

Drama Curriculum Overview

Year 7

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Topic(s)	Basic Skills	Evacuees	Silent Movies	Roald Dahl	Harry Rings Lord of the Potters	Harry Rings Lord of the Potters
Topic Objectives	An introduction to the core drama skills used as building blocks to create effective performances and communicate meaning to an audience.	To explore life as an evacuee in WW2. To apply dramatic techniques to develop and empathise with a character.	To communicate using non-verbal communication. To explore the characteristics of slapstick comedy. To apply the conventions of a silent movie in performance.	To use Roald Dahl's stories instead of a script to apply physical and vocal techniques brings the narrative to life.	To explore the genre of parody. To use a script to create a performance. To explore and develop existing characters. To explore the playwright's intention.	To communicate meaning to an audience. To explore ways of performing to show characters such as ghosts and monsters.
Acquired Knowledge/ Skills	- Students will explore the difference between a freeze frame and still image. - Exploring a range of physical and vocal skills to portray character. - Work in groups to devise scenes and develop techniques.	- Developing empathy with a character who was evacuated in WW2. - Exploring dramatic techniques such as role play, conscience alley, split stage, hot seating and soundscapes. - Using facts to help	- Exploring the conventions of mime and how to perform this effectively. - Using slapstick comedy exploring styles of Charlie Chaplin, Mr Bean and Laurel and Hardy. - Applying dramatic techniques of placards and	- Students use descriptions of characters in novels to help understand how they will be performed exploring a range of physical and vocal skills. - Exploring dramatic techniques such as thought tracking.	- Exploring what makes a parody and how to perform in this style. - Using a script to create a performance using pre-existing characters. - Exploring the different areas of the stage and proxemics to	- Using a script to create scenes and live performance. - Exploring physical theatre to create and perform as your own monsters. - Using elements of Greek chorus (formation, unison and canon) to perform Gladys's speech.

	Explore dramatic techniques such as body props.	develop and understand characterisation.	music to develop scenes.	Using a novel as a stimulus for a piece of drama.	show power and relationships. Making a comparison between the original characters and those shown in the parody.	Working as a group to perform a battle scene at the end of the performance deciding how to present a climax of the script.
Assessments	Demonstrate working together in a group to create a finished product. Defining the key vocal and physical skills.	Performance assessment, applying explorative techniques to create a news report educating the audience of the different elements of the evacuees journey and the emotions they felt at each stage.	Create and perform a silent movie using the elements of slapstick, non-verbal communication, music and placards.	Students take an excerpt of a Roald Dahl book and use this as a starting point to create a performance that brings the story to life.	Performing a scene from a text demonstrating an understanding of how to engage an audience and communicate meaning.	Performing the climax of a performance, identifying the different dramatic skills used and explaining the impact this would have on the audience.
Other Links (e.g. SMSC, FBV, Greener Curriculum)	SMSC: Working together as part of a team.	SMSC: Encouraging empathy. Students to put themselves in the shoes of the children at the time.	Greener curriculum: This topic will be explored without the need for and scripts, printing or use of resources outside of children in the classroom.	SMSC: Creativity and exploration of language and oracy. FBV: Looking at famous British author and British writing.	SMSC: Use of language and oracy. Reading out to the class and performing the written word.	

Drama Curriculum Overview

Year 8

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Topic(s)	Twisted Fairy Tales	Chicken	Greek Theatre	Politics and Terror	Politics and Terror	World Drama – Musical Theatre, Italian Theatre and Shakespeare
Topic Objectives	To explore famous stories and devise alternate endings for them using physical theatre and other abstract theatre techniques.	To explore a script with an underlying educational message of road safety. Bringing characters and a plot to life. Considering artistic intentions when performing.	To explore the origins of theatre. To understand how theatres and performance spaces are adapted to suit performance need. To be able to perform a piece of theatre using Greek theatre performance techniques.	To perform a script from memory using long term memory techniques to learn the script. Develop a character using the stimulus of childhood.	To perform a script from memory using long term memory techniques to learn the script. Develop a character using the stimulus of childhood.	To explore and compare the conventions of different theatrical styles across the globe.
Acquired Knowledge/ Skills	Exploring how to re-write stories, how these can be taken from page to stage and what drama techniques can be used to aid this.	Exploring the script of chicken and using dramatic techniques such as direct address, physical theatre and marking the moment to highlight a key message.	- Explore Greek theatre spaces and understand their construction and how this aided performance. - To know how to use the performance techniques choral	- Explore the characters and use hot seating and other rehearsal techniques to develop and understand the characters. - Understand how long-term memory	- Explore the characters and use hot seating and other rehearsal techniques to develop and understand the characters. - Understand how long-term memory	- Greek - Unison, choral movement, canon, ensemble work. - Exploring masks and their technique - how to communicate more using the body.

