

Curriculum Assessment Map

Year: Year 7

Subject: Drama

½ TERM	TAUGHT CURRICULUM	TAUGHT SKILLS	SUMMATIVE ASSESSMENT TITLE/TYPE	ASSESSMENT CRITERIA	LEARNED CURRICULUM
TOPIC					
1	Performance Skills	<p>Key dynamics necessary to effectively to explore and create drama. The significance of using voice, movement and gesture with confidence and conviction in performance. How narrative and character is communicated to an audience through engaging drama. The structure and key dramatic elements of a play (Aristotle) How to rehearse in preparation for a performance to a live audience.</p>	<p>All students will be assessed through ongoing teacher assessment in the 3 components (Devise, rehearse, perform) this will be evident in the tasks set in the classroom (units are designed for all of the 3 components to be developed throughout the unit). All students will take part in performance assessments at the end of each unit (when suitable). Students will take part in unit reflections that will allow them to reflect, self and peer evaluate on their performances, skills and knowledge. Each student will have an end of unit assessment reflection conducted in their self evaluation, which will then be tracked by the teacher to ensure students respond to teacher summative feedback in the end of unit assessment.</p>	<p>Work collaboratively during rehearsals offering focus, commitment and energy. Shape and adapt material with a clear intention and understanding of audience. Use voice, movement and gesture to communicate a character and narrative. Use key performance skills to engage an audience (Focus, energy, conviction, commitment) Use subject specific terminology and Standard English to evaluate their own work and the work of others</p>	<p><u>The Structure of a Play Theatre in Action</u></p>

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<p>2</p>	<p>Physical Theatre</p>	<p>How to create body as prop, choreographed movement, and mime How to use the rehearsal process to create meaning in a performance. What a dramatic stimulus is and how it can inspire and create material. That taking risks, experimenting, being innovative and making mistakes are vital when developing ideas.</p>	<p>All students will be assessed through ongoing teacher assessment in the 3 components (listening, composing and performing) this will be evident in the tasks set in the classroom (units are designed for all of the 3 components to be developed throughout the unit). All students will take part in performance assessments at the end of each unit (when suitable). Students will take part in unit reflections that will allow them to reflect, self and peer evaluate on their performances, skills and knowledge. Each student will have an end of unit assessment reflection conducted in their self evaluation, which will then be tracked by the teacher to ensure students respond to teacher summative feedback in the end of unit assessment.</p>	<p>Work collaboratively to explore a range of physical theatre techniques, body as prop, choreographed movement (cannon, unison, repetition), and mime. Use a range of physical theatre techniques to communicate meaning to an audience Offer creative and imaginative ideas and approaches to exploring stimulus material. Develop and shape ideas and material. Use accurate subject specific vocabulary to evaluate their own work and the work of others</p>	<p>Theatre Game #7 - Heads Up, Heads Down</p> <p>What is Physical Theatre? English Literature – The Curious Incident of the Dog in the Night-time</p> <p>What is Physical Theatre? #physicaltheatre #dv8 #franticassembly</p>

