

**Key knowledge & skills to be mastered by students**

**Drama Year 7**

	<u>Autumn Term</u>		<u>Spring Term</u>	<u>Summer Term1</u>	<u>Summer Term 2</u>
Topic title	Theatre History – Greek Theatre	Devising performance from a stimulus - 'Sanctuary'	Mime and Silent Movies	Genre studies	Shakespeare – A Midsummer Night's Dream (each class in each year group is working on a different Shakespearean play in the summer term)
Key questions	Where does Theatre come from? What is the role of a Greek chorus? What were the first plays performed?	What is a stimuli? What is process Drama? What does devising look like in Drama?	What are the rules of Mime? Who are the silent movie stock characters? What are the key conventions of Silent Movies?	What is genre? What types of dramatic genre are there? What physical and vocal skills do we need to perform in different genres?	Who was Shakespeare? What is the role of a director?
Key knowledge and concepts	Descriptive words for physical performance skills: - Characterisation - Devising - Tableaux - Thought Track - Transitions - Choral movement – unison/canon - Monologue - Devising - Flashbacks - Ensemble movement and staging - Greek Chorus - Parts of the stage -		Direct address The rules of mime – for objects, characters, and environments. - Conventions of Silent Movies: Chase scenes – cyclical pathways, hidden in plain sight, distraction, confusion, creation of comedy. - Stock characters – Application of performance skills for how they move, walk, gesture and react. - Silent movie storyline structure - Use of placards. - Claims, counter-claims and competition - Keystone cops - Use of music	- Characterisation - Setting - Props and costume - Historical research - Multi-media resources - Accents - Physicality - Script work (both own and pre-scripted) - Thinking about the concept of cliffhangers and dramatic tension.	- Working from a script - Characterisation - Staging - Set design - Props - Costume - Social & historical context and influences - Shakespearean Insults
Skills	<b>Physical skills:</b> Facial Expressions Gesture Posture Gait Silence Stillness / pause Levels Depth Focus Control	<b>Physical skills:</b> Facial Expressions Gesture Posture Gait Silence Stillness / pause Levels Depth Focus Control  <b>Vocal skills:</b> Tone Pause	<b>Physical skills:</b> Facial Expressions Gesture Posture Gait Silence Stillness / pause Levels Depth Focus Control  <b>Vocal skills:</b> Tone Pause	<b>Physical skills:</b> Facial Expressions Gesture Posture Gait Silence Stillness / pause Levels Depth Focus Control  <b>Vocal skills:</b> Tone Pause	<b>Physical Skills:</b> Facial expressions Character relationships Stage directions Memory

To demonstrate:

- ✓ **Clear creation and demonstration of characters age**
- ✓ **Clear portrayal of characters emotion**
- ✓ **Believable characteristics of concern, relief and hope.**
- ✓

To demonstrate:

- ✓ **Pitch *Identifiable stock characters***
- ✓ ***Mime of objects, environments, and characters emotion.***

**Successful application of conventions of genre and style.**

		Volume	Facial Expressions Gesture Posture Gait Silence Stillness / pause Levels Depth Focus Control  <b>Vocal skills:</b> Pitch Pace Tone Pause Volume	To demonstrate: <ul style="list-style-type: none"> <li>✓ <i>Stock characters</i></li> <li>✓ <i>Mine of objects, environment and character emotions</i></li> <li>✓ <i>Application of genre</i></li> <li>✓ <i>Use of music in performance and</i></li> <li>✓ <i>motivation of characters</i></li> </ul>	Pause  To demonstrate: <ul style="list-style-type: none"> <li>✓ <b>Appreciation of historical context</b></li> <li>✓ <b>Line learning</b></li> <li>✓ <b>Genre application</b></li> <li>✓ <b>Use of language</b></li> <li>✓ <b>iambic pentameter</b></li> </ul> Eye contact Gesture
Assessment & Educational Visit Opportunities	Whole class performance assessment against criteria: Level of skill Range of skill Creativity Contribution Intention	Whole class performance assessment against criteria: Level of skill Range of skill Creativity Contribution Intention	Whole class performance assessment against criteria: Level of skill Range of skill Creativity Contribution Intention	Whole class performance assessment against criteria: Level of skill Range of skill Creativity Contribution Intention	