		- Exploring areas of the stage and proxemics to communicate relationships between characters. - Discussing the conventions of a monologue.	speaking and choral movement and be able to use this in a practical piece of theatre.	works and use technique like a memory palace to learn and understand lines and be able to reliver them without a script in hand.	works and use technique like a memory palace to learn and understand lines and be able to reliver them without a script in hand.	- Italian – Looking at traditional stock characters from the style of commedia dell'arte. - Shakespeare – Be able to develop and adapt original text into a modern style performance. - Exploring play scripts and text from all three genres of theatre.
Assessments	A performance test focussing on the key KPI and ensuring that all of these have been included in the final performance piece.	A written assessment focussing on dramatic techniques and the effect they have on the audience. Performance of a monologue with clear characterisation.	A performance assessment looking at specific KPIs and ensuring that these are all met in performance.	A performance assessment looking at specific KPIs and ensuring that these are all met in performance.	A performance assessment looking at specific KPIs and ensuring that these are all met in performance.	Students perform a text in the style of one theatre technique, applying the conventions of that style of theatre.
Other Links (e.g. SMSC, FBV, Greener Curriculum)		SMSC: Looking at peer pressure in teenagers and the consequences of this.	SMSC: Looking at Greek performance culture and how closely it was linked to religious celebrations.	SMSC: Looking at playground politics and bullying. Exploring the why.		SMSC: Tolerance and respect for other cultures and their performance after. GC: Looking at how theatre has changed the landscape of performance in the UK.

Drama Curriculum Overview

Year 9

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Topic(s)	Practitioners and Dramatic Styles	Devising – Surrounding World Issue	Craig and Bentley	Blood Brothers	Live theatre (with a literature focus)	Developing Lifelong Skills
Topic Objectives	To explore a range of dramatic practitioners and the conventions of their theatrical styles.	To follow the devising processes to create a piece of theatre based on a stimulus.	To understand the way that changing tone of voice can change the meaning of a sentence. To be able to use the vocal techniques required to change tone of voice.	To understand the social, moral and historical context of the play and why it was written.	To understand the social, moral and historical context of the play and why it was written.	To understand real life situations which require dramatic skills. Prepare for approaching situations such as interviews.
Acquired Knowledge/ Skills	- Exploring the conventions of different dramatic styles including: - Naturalism - Epic Theatre - Theatre of Cruelty - Total Theatre - Absurdism. - Comparing the different styles of theatre and creating	- Exploring, applying and evaluating the processes of devising to create a finished piece. - Applying dramatic techniques in practice when developing a scene. - Working collaboratively to construct a performance.	- Using techniques like pitch pace, volume and dialect to change tone of voice. - To explore the way that tone can be perceived. - To use oracy skills to explore the meaning behind tone and its intended impact.	- Exploring a play and its context. - Performing a scene of the play with the context being considered and demonstrated through characterisation choices. - Applying dramatic techniques to performance.	- Exploring a play and its context. - Discussing a scene of the play with the context being considered and demonstrated through staging and character choices. - Applying dramatic techniques to performance.	- Exploring what a transferable skill is and what skills we use in drama. - Application of transferable skills in different life situations. - Exploring written, verbal and non-verbal professional conversations.