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<p>3</p>	<p>Theatre Techniques</p>	<p>How to explore a range of theatre techniques; still image/tableau, slow motion, thoughts tracking, narration, chorus work The terminology and function of a range of techniques How to interpret/read live drama What is meant by dramatic potential The role of non-narrative performance. How meaning can be communicated to an audience.</p>	<p>All students will be assessed through ongoing teacher assessment in the 3 components (listening, composing and performing) this will be evident in the tasks set in the classroom (units are designed for all of the 3 components to be developed throughout the unit). All students will take part in performance assessments at the end of each unit (when suitable). Students will take part in unit reflections that will allow them to reflect, self and peer evaluate on their performances, skills and knowledge. Each student will have an end of unit assessment reflection conducted in their self evaluation, which will then be tracked by the teacher to ensure students respond to teacher summative feedback in the end of unit assessment.</p>	<p>Shape and develop material using a range of theatre techniques; still image/tableau, slow motion, thoughts tracking, narration, chorus work Use space, levels, and the actor to create effective aesthetics Analyse and interpret a stimulus to influence ideas Use key performance skills to perform a range of key techniques, such as facial, gestural, vocal, physical Use subject specific terminology and Standard English to evaluate their own work and the work of others.</p>	<p>Drama Strategies</p>
<p>4</p>	<p>Storytelling- Exploring Theatrical Design; lighting, sound, props</p>	<p>How design contributes to the mood and atmosphere of drama. How the different aspects of design impact on the</p>	<p>All students will be assessed through ongoing teacher assessment in the 3 components (listening,</p>	<p>Use a range of technical equipment and props to create mood, meaning and pace in their drama with maximum effect.</p>	<p>Storytelling Tips for Teachers and Children The Art of Storytelling</p>

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		<p>experience for the audience and performer. The language of semiotics and how meaning is communicated to an audience How to work safely and respectfully with all equipment and props. The names for a range of technical equipment and terminology related to operating them. How the roles of technical designers contribute to a final performance.</p>	<p>composing and performing) this will be evident in the tasks set in the classroom (units are designed for all of the 3 components to be developed throughout the unit). All students will take part in performance assessments at the end of each unit (when suitable). Students will take part in unit reflections that will allow them to reflect, self and peer evaluate on their performances, skills and knowledge. Each student will have an end of unit assessment reflection conducted in their self evaluation, which will then be tracked by the teacher to ensure students respond to teacher summative feedback in the end of unit assessment.</p>	<p>Explore the dramatic potential of design elements Will be able to use a range of sound, music and lighting effects to support on stage communication and timing. Analyse and evaluate the dramatic impact of design elements in performance.</p>	
5	Performing from a script	<p>How to analyse and interpret a script using character descriptions and stage directions. The purpose of blocking and how to block movement and action using space and set appropriately and</p>	<p>All students will be assessed through ongoing teacher assessment in the 3 components (listening, composing and performing) this will be evident in the tasks set in the classroom (units are designed for all of the 3</p>	<p>Use space effectively and with consideration to the audience. Use 'the chunking method' to learn lines effectively and explore movement and gesture without a script. Use voice, movement and</p>	<p>Key features in Playscript Year 7 Drama : Tips and Tricks</p>

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		<p>effectively. Key elements of script and how to explore dramatic potential. The importance of rehearsal including time management and preparation. How to interpret a character through voice, movement and language. Recognise and use key elements of a script to practically explore the dramatic potential.</p>	<p>components to be developed throughout the unit). All students will take part in performance assessments at the end of each unit (when suitable). Students will take part in unit reflections that will allow them to reflect, self and peer evaluate on their performances, skills and knowledge. Each student will have an end of unit assessment reflection conducted in their self evaluation, which will then be tracked by the teacher to ensure students respond to teacher summative feedback in the end of unit assessment.</p>	<p>gesture to communicate character and meaning. Rehearse work in preparation for presentation to an audience. Analyse and evaluate decisions and choices made during the process.</p>	
6	Exploration of a Play Text	<p>The social, historical and cultural contexts of their chosen text. The characteristics of the performance text including: Structure Characters Form and style Dialogue Stage directions How meaning is communicated through: The use of performance</p>	<p>All students will be assessed through ongoing teacher assessment in the 3 components (listening, composing and performing) this will be evident in the tasks set in the classroom (units are designed for all of the 3 components to be developed throughout the unit). All students will take part</p>	<p>Read the script using role, intonation, tone, volume, mood and silence to add impact. Identify the characteristics of the text through practical work. Discuss how meaning is communicated within the performance text. Explore a range of rehearsal approaches to explore character and themes.</p>	<p>Stage Directions for Actors Set Designer AACT</p>