Drama Year 8				
	<u>Autumn Term</u>	<u>Spring Term</u>	<u>Summer Term1</u>	<u>Summer Term 2</u>
Topic title	Devising Drama from stimuli - Courage	Genre studies	Physical Theatre 'The Curious Incident of the Dog in the Nighttime' and the work of Frantic Assembly	Shakespeare - Romeo and Juliet (each class in each year group is working on a different Shakespearean play in the summer term)
Key questions	How to devise from the stimulus of a poems and images? What is a flash back scene? What is conscience alley? What is thought tracking? What is hot seating?	What is genre? What types of dramatic genre are there? What physical and vocal skills do we need to perform in different genres?	What is physical Theatre? Who are Frantic Assembly and how can we use their work in our Drama?	How can physical theatre be incorporated into a modern production of a Shakespearean play? How to effectively direct your peers in a whole class performance.

<p>Key knowledge and concepts</p>	<ul style="list-style-type: none"> <li>- Chorus / Choral -movement</li> <li>- Characterisation</li> <li>- Split - Staging</li> <li>- Entrances and exits</li> <li>- Timing</li> <li>- Multi role</li> <li>- Conscience alley</li> <li>- Flash forward / flash back</li> <li>- Hot seating</li> <li>- Thought tracking.</li> </ul>	<ul style="list-style-type: none"> <li>- Characterisation</li> <li>- Setting</li> <li>- Props and costume</li> <li>- Historical research</li> <li>- Multi-media resources</li> <li>- Accents</li> <li>- Physicality</li> <li>- Script work (both own and pre-scripted)</li> </ul> <p>Thinking about the concept of cliffhangers and dramatic tension.</p>	<ul style="list-style-type: none"> <li>- Key practitioners of Physical Theatre</li> <li>- Doctrines and rationales from the Company Frantic Assembly</li> <li>- Using body to solve problems of staging</li> <li>- Adapting novel into stage production</li> <li>- Group ensemble speech and movement appreciation</li> </ul>	<ul style="list-style-type: none"> <li>- Working from a script</li> <li>- Characterisation</li> <li>- Staging</li> <li>- Set design</li> <li>- Props</li> <li>- Costume</li> <li>- Social &amp; historical context and influences</li> <li>- Line learning and memory skills</li> <li>- Character relationships</li> <li>- Stage combat</li> </ul>
<p>Skills</p>	<p><b>Physical skills:</b>          Facial Expressions          Gesture          Posture          Stance / Gait          Focus          Control</p> <p><b>Vocal Skills:</b>          Pitch          Pace          Tone          Volume</p> <p><b>To demonstrate:</b></p> <ul style="list-style-type: none"> <li>✓ <b>Understanding of use of theatrical skills in devising work</b></li> <li>✓ <b>Initial response to stimuli</b></li> <li>✓ <b>How we use stimuli to create devised work</b></li> <li>✓ <b>Clear and concise storylines in devised work</b></li> </ul>	<p><b>Physical skills:</b>          Facial Expressions          Gesture          Posture          Gait          Silence          Stillness / pause          Levels          Depth          Focus          Control</p> <p><b>Vocal skills:</b>          Pitch          Pace          Tone          Pause          Volume</p> <p>To demonstrate:</p> <ul style="list-style-type: none"> <li>✓ Pitch <i>Identifiable stock characters</i></li> <li>✓ <i>Mime of objects, environments, and characters emotion.</i></li> </ul> <p><i>Successful application of conventions of genre and style.</i></p>	<p><b>Physical skills:</b>          Use of body          Gesture          Silence          Physical connection          Focus and control          Concentration and cooperation</p> <p><b>Vocal Skills:</b>          Pitch          Pace          Tone          Volume</p> <p><b>To demonstrate:</b></p> <ul style="list-style-type: none"> <li>✓ <b>Adaptation of novel to stage</b></li> <li>✓ <b>Using physical theatre to solve staging problems</b></li> <li>✓ <b>Group ensemble</b></li> </ul>	<p><b>Physical skills:</b>          Facial Expressions          Gesture          Silence          Stillness / pause          Levels          Depth          Focus          Control</p> <p><b>Vocal skills:</b>          Pitch          Pace          Tone          Pause          Volume</p> <p><b>To demonstrate:</b></p> <ul style="list-style-type: none"> <li>✓ <b>Pause flair and originality in application of techniques and skills</b></li> <li>✓ <b>Appropriate and original application of style and genre</b></li> </ul>

