

## Drama Year Eleven Curriculum Map 2019/2020

Autumn One: Research and Development.	Autumn Two: Too Much Punch for Judy.	Spring One: Too Much Punch for Judy.	Spring Two: Revision of Section A, B and C.	Summer One: Revision of Section A, B and C.	Summer Two: End of course.
How do we select our final stimulus source and research a topic to devise from that stimulus?	How do we identify and understand the requirements of a band four response for the devised log for section one?	How do we develop, rehearse and peer assess our first extract ready for performance?	How do we revise for Section A of the written paper ready for our Easter mock paper?	How do we revise and understand the requirements of a 6.02 question for the written paper on Blood Brothers?	<b>No Lesson.</b>
How do we begin to develop, rehearse and refine scene one ready for performance in today's lesson?	How do we begin to understand the requirements of Component Three and introduce the play text 'Too Much Punch for Judy' for your performance exam next half term?	How do we develop, rehearse and peer assess our second extract ready for performance?	How do we answer and understand the requirements of a Section A question from the written paper?	How do we revise and understand the requirements of a 6.03 question for the written paper on Blood Brothers?	<b>No Lesson.</b>
How do we begin to develop, rehearse and refine scene two ready for performance in today's lesson?	How do we explore the relationship between the male and female characters and the contrast in mood at end of scene one and scene two?	How do we identify and understand the necessary theatrical skills needed to stage extract one ready for our final performance?	How do we revise for Section B of the written paper ready for our Easter mock paper?	How do we revise and understand the requirements of a 6.04 question for the written paper on Blood Brothers?	<b>No Lesson.</b>

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How do we answer, plan and write a response to section one of the devising log?	How do we identify and understand the requirements of a band four response for the devised log for section two?	How do we identify and understand the necessary theatrical skills needed to stage extract two ready for our final performance?	How do we understand the requirements of a Section C question based on the set text of the Woman in Black?	How do we revise and understand the requirements of question 11 in section C for the written paper on the Woman in Black?	<b>No Lesson.</b>
How do we begin to develop, rehearse and refine scene three ready for performance in today's lesson?	How do we use direct address and a split stage effectively to recreate Judy's monologue in scene two?	How do we begin to rehearse our first extract without our scripts ready for our final performance?	How do we complete our Easter mock exam for Drama within the allocated time for the written paper?	How do we revise Section A and Section B of the written paper for the final time before the written exam in May?	<b>No Lesson.</b>
How do we answer, plan and write a response to section two of the devising log?	How do we recreate and 'mark the moment' to denote key areas of the script in scene three?	How do we begin to rehearse our second extract without our scripts ready for our final performance?	How do we revise and understand the requirements of a 6.01 question for the written paper on Blood Brothers?	How do we revise Section C of the written paper for the final time before the written exam in May?	<b>No Lesson.</b>
How do we begin to develop, rehearse and refine scene four ready for performance in today's lesson?	How do we identify and understand the requirements of a band four response for the devised log for section three?	How do we identify which extract requires more rehearsal time in today's lesson ready for your final performance?	<b>No Lesson.</b>	<b>No Lesson.</b>	<b>No Lesson.</b>

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How do we answer, plan and write a response to section three of the devising log?	How do we use physical theatre, slow motion and essence machines to create effective dramatic moments in section four?	How do we complete our final checks for extract one and two ready for our final performance this week?	<b>No Lesson.</b>	<b>No Lesson.</b>	<b>No Lesson.</b>
How do we rehearse and refine scene one and two of our devised piece ready for the final performance?	How do we co-ordinate naturalism with surrealism to create the impact of the incident for the audience?	How do we complete our GCSE rehearsal day for 'Texts in Practice' ready for our performance exam this week?	<b>No Lesson.</b>	<b>No Lesson.</b>	<b>No Lesson.</b>
How do we rehearse and refine scene three and four of our devised piece ready for the final performance?	How do we select and prepare an extract from Too Much Punch for Judy for a mock assessment next lesson?	How do we develop and improve section one for the final time before the submission deadline?	<b>No Lesson.</b>	<b>No Lesson.</b>	<b>No Lesson.</b>
How do we create and develop a technical sheet ready for our final performance and refine our final ideas for this project?	How do we perform our first extract for 'Too Much Punch for Judy' as a mock performance assessment?	How do we develop and improve section two for the final time before the submission deadline?	<b>No Lesson.</b>	<b>No Lesson.</b>	<b>No Lesson.</b>