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		<p>space and spatial relationships on the audience</p> <p>The relationship between performers and audience</p> <p>An actor's vocal and physical interpretation of character</p> <p>Acting skills including, blocking, improvisation and characterisation.</p> <p>A range of ways that a play can be explored during the rehearsal process.</p> <p>Discuss the SCHP context of the play and the author's intentions</p> <p>Use appropriate subject specific vocabulary to discuss, analyse and evaluate how meaning is created and communicated in performance.</p> <p>Analyse and evaluate the acting, design and the characteristics of the performance text seen.</p>	<p>in performance assessments at the end of each unit (when suitable). Students will take part in unit reflections that will allow them to reflect, self and peer evaluate on their performances, skills and knowledge.</p> <p>Each student will have an end of unit assessment reflection conducted in their self evaluation, which will then be tracked by the teacher to ensure students respond to teacher summative feedback in the end of unit assessment.</p>	<p>Make justified decisions for design aspects of the play.</p>	
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½ TERM	TAUGHT CURRICULUM	TAUGHT SKILLS	SUMMATIVE ASSESSMENT TITLE/TYPE	ASSESSMENT CRITERIA	LEARNED CURRICULUM
TOPIC					
1	Exploring Dramatic Elements 'Scenarios'	<p>The key elements of drama, including pace, contrasts, climax, anti-climax, plot and characterisation.</p> <p>How voice, movement and gesture can be used to develop dramatic elements.</p> <p>How to use music, sound and lighting to support/enhance the key elements of drama.</p> <p>The importance of rehearsal including time management and preparation.</p> <p>The significance the different dramatic elements have on the experience for an audience.</p> <p>How to analyse and evaluate how effectively their own work and the work of others have developed dramatic elements.</p>	<p>All students will be assessed through ongoing teacher assessment in the 3 components (Devise, rehearse, perform) this will be evident in the tasks set in the classroom (units are designed for all of the 3 components to be developed throughout the unit).</p> <p>All students will take part in performance assessments at the end of each unit (when suitable). Students will take part in unit reflections that will allow them to reflect, self and peer evaluate on their performances, skills and knowledge.</p> <p>Each student will have an end of unit assessment reflection conducted in their self evaluation, which will then be tracked by the teacher to ensure students respond to teacher summative feedback in the end of unit assessment.</p>	<p>Adapt and develop material in order to expose and exploit dramatic elements in a piece of drama.</p> <p>Use voice, movement and gesture with control and energy to expose and exploit dramatic elements.</p> <p>Use lighting and sound to support the development dramatic elements</p> <p>Use rehearsals effectively to rehearse or make, and to adapt and refine their performance or design as appropriate.</p> <p>Use appropriate subject specific vocabulary and Standard English to analyse and evaluate the use of dramatic elements.</p>	<p><i>The elements of drama - Drama elements - GCSE Drama Revision - BBC Bitesize</i></p>