	performances in these styles.	Using the medium of drama to convey a message to an audience.		Evaluating and commenting on others work using critical language showing understanding of context.	Evaluating and commenting on others work using critical language showing understanding of context.	Discussions surrounding what is an ideal candidate for a job.
Assessments	Students will create a performance in the style of a practitioner of their choice. Students will compare and evaluate the styles of different practitioners.	Reflections on rehearsals and performance of their devised piece of Drama.	Practical assessment that encourages students to change tone and use tone to change meaning of a sentence.	Practical assessment looking at 6 key performance skills and the student's capacity to demonstrate understanding of context in their development of character.	Written assessment. Students will be able to answer GCSE style questions asking them to explore understanding of staging and how this is affected by the cultural context of the play.	Students will apply and be interviewed for a mock job that they may consider one day applying for.
Other Links (e.g. SMSC, FBV, Greener Curriculum)	SMSC: Exploring theatre artists from around the world and their cultural impact on drama in the UK.	SMSC: Looking at world issue and the impact they are having globally. Greener curriculum: Looking at global warming and its impact on society in the UK and around the world.	SMSC: Looking at social injustice in a real-life murder case. Discussing the disability discrimination act and its impact on society.	SMSC: Exploring the north south divide and its impact on poverty. Global citizen. Understanding the impact of poverty on society.	SMSC: Exploring the north south divide and its impact on poverty. Global citizen. Understanding the impact of poverty on society.	SMSC: Creating life skills that will support students in the future.

Drama Curriculum Overview

Year 10

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Topic(s)	Component 2: Devising Drama	Component 2: Devising Drama	Component 2: Devising Drama	Component 2: Devising Drama	Component 2: Devising Drama (Assessment) Component 1: Understanding Drama	Component 1: Understanding Drama
Topic Objectives	Devising drama. Students must create and develop a dramatic piece of theatre from a given stimulus. Students must also be able to analyse and reflect upon this process and show critical understanding of their role within this process.				Section A: Multiple choice drama and theatre theory Section B: Exploration and analysis of a set text Section C: Review of live theatre with a focus on acting and character.	
Acquired Knowledge/ Skills	Students must learn how to create and develop ideas to communicate meaning in a devised theatrical performance. Students must draw on and demonstrate a practical understanding of the subject content: • genre • structure • character • form • style • language • sub-text • character motivation and interaction • the creation of mood and atmosphere • the development of pace and rhythm • dramatic climax • stage directions.				Characteristics or performance text(s) and dramatic work(s): • genre • structure • character • form • style • language • sub-text • character motivation and interaction • the creation of mood and atmosphere • the development of pace and rhythm • dramatic climax • stage directions • the practical demands of the text.	

Students must develop their ability to:

- carry out research
- develop their own ideas
- collaborate with others
- rehearse, refine, and amend their work in progress
- analyse and evaluate their own process of creating devised drama.

Social, cultural and historical contexts:

- the social, cultural and historical context in which the performance texts studied are set
- the theatrical conventions of the period in which the performance texts studies were created.

How meaning is interpreted and communicated:

- performance conventions
- use of performance space and spatial relationships on stage
- actor and audience configuration
- relationships between performers and audience
- design fundamentals such as scale, shape, colour, texture
- the design of props and the design of sets such as revolves, trucks, projection, multimedia, pyrotechnics, smoke machines, flying
- the design of costume including hair and makeup
- the design of lighting such as direction, colour, intensity, special effects
- the design of sound such as direction, amplification, music, sound effects both live and recorded
- performers' vocal interpretation of character such as accent, volume, pitch, timing, pace, intonation, phrasing, emotional range, delivery of lines
- performers' physical interpretation of character such as build, age, height, facial features, movement, posture, gesture, facial expression.

Drama and theatre terminology and how to use it appropriately:

		• stage positioning: – upstage (left, right, centre) – downstage (left, right, centre) – centre stage • stage configuration: – theatre in the round – proscenium arch – thrust stage – traverse – end on staging – promenade. Students should have a general understanding of the implications of the above stage configurations on the use of the performance space.	
Assessments	What's assessed: • process of creating devised drama • performance of devised drama (students may contribute as performer or designer) • analysis and evaluation of own work Students will create a piece of original theatre that is between 4 – 20 minutes long. This will be based off of a range of stimuli introduced to them by the teacher (20 marks). Students will also write a 2500-word document in three sections detailing the process of creating the practical work (60 marks).	During this term, students will submit the devising log (essay) perform their work to a live audience to be filmed for moderated assessment.	Knowledge and understanding of drama and theatre. Study of one set play from a choice of nine. Analysis and evaluation of the work of live theatre makers. Section A: multiple choice (4 marks). Section B: four questions on a given extract from the set play chosen (44 marks). Section C: one question (from a choice) on the work of theatre makers in a single live theatre production (32 marks).