	<ul style="list-style-type: none"> <li>✓ Rehearsal process in groups</li> <li>✓ Scripting and editing practical work</li> </ul>		<ul style="list-style-type: none"> <li>✓ movement and speech</li> <li>✓ Multirole playing characters</li> </ul>	<ul style="list-style-type: none"> <li>✓ <i>Creative intricacy of characterisation – original and creative display of personality, reaction, and interaction.</i></li> <li>✓ <i>Directorial decisions by students demonstrate</i></li> <li>✓ <i>Historical appreciation of the era and conventions</i></li> <li>✓ <i>Line learning and memory skills</i></li> <li>✓ <i>Character interpretations and relationships</i></li> </ul>
Assessment & Educational Visit Opportunities	Performance assessment against criteria: Level of skill Range of skill Creativity Contribution Intention	Whole class performance assessment against criteria: Level of skill Range of skill Creativity Contribution Intention	Whole class performance assessment against criteria: Level of skill Range of skill Creativity Contribution Intention	Whole class performance assessment against criteria: Level of skill Range of skill Creativity Contribution Intention

**Year 9 (on half termly rotation)**

	<b>Autumn Term 1</b>	<b>Spring Term</b>	<b>Summer Term</b>
Topic title	Devising Drama from Stimuli	Text Study – Blood Brothers	Text Study incorporating TIE – DNA by Dennis Kelly
Key questions	What are the demands of a whole class devised performance? What is the rehearsal process for devising? How can a song be inspiration for storyline adaptation for the stage? What are the key themes within the song, poem and images? How can key themes inspire students own creative ideas for storylines and characters?	What are the key themes and concepts in the play? Who was Willy Russel? What is the process for learning lines for a character? How can we show characters ages and play younger and older effectively on stage? How can we portray a narrator? How do we look at character journey and the idea of fate and superstition?	What are the key themes and messages in the play? What is Theatre in Education and how is this used to convey messages in the play? How can we show character emotions and feelings on stage? How can we use our body and voices to play younger characters on stage? How can we effectively look at character journeys to plot the story arch of a character in a play? How can we successfully explore and deliver character monologues?

	<p>What are Todorov's and Propp's theories for narrative structure and character types?</p> <p>How can Todorov's Theory of narrative help to students' own devised performance scene ideas?</p>		
Key knowledge and concepts	<ul style="list-style-type: none"> <li>- Rehearsal techniques</li> <li>- Devising process</li> <li>- Using a piece of music as a stimulus</li> <li>- Social and historical context of stimulus</li> <li>- Disaffection/ Apathy</li> <li>- Denotation and connotation</li> </ul>	<ul style="list-style-type: none"> <li>- Social Class and divide in the era</li> <li>- Superstition</li> <li>- Religion as a driving force</li> <li>- Accent work</li> <li>- Clearly showing older and younger characters</li> </ul>	<ul style="list-style-type: none"> <li>- Rehearsal techniques</li> <li>- Theatre in Education – messages and themes</li> <li>- Character arch and journeys</li> <li>- The idea of morals and right v wrong</li> <li>- Character relationships on stage</li> </ul>
Skills	<p><b>Theatrical Techniques:</b> Thought tracking, Hot seating, flashbacks, sequencing work, montage and still images, transitions.</p> <p><b>Physical Skills:</b> Facial Expressions Stillness and control Pause Direct address to audience</p> <p><b>Vocal skills:</b> Pitch Pace Tone Pause Volume Projection and clarity in voice</p> <p><b>To demonstrate:</b></p> <ul style="list-style-type: none"> <li>✓ Understanding of use of theatrical skills in devising work</li> <li>✓ Initial response to stimuli</li> <li>✓ How we use stimuli to create devised work</li> <li>✓ Clear and concise storylines in devised work</li> <li>✓ Rehearsal process in groups</li> <li>✓ Scripting and editing practical work</li> </ul>	<p><b>Theatrical Techniques:</b> Tableaux Flash back and flash forward Off text improvisation Hot seating Narration Mime Conscience alley Writing in role Role on the wall</p> <p><b>Physical Skills:</b> Facial Expressions Gesture Silence Stillness / pause Levels Depth Focus Control</p> <p><b>Vocal Skills:</b> Pitch Pace Tone Pause Volume</p> <p><b>To demonstrate:</b></p>	<p><b>Theatrical Techniques:</b></p> <p><b>Physical skills:</b> Facial Expressions Gesture Silence Stillness / pause Levels Depth Focus Control</p> <p><b>Vocal skills:</b> Pitch Pace Tone Pause Volume Accent work</p> <p><b>To demonstrate:</b></p> <p><b>Effective use of skills to play older and younger characters</b> <b>Application of accent work</b> <b>Appreciation of social class of characters</b></p>