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<p>2</p>	<p>Performance Skills 'Characterisation'</p>	<p>How workshops can support the development of the key acting skills. The different elements of vocal delivery including pitch, tone, intonation, silence, pace, inflection, stresses and projection. How to use voice to communicate mood, meaning and character. How meaning is communicated and interpreted through physical and non-verbal techniques. The different aspects of physicality, including use of space, gesture, facial expression, stillness and stance. How costume can be used to communicate different aspects of character, including status, age, time period, profession, culture and morals. Analyse how the use of costume and props impacts on the experience of the performer. How to analyse and evaluate how effectively voice, movement and gesture have been used to communicate character in live performance.</p>	<p>All students will be assessed through ongoing teacher assessment in the 3 components (Devise, rehearse, perform) this will be evident in the tasks set in the classroom (units are designed for all of the 3 components to be developed throughout the unit). All students will take part in performance assessments at the end of each unit (when suitable). Students will take part in unit reflections that will allow them to reflect, self and peer evaluate on their performances, skills and knowledge. Each student will have an end of unit assessment reflection conducted in their self evaluation, which will then be tracked by the teacher to ensure students respond to teacher summative feedback in the end of unit assessment.</p>	<p>Demonstrate control, energy, focus and conviction in practical workshops, rehearsal and performance. Exercise and develop all elements of vocal delivery in a workshop setting. Explore the potential of vocal delivery to communicate a range of characters. Exercise and develop all aspects of physicalisation in a workshop setting. Explore the potential of movement and gesture to communicate a range of characters. Sustain all aspects of voice, movement and gesture throughout a performance to an audience. Use appropriate and justified costume and props to support the physicalisation and communication of a character. Evaluate how the use of costume impacts on the experience of the performer and audience. Use appropriate subject specific vocabulary and Standard English to analyse and evaluate how effectively voice,</p>	<p>Taking on a role - Developing characters - GCSE Drama Revision - BBC Bitesize</p>
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				movement and gesture have been used to communicate character in live performance.	
3	Exploring Theatre Design – Sound and Music ‘Urban Myths’	<p>The significant role that music and sound have in live performance, to provoke a range of cathartic audience responses, including pathos, excitement, tension and nostalgia. The impact that using contrasting or abstract sound and music in performance will have on the experience for the audience and performer. How music and sound can be used to support the technical challenges in live performance, including cues, pace, passage of time, transitions, cross cutting. A range of approaches and Internet services for researching and sourcing sound and music. The correct vocabulary for the key qualities in a piece of music. How to rehearse drama using sound and music as a stimulus, to enhance the dramatic elements (pace, climax, contrast) or to</p>	<p>All students will be assessed through ongoing teacher assessment in the 3 components (Devise, rehearse, perform) this will be evident in the tasks set in the classroom (units are designed for all of the 3 components to be developed throughout the unit). All students will take part in performance assessments at the end of each unit (when suitable). Students will take part in unit reflections that will allow them to reflect, self and peer evaluate on their performances, skills and knowledge. Each student will have an end of unit assessment reflection conducted in their self evaluation, which will then be tracked by the teacher to ensure students respond to teacher summative feedback in the end of unit assessment.</p>	<p>Use music and sound in their drama to plan for a range of specific audience responses. Edit, adapt and refine material using sound and music to support cues, passage of time, transitions and cross cutting. Select music and sound that compliments or juxtaposes the mood, meaning or content of the piece with justification. Recognise the key qualities in a piece of music including melody, tempo, crescendo, key, rhythm and analyse the atmosphere it provokes. Use appropriate subject specific vocabulary and Standard English to analyse and evaluate how music and sound have been used to provoke audience response. Evaluate how effectively music and sound has been used in performance to support dramatic elements including, pace,</p>	<p>Music and sound - Theatre design - GCSE Drama Revision - BBC Bitesize</p>

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		<p>support continuity. How to work safely and respectfully with all equipment. How to analyse, evaluate and interpret the use of sound and music in a live performance</p>		<p>contrasts, climax. Interpret a performance that uses contrasting sound or music.</p>	
4	Exploring Performance Space	<p>Key performances spaces including, Proscenium Arch, Thrust, Traverse, In the Round and Site Specific. How to adapt voice, movement and gesture to suit a range of performance spaces and audience proxemics. (For example, vocal projection and annunciation for Proscenium Arch or subtle facial expressions and gestures for in the round.) The technical and design advantages and disadvantages of key spaces. The performer's key advantages and disadvantages when rehearsing and performing in a range of specific spaces. How to use blocking effectively to shape material in a range of spaces.</p>	<p>All students will be assessed through ongoing teacher assessment in the 3 components (Devise, rehearse, perform) this will be evident in the tasks set in the classroom (units are designed for all of the 3 components to be developed throughout the unit). All students will take part in performance assessments at the end of each unit (when suitable). Students will take part in unit reflections that will allow them to reflect, self and peer evaluate on their performances, skills and knowledge. Each student will have an end of unit assessment reflection conducted in their self evaluation, which will then be tracked by the teacher to ensure students respond to teacher summative</p>	<p>Work collaboratively and in a structured way to block and shape material in a range of performance spaces. Perform work with focus and control over movement, blocking and proxemics. Adapt movement, gesture and voice appropriately to suit a range of spaces and in relation to audience proxemics. Use accurate subject specific vocabulary to discuss the technical, design and performance advantages and disadvantages when working in a range of specific performance spaces. Evaluate how effectively space has been used to create dramatic impact on own work and that of others. Analyse how the dramatic</p>	<p>Stage layouts - Creating and staging a devised performance - GCSE Drama Revision - BBC Bitesize</p>