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How do we perform our final devised piece ready for assessment?	How do we rehearse our second extract for 'Too Much Punch for Judy' ready for our performance assessment?	How do we develop and improve section three for the final time before the submission deadline?	No Lesson.	No Lesson.	No Lesson.
No Lesson.	No Lesson.	How do we develop and improve section one, two and three for the final time before the submission deadline at the end of today's lesson?	No Lesson.	No Lesson.	No Lesson.
No Lesson.	No Lesson.	How do we ensure that all the necessary paperwork has been completed for the AQA examination board for the devising process?	No Lesson.	No Lesson.	No Lesson.
<b>Assessment Aims.</b>					
To assess student's ability to devise a performance from a set picture over four scenes that each last five minutes in performance giving	To assess student's ability to create, develop and rehearse extract one and two from Too Much Punch for Judy ready for a public examiner. Students will also	To assess student's ability to create, develop and rehearse extract one and two from Too Much Punch for Judy ready for a public examiner. Students will also	To assess student's ability to understand, practice and revise the requirements of the written paper for section A, B and C.	To assess student's ability to understand, practice and revise the requirements of the written paper for section A, B and C.	No assessment.

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students a twenty-minute project.	develop their coursework side by side this module.	develop their coursework side by side this module.			
<b>Key Skills.</b>					
<p><b>Devising Drama:</b></p> <p>Sustaining, maintaining and performing a character with an accurate and clear storyline, which has a solid directorial intention at its core, which educates the audience about their chosen stimulus.</p> <p><b>Devising Log:</b></p> <p>Response to a stimulus.</p> <p>Development of rehearse process.</p> <p>Analysis and evaluation of final performance.</p>	<p><b>Texts in Practice:</b></p> <p>Sustaining, maintaining and performing a character with an accurate and clear storyline, which has a solid directorial intention at its core, which educates the audience about their chosen text in performance.</p> <p><b>Devising Log:</b></p> <p>Response to a stimulus.</p> <p>Development of rehearse process.</p> <p>Analysis and evaluation of final performance.</p>	<p><b>Texts in Practice:</b></p> <p>Sustaining, maintaining and performing a character with an accurate and clear storyline, which has a solid directorial intention at its core, which educates the audience about their chosen text in performance.</p> <p><b>Devising Log:</b></p> <p>Response to a stimulus.</p> <p>Development of rehearse process.</p> <p>Analysis and evaluation of final performance.</p>	<p><b>Section A:</b></p> <p>Understanding of key theatre roles, staging configurations and stage areas.</p> <p><b>Section B:</b></p> <p>Understanding of the set text Blood Brothers through set design, vocal and physical skills for the main characters, use of performance space, interaction and creating relationships, comedy and climax of key characters.</p> <p><b>Section C:</b></p> <p>Understanding of the set text the Woman in Black through live performance and being able to analyse and evaluate six key moments in the performance that are centred around the two characters creating convincing roles through</p>	<p><b>Section A:</b></p> <p>Understanding of key theatre roles, staging configurations and stage areas.</p> <p><b>Section B:</b></p> <p>Understanding of the set text Blood Brothers through set design, vocal and physical skills for the main characters, use of performance space, interaction and creating relationships, comedy and climax of key characters.</p> <p><b>Section C:</b></p> <p>Understanding of the set text the Woman in Black through live performance and being able to analyse and evaluate six key moments in the performance that are centred around the two characters creating convincing roles through</p>	No key skills.

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			their vocal, physical and use of the performance space.	their vocal, physical and use of the performance space.	
<b>Key Words.</b>					
Sustain, maintain, directorial intention, stimulus, development, rehearsal, refinement, analysis and evaluation.	Sustain, maintain, directorial intention, stimulus, development, rehearsal, refinement, analysis and evaluation.	Sustain, maintain, directorial intention, stimulus, development, rehearsal, refinement, analysis and evaluation.	Key theatre roles, staging configurations, stage areas, vocal and physical skills such as pitch pace, volume, body language, gestures, eye contact, analysis and evaluation.	Key theatre roles, staging configurations, stage areas, vocal and physical skills such as pitch pace, volume, body language, gestures, eye contact, analysis and evaluation.	No key words.