

English Martyrs' Drama KS4 Curriculum Map (Medium-Term plan)

	Autumn One	Autumn Two	Spring One	Spring Two	Summer One	Summer Two
<p>Year 9</p> <p>2 x lesson per week</p>	<p>Key focus: Mime and Mask work</p> <p>Key content: Movement and gesture Exaggeration 7 levels of tension Lazzi Importance of precision Rules of mask</p> <p>Creating a piece of performance using either mime or mask, based on a stimulus.</p>	<p>Key focus: Physical Theatre: Knowledge and skill development</p> <p>Key content: Explore different styles of physical theatre:</p> <ul style="list-style-type: none"> • Commedia • Berkoff and Total Theatre • Frantic Assembly <p>Creating a piece of meaningful physical theatre based on a stimulus:</p> <ul style="list-style-type: none"> • Interpret a stimulus • Analyse a stimulus • Create and rehearse for performance • Justify ideas in creative log • 	<p>Key focus: Production Design: Knowledge and skill development</p> <p>Key content: Costume design Set design Lighting design Sound design</p>	<p>Key focus: Easter Story</p> <p>Key content: Mystery plays Script interpretation Application of vocal and physical skills Performance Assembly</p>	<p>Key focus: Script work: Treasure Island</p> <p>Key content: Playwrights' intentions Exploring themes Exploring tension through vocal and physical skills Compare the live production to the play Exploring relationships and interactions</p>	
<p>HPA Focus challenge</p>	<p>Focused questioning Live marking, feedback and response to feedback Advanced dramatic devices and techniques used.</p>	<p>Links between physical theatre and other performance styles Explore how puppetry links to human movement Using set with physical theatre Using dialogue with Frantic movements Create movements that give key information about characters</p>	<p>Evaluation and feedback of other groups Annotated scripts showing character thought process linking to design ideas Live theatre evidence to support decisions Consider audience impact Use of advanced dramatic devices</p>	<p>Direct group performance of the Easter Story Incorporate dramatic devices and alternative structure to develop a more interesting performance piece</p>	<p>Evaluation and feedback of other groups Annotated scripts showing character thought process Use of dramatic devices Links to practitioner styles in performance and evaluation</p>	