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		<p>How proxemics affect the relationship between the audience and the performer.</p> <p>How the dramatic impact and meaning is affected by performance space.</p>	<p>feedback in the end of unit assessment.</p>	<p>impact and meaning is affected by performance space.</p>	
5	Devising 'Education'	<p>The key purpose of devised theatre and its main characteristics, including non-narrative, non-chronological, stylised, developed and driven through key message/theme.</p> <p>A range of theatrical conventions and how to use them to create material.</p> <p>How to use the devising process to create meaning in a performance</p> <p>What a dramatic stimulus is and how it can be used to create and develop material.</p> <p>The significance of the devising process.</p> <p>That taking risks, experimenting, being innovative and making mistakes are vital when developing ideas.</p> <p>How to use space, voice, movement and gesture to effectively amplify elements of drama.</p>	<p>All students will be assessed through ongoing teacher assessment in the 3 components (Devise, rehearse, perform) this will be evident in the tasks set in the classroom (units are designed for all of the 3 components to be developed throughout the unit).</p> <p>All students will take part in performance assessments at the end of each unit (when suitable).</p> <p>Students will take part in unit reflections that will allow them to reflect, self and peer evaluate on their performances, skills and knowledge.</p> <p>Each student will have an end of unit assessment reflection conducted in their self evaluation, which will then be tracked by the teacher to ensure students respond to teacher summative feedback in the end of unit</p>	<p>Work collaboratively to explore the dramatic potential of a stimulus.</p> <p>Shape, adapt and develop a clear and focused message for their work.</p> <p>Use a range of drama conventions to communicate meaning to an audience.</p> <p>Offer mature, creative and imaginative ideas and approaches to exploring stimulus material.</p> <p>Use voice, movement, gesture and space to develop and amplify dramatic elements.</p> <p>Develop and shape ideas and material making connections with SCHP context.</p> <p>Use accurate subject specific vocabulary and Standard English to explain decisions made during the process of creating drama with reference to their key message and explain the</p>	<p>Creating an original piece of theatre - Creating and staging a devised performance - GCSE Drama Revision - BBC Bitesize</p>

