via practical tasks due to the creative nature of the subject/tasks.	Equality and diversity are also explored via practical tasks due to the creative nature of the subject/tasks.	Equality and diversity are also explored via practical tasks due to the creative nature of the subject/tasks.	Equality and diversity are also explored via practical tasks due to the creative nature of the subject/tasks.	Equality and diversity are explored via the themes in the play. We discuss this at length in lessons.
	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.	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.	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.	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.	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.	Equality and diversity are also explored via practical tasks due to the creative nature of the subject/tasks. Within group tasks we teach
	We teach that characters can be genderless and open to interpretation to allow students to play roles where they feel most comfortable.	We teach that characters can be genderless and open to interpretation to allow students to play roles where they feel most comfortable.	We teach that characters can be genderless and open to interpretation to allow students to play roles where they feel most comfortable.	We teach that characters can be genderless and open to interpretation to allow students to play roles where they feel most comfortable.	We teach that characters can be genderless and open to interpretation to allow students to play roles where they feel most comfortable.	that all group members are equal and that everyone's ideas are valid, therefore they should have respect for the ideas of others.
						We teach that characters can be genderless and open to interpretation to allow students to play roles where they feel most comfortable.
Homework/Independent learning	Spelling test focussing on key Drama terminology. Conducting own research on social media to be used when devising their own performances.	Line learning for their scripted assessment where students perform scripted extracts without scripts in hands.	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.	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.	Conducting own research in response to the stimulus to be used when devising their own performances. Research task on own chosen genre from a list given.	Line learning for their scripted assessment where students perform scripted extracts without scripts in hands. End of year quiz on knowledge covered.

				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.