Other Links (e.g. SMSC, FBV, Greener Curriculum)	SMSC: Students will be given a range of stimuli from around the world looking at global and political issues that are relevant to them and current to our society. FBV: Students will complete the creative process ensuring that they show respect and tolerance to others and their ideas. Greener curriculum: Students to explore the global impact of plastic and the ocean as part of one of the chosen stimuli.			SMSC: Chosen play text that explores themes like drug usage and its effect on a professional and their livelihood. It also explores gender and identity.
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Drama Curriculum Overview

Year 11

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Topic(s)	Component 3: Texts in Practice	Component 3: Texts in Practice	Component 3: Texts in Practice	Component 1: Understanding Drama	Component 1: Understanding Drama	
Topic Objectives	20% of the exam split into two performances of one chosen script. The script must have been performed professionally to an audience of 300 people or more for a run of over 3 months so this is exciting for the students as they can pick something they really enjoy and that resonates with them.			Section A: Multiple choice drama and theatre theory. Section B: Exploration and analysis of a set text. Section C: review of live theatre with a focus on acting and character.		
Acquired Knowledge/ Skills	Students must be advised by the teacher that for their extract performances they will be assessed on the following: - the overall contribution to performance made by their performance or design - the range of theatrical skills demonstrated in their performance or design - the effectiveness with which they deploy their performance or design skills - the appropriateness of their interpretation to the play as a whole, as evidenced through their performance or design - the sensitivity to the context of the play they display through their performance or design - their success in achieving their artistic intent, as evidenced by their performance or design when considered against their Statement of Dramatic Intentions (see below for an explanation of what is meant by 'Statement of Dramatic Intentions').			Characteristics or performance text(s) and dramatic work(s): - genre - structure - character - form - style - language - sub-text - character motivation and interaction - the creation of mood and atmosphere - the development of pace and rhythm - dramatic climax - stage directions - the practical demands of the text. Social, cultural and historical contexts:		

- the social, cultural and historical context in which the performance texts studied are set
- the theatrical conventions of the period in which the performance texts studied were created.

How meaning is interpreted and communicated:

- performance conventions
- use of performance space and spatial relationships on stage
- actor and audience configuration
- relationships between performers and audience
- design fundamentals such as scale, shape, colour, texture
- the design of props and the design of sets such as revolves, trucks, projection, multimedia, pyrotechnics, smoke machines, flying
- the design of costume including hair and makeup
- the design of lighting such as direction, colour, intensity, special effects
- the design of sound such as direction, amplification, music, sound effects both live and recorded
- performers' vocal interpretation of character such as accent, volume, pitch, timing, pace, intonation, phrasing, emotional range, delivery of lines
- performers' physical interpretation of character such as build, age, height, facial features, movement, posture, gesture, facial expression.

Drama and theatre terminology and how to use it appropriately:

- stage positioning:
 - upstage (left, right, centre)
 - downstage (left, right, centre)

		– centre stage • staging configuration: – theatre in the round – proscenium arch – thrust stage – traverse – end on staging – promenade. Students should have a general understanding of the implications of the above stage configurations on the use of the performance space.	
Assessments	The assessment is a performance exam in front of an external examiner. This will take place in either March or April of their GCSE year and results for this exam will be received in August along with all other exams.	Knowledge and understanding of drama and theatre. Study of one set play from a choice of nine. Analysis and evaluation of the work of live theatre makers. Section A: multiple choice (4 marks). Section B: four questions on a given extract from the set play chosen (44 marks). Section C: one question (from a choice) on the work of theatre makers in a single live theatre production (32 marks).	
Other Links (e.g. SMSC, FBV, Greener Curriculum)	SMSC: Students are able to choose from a huge catalogue of play scripts. We will share with and expose them to scripts from around the world by different authors with a mixture of backgrounds and world and cultural views.	SMSC: Chosen play text, explores themes like drug usage and its effect on a professional and their livelihood. It also explores gender and identity.	