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		The significance of collaboration and how the contribution of all performers is necessary to create effective work.	assessment.	intended impact on the audience. Evaluate how effectively they worked as a group and how the input of all members helped to shape and develop ideas.	
6	Exploring Play Texts Lord of the Flies	<p>The social, historical and cultural contexts of their chosen text</p> <p>The characteristics of the performance text including:</p> <ul style="list-style-type: none"> Genre Structure Characters Form and style Dialogue Stage directions <p>How meaning is communicated through:</p> <p>The use of performance space and spatial relationships on the audience.</p> <p>The relationship between performers and audience</p> <p>An actor's vocal and physical interpretation of character</p> <p>Acting skills including, blocking, improvisation and characterisation.</p> <p>A range of ways that a play can be explored during the rehearsal process.</p>	<p>All students will be assessed through ongoing teacher assessment in the 3 components (Devise, rehearse, perform) this will be evident in the tasks set in the classroom (units are designed for all of the 3 components to be developed throughout the unit).</p> <p>All students will take part in performance assessments at the end of each unit (when suitable). Students will take part in unit reflections that will allow them to reflect, self and peer evaluate on their performances, skills and knowledge.</p> <p>Each student will have an end of unit assessment reflection conducted in their self evaluation, which will then be tracked by the teacher to ensure students respond to teacher summative feedback in the end of unit</p>	<p>Discuss the SCHP context of the play and the author's intentions.</p> <p>Define how the social, historical and cultural contexts have an effect on the chosen performance text.</p> <p>Use independent research to support the development and analysis of practical work.</p> <p>Read the script with conviction, using role, intonation, tone, volume, mood and silence to add impact.</p> <p>Identify the characteristics of the text through practical work.</p> <p>Use their knowledge of drama in a range of rehearsal approaches to explore character and themes.</p> <p>Make justified decisions for design aspects of the play.</p> <p>Make justified decisions for the use of voice,</p>	<p>Lord of the Flies - Key plot details - Plot summary - AQA - GCSE English Literature Revision - AQA - BBC Bitesize</p>

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		<p>How different aspects of design impact on the whole creative experience for both performer and audience.</p> <p>How decisions have been made directing, acting and designing for a performance in 2 specific theatre companies.</p>	assessment.	<p>movement and gesture when exploring and performing characters from the play.</p> <p>Use appropriate subject specific vocabulary to discuss, analyse and evaluate how meaning is created and communicated in performance</p> <p>Analyse and evaluate the acting, design and the characteristics of the performance text seen.</p>	
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½ TERM	TAUGHT CURRICULUM	TAUGHT SKILLS	SUMMATIVE ASSESSMENT TITLE/TYPE	ASSESSMENT CRITERIA	LEARNED CURRICULUM
TOPIC					
1	Acting Skills 'Voice, Movement and Gesture Workshops'	<p>The significance of using gesture in performance to communicate character and to create engaging drama</p> <p>A range of practical approaches to explore and develop gestures in performance</p> <p>How workshops can support the development of the key acting skills</p> <p>The different elements of vocal delivery including pitch, tone, intonation, silence, pace, inflection, stresses and projection.</p> <p>How to use voice to communicate mood, meaning and character</p> <p>How meaning is communicated and interpreted through physical and non-verbal techniques</p> <p>The different aspects of physicality, including use of space, gesture, facial expression, stillness and stance.</p> <p>Analyse how the use of</p>	<p>All students will be assessed through ongoing teacher assessment in the 3 components (Devise, rehearse, perform) this will be evident in the tasks set in the classroom (units are designed for all of the 3 components to be developed throughout the unit).</p> <p>All students will take part in performance assessments at the end of each unit (when suitable). Students will take part in unit reflections that will allow them to reflect, self and peer evaluate on their performances, skills and knowledge.</p> <p>Each student will have an end of unit assessment reflection conducted in their self evaluation, which will then be tracked by the teacher to ensure students respond to teacher summative feedback in the end of unit assessment.</p>	<p>To show spatial awareness, independence and physical control</p> <p>To be able to use their body with control and creativity in order to communicate with an audience</p> <p>Demonstrate control, energy, focus and conviction in practical workshops, rehearsal and performance.</p> <p>Exercise and develop all elements of vocal delivery in a workshop setting.</p> <p>Explore the potential of vocal delivery to communicate meaning and create atmosphere in performance.</p> <p>Exercise and develop all aspects of physicalisation in a workshop setting.</p> <p>Explore the potential of movement and gesture to communicate a range of characters.</p> <p>Sustain all aspects of voice, movement and gesture throughout a</p>	<p><u>The Structure of a Play Theatre in Action</u></p> <p><u>Physical skills - Interpreting and performing a character - AQA - GCSE Drama Revision - AQA - BBC Bitesize</u></p>