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<p>ASSESS</p>	<p>Baseline assessment Key question:</p> <ul style="list-style-type: none"> • Why is mime key to the work of actors? • What are the links between mime and mask work? • How can we create effective mime and masked performance? • Apply relevant physical skills to performance. <p>Using a stimulus to create performance Performance: use of effective characterisation to caricatured characters Presentation of performance decisions</p>	<p>Understanding of key vocabulary Key questions:</p> <ul style="list-style-type: none"> • Why is physical theatre important to contemporary theatre? • How is it used alongside traditional theatre? • How is the body used to make an impact? <p>Comparison of style of physical theatre</p> <p>Self-assessment activities throughout</p> <p>Understanding of script – links to the style and performance ideas</p> <p>Observation of learning – feedback and develop through practical exploration</p> <p>Demonstration of knowledge and skills in rehearsal</p> <p>Application simplistic/complex) in performance</p>	<p>Baseline test – understanding of vocabulary Vocabulary check – Identify gaps in knowledge Key questions:</p> <ul style="list-style-type: none"> • How are design ideas used to enhance a performance? • How is a script interpreted? Can key information be found on the script? • What are the directors' intentions? <p>Designs – annotations and justifications Self-assessment activities throughout Observation of learning – feedback and develop through practical exploration Performance – links to designs ideas</p>	<p>Vocabulary check – identify gaps in knowledge of acting terminology Key questions:</p> <ul style="list-style-type: none"> • Why were the mystery plays important to society at the time? • How can these stories be sensitively performed in theatre? • How as actors can we avoid stereotyping characters? <p>Performance – assembly performance of the Easter story during last week of term.</p>	<p>Vocabulary check Key questions:</p> <ul style="list-style-type: none"> • What enables the characters to develop throughout their journey? • Why do you think Jim was in search of independence? • What symbolic elements appear in this play? • How can we use theatre to change opinions? <p>Self-assessment activities throughout</p> <p>Performance – create and develop 2 extracts from the play. Explore ways to communicate meaning.</p> <p>Evaluation of performance and audience impact.</p>
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<p>Year 10 3 x lessons per week (2x practical, 1x theory)</p>	<p>Key focus: Live theatre review and skills recap Key content: Key vocabulary of:</p> <ul style="list-style-type: none"> • Lighting • Sound • Set / props • Costume • Vocal skills • Physical skills <p>Structure of a live theatre review Use of relevant vocabulary</p>	<p>Key focus: Noughts and Crosses Key content: Exploration of scenes 1 – 6 of play Noughts and Crosses adapted by Sabrina Mahfouz Historical and cultural context of the play. Practical activities for student understanding and modernisation Character exploration Design ideas Creating revision material Practice exam questions</p>	<p>Key focus: Exploring Practitioners Key content: Improvisation Poetry Fairy tales Using objects and set design Costume Techniques and conventions Puppetry Ensemble Outdoor theatre Symbolism</p>	<p>Key focus: Component 1 Mock Exam Key content: Responding to a stimulus Creating and developing ideas in response to a stimulus Character exploration Plot and story development Applying devices, techniques and conventions in performance Design ideas Process and evaluation report</p>	<p>Key focus: Component 2 Mock exam Key content: Types of script and intentions of playwright What is included in a script? Selecting extracts and editing scripts Objectives and motivations – links to Stanislavski Dramatic devices to enhance script work Refining performance</p>	<p>Key focus: Knowledge and skills recap / Preparation for year 11 Key content: Devising drama – stimulus response Script work – elements to a script Caucasian Chalk Circle quiz Design Quiz List subject knowledge Creating quizzes Reading list Revision of key information Subject leaflets</p>
<p>HPA Focus challenge</p>	<p>Sophisticated use of sentence structure and vocabulary Concise links to live theatre Assess work of others Examples and quotations from performance included in writing</p>	<p>Sophisticated use of sentence structure and vocabulary Sophisticated use of dramatic devices linking to Brecht Concise links to live theatre Examples and quotations from text included in writing</p>	<p>Comparison of Kneehigh to other practitioners/companies Mix and match activities – do these still have same impact on the style?</p>	<p>Assess performance of others Peer-marking and self-marking frame – what criteria needs to be explored? Production manager – oversee performance elements</p>	<p>Create a fact sheet about playwright – linking to other playwrights Magic 'if' questions and outcomes Identify, analyse and explain key moments in script Deeper character exploration activities – links to text and practitioner</p>	<p>Revision material useful to others Question challenge – a quiz that tests everyone's knowledge (including teacher)</p>
<p>ASSESS</p>	<p>Baseline test of vocabulary Key questions:</p> <ul style="list-style-type: none"> • How and why is live theatre reviewed? • What is the impact of a review on a performance? • How is a review structured to make an impact? <p>Self-assessment activities throughout Written review linking to component 3 criteria – what is necessary for the exam.</p> <ul style="list-style-type: none"> • Model review • Student example • Teacher Feedback and peer assess 	<p>Key questions:</p> <ul style="list-style-type: none"> • Do students know how themes within the play could impact the audience? • Can students present understanding of scenes and represent themes and character relationships? <p>Mid-term assessment of scenes from the play</p> <p>Written exam practice through paper practice and essay development</p>	<p>Observation of learning – feedback and develop through practical exploration Key Questions:</p> <ul style="list-style-type: none"> • What ideas have been created from a stimulus? • How does the piece link to chosen practitioner or theatre company? • What message am I trying to send? And what is the impact on the audience? <p>End of unit assessment – knowledge and vocabulary check Communicating assessment criteria Continued in summer 2</p>	<p>Knowledge and skills check based on Kneehigh Theatre company Observation of learning – feedback and develop through practical exploration Self-evaluation and reflections Key Questions:</p> <ul style="list-style-type: none"> • What ideas have been created from a stimulus? • How does the piece link to chosen practitioner or theatre company? • What message am I trying to send? And what is the impact on the audience? <p>Written process report and evaluation – relevant vocabulary used. Links to techniques, characterisation, physical and vocal skills in performance Communicating assessment criteria</p>	<p>Observation of learning – feedback and develop through practical exploration Key Questions:</p> <ul style="list-style-type: none"> • What are the intentions of the playwright? • Who are they characters and what are they trying to achieve? • How can the script be developed an audience? <p>Communicating assessment criteria Written artistic intentions Performance – demonstration of skills and knowledge</p>	<p>Peer assessment and development through appropriate revision materials Key Questions:</p> <ul style="list-style-type: none"> • What have I learned this year? • How can I prepare for next year? • What key information will I take from this year into next? • <p>Observation of learning – feedback and develop through practical exploration Written exam practice through paper practice and essay development</p> <p>Communicating assessment criteria</p>