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		<p>costume and props impacts on the experience of the performer. How to analyse and evaluate how effectively voice, movement and gesture have been used to communicate character in live performance.</p>		<p>performance to an audience. Use appropriate subject specific vocabulary and Standard English to analyse and evaluate how effectively voice, movement and gesture have been used to communicate character in live performance.</p>	
2	Exploring Characterisation '5 Classic Characters'	<p>The different SCHP context, philosophies and rehearsal approaches of Meyerhold, Stanislavski and Brecht. How to research the SCHP context of a play, including the author's intentions. And how this supports the interpretation and development of a character. The significance of rehearsal workshops in the development and shaping of a scripted character. A range of strategies to support the analysis of a script.</p>	<p>All students will be assessed through ongoing teacher assessment in the 3 components (Devise, rehearse, perform) this will be evident in the tasks set in the classroom (units are designed for all of the 3 components to be developed throughout the unit). All students will take part in performance assessments at the end of each unit (when suitable). Students will take part in unit reflections that will allow them to reflect, self and peer evaluate on their performances, skills and knowledge. Each student will have an end of unit assessment reflection conducted in their self evaluation, which will then be tracked by the</p>	<p>Analyse key elements of a script, including language and stage directions, in order to develop an interpretation of a character. Use a range of resources to research the SCHP aspects of a play text and use them effectively to support the interpretation of a character. Demonstrate commitment and conviction in practical workshops, rehearsal and performance.</p>	<p>Taking on a role - Developing characters - GCSE Drama Revision - BBC Bitesize</p>

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			teacher to ensure students respond to teacher summative feedback in the end of unit assessment.		
3	Exploring Play Texts Blood Brothers by Willy Russell	<p>Define how the social, historical and cultural contexts and the author’s intentions have an effect on the performance text. Identify how meaning is communicated within the performance text. Read the script with conviction, using role, intonation, tone, volume, mood and silence to add impact.</p> <p>Analyse and evaluate the impact that decisions made by the creative teams for two professional theatre companies have impacted on the meaning communicated and the experience for an audience.</p> <p>Use independent research to support the development and analysis of practical work.</p> <p>Identify the characteristics of the text through practical work.</p> <p>Use their knowledge of drama in a range of rehearsal approaches to</p>	<p>All students will be assessed through ongoing teacher assessment in the 3 components (Devise, rehearse, perform) this will be evident in the tasks set in the classroom (units are designed for all of the 3 components to be developed throughout the unit).</p> <p>All students will take part in performance assessments at the end of each unit (when suitable). Students will take part in unit reflections that will allow them to reflect, self and peer evaluate on their performances, skills and knowledge.</p> <p>Each student will have an end of unit assessment reflection conducted in their self evaluation, which will then be tracked by the teacher to ensure students respond to teacher summative feedback in the end of unit assessment.</p>	<p>Confidently explore: The features of a performance text including</p> <ul style="list-style-type: none"> Acts and scenes Antagonist Character Dialogue Duologue Flashback Monologue <p>The social, historical and cultural contexts of their chosen text</p> <p>The theatrical conventions of the period in which their text was created</p> <p>The characteristics of the performance text.</p> <p>How meaning is communicated through: The use of performance space and spatial relationships on the audience</p> <p>The relationship between performers and audience</p> <p>An actor’s vocal and physical interpretation of character</p> <p>Acting skills including, blocking, improvisation and characterisation.</p>	<p>Blood Brothers - Plot summary - Plot summary - GCSE English Literature Revision - WJEC - BBC Bitesize</p>

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		<p>explore character and themes. Make justified decisions for a range of design aspects of the play. Make justified decisions for the use of voice, movement and gesture when exploring and performing characters from the play. Use appropriate subject specific vocabulary to discuss, analyse and evaluate how meaning is created and communicated in performance</p>		<p>A range of ways that a play can be explored during the rehearsal process.</p>	
4	Devising Theatre 'Media'	<p>The key purpose of devised theatre and its main characteristics, including non-narrative, non-chronological, stylised, developed and driven through key message/theme. A range of theatrical conventions and how to use them to create material. How to use the devising process to create meaning in a performance What a dramatic stimulus is and how it can be used to create and develop material.</p>	<p>All students will be assessed through ongoing teacher assessment in the 3 components (Devise, rehearse, perform) this will be evident in the tasks set in the classroom (units are designed for all of the 3 components to be developed throughout the unit). All students will take part in performance assessments at the end of each unit (when suitable). Students will take part in unit reflections that will allow them to reflect, self and peer evaluate on their</p>	<p>Work collaboratively to explore the dramatic potential of a stimulus. Shape, adapt and develop a clear and focused message for their work. Use a range of drama conventions to communicate meaning to an audience. Offer mature, creative and imaginative ideas and approaches to exploring stimulus material. Use voice, movement, gesture and space to develop and amplify dramatic elements. Develop and shape ideas</p>	<p>Creating an original piece of theatre - Creating and staging a devised performance - GCSE Drama Revision - BBC Bitesize</p>

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		<p>The significance of the devising process. That taking risks, experimenting, being innovative and making mistakes are vital when developing ideas. How to use space, voice, movement and gesture to effectively amplify elements of drama. The significance of collaboration and how the contribution of all performers is necessary to create effective work.</p>	<p>performances, skills and knowledge. Each student will have an end of unit assessment reflection conducted in their self evaluation, which will then be tracked by the teacher to ensure students respond to teacher summative feedback in the end of unit assessment.</p>	<p>and material making connections with SCHP context. Use accurate subject specific vocabulary and Standard English to explain decisions made during the process of creating drama with reference to their key message and explain the intended impact on the audience Evaluate how effectively they worked as a group and how the input of all members helped to shape and develop ideas.</p>	
5	Exploring Live Theatre	<p>Theatre etiquette Analysing live theatre Professional theatre terminology The roles of the creative team Theatrical concepts The role of a director Semiotics of theatre Performance styles</p>	<p>All students will be assessed through ongoing teacher assessment in the 3 components (Devise, rehearse, perform) this will be evident in the tasks set in the classroom (units are designed for all of the 3 components to be developed throughout the unit). All students will take part in performance assessments at the end of each unit (when suitable). Students will take part in unit reflections that will allow them to reflect, self and peer evaluate on their</p>	<p>Confidently make use of the following techniques: Reading Analysis Evaluation Research Structuring a written response Presenting Note taking</p>	<p>Theatre study guides to help your children learn about theatre at home</p>

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Year: Year 9

Subject: Drama

			<p>performances, skills and knowledge. Each student will have an end of unit assessment reflection conducted in their self evaluation, which will then be tracked by the teacher to ensure students respond to teacher summative feedback in the end of unit assessment.</p>		
6	<p>Developing scripts for performance 'Preparing a showcase'</p>	<p>Researching SCHK context Structure Characteristics of a scene in context Identifying dramatic potential Communicating meaning Blocking Approaches to characterisation Use of space The role of technical support</p>	<p>All students will be assessed through ongoing teacher assessment in the 3 components (Devise, rehearse, perform) this will be evident in the tasks set in the classroom (units are designed for all of the 3 components to be developed throughout the unit). All students will take part in performance assessments at the end of each unit (when suitable). Students will take part in unit reflections that will allow them to reflect, self and peer evaluate on their performances, skills and knowledge. Each student will have an end of unit assessment reflection conducted in their self evaluation, which will then be tracked by the</p>	<p>Confidently make use of the following techniques: Research Developing a concept Interpretation Structuring rehearsal Resilience Voice, movement, gesture Blocking Technical design Performance.</p>	<p>How to write a script</p>

Curriculum Assessment Map

Year: Year 9

Subject: Drama

			teacher to ensure students respond to teacher summative feedback in the end of unit assessment.		
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