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		<p><i>communicating assessment criteria</i></p> <ul style="list-style-type: none"> • Previous papers • Question structure • Model answers • Student practice • Feedback and development 				<ul style="list-style-type: none"> • Previous papers • Model answers • Student practice • Feedback and development
<p>Year 11 3 x lessons per week (2x practical, 1x theory)</p>	<p>Key focus: Component 1 Key content: Responding to a stimulus Creating and developing ideas in response to a stimulus Character exploration Plot and story development Applying devices, techniques and conventions in performance Design ideas Process and evaluation report</p>	<p>Key focus: Component 3 Recap / Mock exam Key content: Exploration of scenes 1 – 6 of play The Caucasian Chalk Circle by Bertolt Brecht Historical and cultural context of the play. Practical activities for student understanding and modernisation Character exploration Design ideas Creating revision material Practice exam questions</p>	<p>Key focus: Component 2 Key content: Types of script and intentions of playwright What is included in a script? Selecting extracts and editing scripts Objectives and motivations – links to Stanislavski Dramatic devices to enhance script work Refining performance</p>	<p>Key focus: Component 3 Revision Key content: Exploration of scenes 1 – 6 of play The Caucasian Chalk Circle by Bertolt Brecht Historical and cultural context of the play. Practical activities for student understanding and modernisation Character exploration Script work – elements to a script Caucasian Chalk Circle quiz Design Quiz Design ideas Creating revision material Practice exam questions</p>		<p><u>EXAM LEAVE</u></p>
<p>HPA Focus challenge</p>	<p>Assess performance of others Peer-marking and self-marking frame – what criteria needs to be explored? Production manager – oversee performance elements</p>	<p>Revision material useful to others Riddle activities linking to text Creating own questions Experiment with structure to bigger questions</p>	<p>Magic 'if' questions and outcomes Identify, analyse and explain key moments in script Deeper character exploration activities – links to text and practitioner</p>	<p>Revision material useful to others Question challenge – a quiz that tests everyone's knowledge (including teacher) Teaching the class Higher level questions with less support in question. Creating own questions</p>		
<p>ASSESS</p>	<p><i>Observation of learning – feedback and develop through practical exploration</i> Self-evaluation, peer-evaluation and reflections Key Questions: <ul style="list-style-type: none"> • What ideas have been created from a stimulus? • How does the piece link to chosen practitioner or theatre company? • What message am I trying to send? And </p>	<p><i>Peer assessment and development through appropriate revision materials</i> Key questions: <ul style="list-style-type: none"> • Do students know who Brecht is and the impact he had on modern audience? • Can students present understanding of </p>	<p><i>Observation of learning – feedback and develop through practical exploration</i> Key Questions: <ul style="list-style-type: none"> • What are the intentions of the playwright? • Who are they characters and what are they trying to achieve? • How can the script be developed an audience? </p>	<p><i>Peer assessment and development through appropriate revision materials</i> Key questions: <ul style="list-style-type: none"> • Do students know who Brecht is and the impact he had on modern audience? • Can students present understanding of scenes traditionally and in a modern way? <p><i>Mid-term assessment using Brecht techniques</i></p> <p><i>Communicating assessment criteria</i></p> <p><i>Written exam practice through paper practice and essay development</i></p> </p>		

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	<p><i>what is the impact on the audience?</i></p> <p><i>Written process report and evaluation – relevant vocabulary used. Links to techniques, characterisation, physical and vocal skills in performance</i></p> <p><i>Communicating assessment criteria</i></p>	<p><i>scenes traditionally and in a modern way?</i></p> <p><i>Written exam practice through paper practice and essay development - communicating assessment criteria</i></p> <ul style="list-style-type: none"> • <i>Previous papers</i> • <i>Question structure</i> • <i>Model answers</i> • <i>Student practice</i> • <i>Feedback and development</i> 	<p><i>Communicating assessment criteria</i></p> <p><i>Written artistic intentions</i></p> <p><i>Performance – demonstration of skills and knowledge</i></p>	<ul style="list-style-type: none"> • <i>Previous papers</i> • <i>Question structure</i> • <i>Model answers</i> • <i>Student practice</i> • <i>Feedback and development</i> 	
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