		<b>Effective use of skills to play older and younger characters and of different genders within the play</b> <b>Appreciation of social standing of characters</b> <b>Understanding of thematic and conceptual moments of key scenes</b> <b>Emotional arch's of characters</b>	<b>Understanding of thematic and conceptual moments of key scenes</b> <b>Emotional arch's of characters</b>	
Assessment & Educational Visit Opportunities	Whole class performance assessment against devising criteria: Level of skill Range of skill Creativity Contribution Intention	Whole class performances and design elements of character costume and setting for the story	Whole class performance assessment against devising criteria: Level of skill Range of skill Creativity Contribution Intention	Whole class performance/design assessment using knowledge of the play's key moment and/or characters costume.  Chance to view the recent performance of the play online through Drama streaming service

Year 10 Drama				
	Topic 1	Topic 2	Topic 3	Topic 4
Topic title	Component 1 Set text Section B – The Crucible	Component 2 - Devising	Component 2 – Devising Logs write up	Component 1 – Written Exam Section C
Key questions	What is the storyline - including key themes - of The Crucible? How could actors interpret each character of the play Blood Brothers?	What is the devising process to create an original group performance?	What discoveries were made through the devising process?	How do we analyse and evaluate live performance?
Key knowledge and concepts	<ul style="list-style-type: none"> <li>- The social, cultural and historical context in which the performance texts studied are set</li> <li>- The theatrical conventions of the period in which the performance texts studied were created.</li> <li>- use of performance space and spatial relationships on stage</li> <li>- actor and audience configuration</li> <li>- relationships between performers and audience</li> </ul>	<ul style="list-style-type: none"> <li>- Knowledge and understanding of the Process of creating devised drama</li> <li>Performance of devised drama</li> <li>- Analysis and evaluation of own work</li> <li>- Committing dialogue to memory</li> <li>- develop the ability to interpret and create and perform a character</li> </ul>	<ul style="list-style-type: none"> <li>- Knowledge and understanding of the Process of creating devised drama</li> <li>- Analysis and evaluation of own work</li> <li>- Response to a stimulus</li> <li>- Development and collaboration</li> </ul>	<ul style="list-style-type: none"> <li>- Knowledge and understanding of the analysis and evaluation of the work of live theatre makers.</li> <li>- How to effectively describe, analyse and evaluate theatrical decisions by performers in terms of their physical and vocal skill choices and the effect created for the audience.</li> </ul>

	<ul style="list-style-type: none"> <li>- design of props, costume, and sound.</li> <li>- performers' vocal interpretation of character</li> <li>- performers' physical interpretation of character</li> </ul>	<ul style="list-style-type: none"> <li>- develop a range of vocal skills and techniques</li> <li>- develop a range of physical skills and techniques</li> <li>- develop an appropriate performer/audience relationship, ensuring sustained engagement throughout the performance</li> </ul>		
Skills	<p>Application of acting skills. Application of theatre devises and techniques Application of written skills:</p> <ul style="list-style-type: none"> <li>- Description – How Actors apply physical and Vocal Skills in a performance</li> <li>- Analysis-Why the actors performed the way they did; the effect created for the audience and themes highlighted and revealed</li> <li>- Evaluation – How successful the performance was &amp; personal opinion</li> </ul>	<p>Application of acting skills.  Application of theatre devises and techniques</p>	<p>Application of written skills:</p> <p>Response to a stimulus</p> <ul style="list-style-type: none"> <li>- their initial response to the stimuli</li> <li>- the ideas, themes and settings</li> <li>- their research findings</li> <li>- Dramatic aims and intentions</li> <li>- Development and collaboration</li> <li>- how they developed and refined their own ideas and those of the pair/group their own theatrical skills during the devising process</li> <li>- how they responded to feedback</li> <li>- how they as individuals used their refined theatrical skills and ideas in the final piece.</li> </ul> <p>Analysis and evaluation.</p> <ul style="list-style-type: none"> <li>- how theatrical skills were developed</li> <li>- the way in which they positively shaped the outcome</li> <li>- the overall impact they had as individuals.</li> <li>- areas for further development in their future devising work</li> <li>-</li> </ul>	<p>Application of written skills:</p> <p>Description – How Actors apply physical and Vocal Skills in a performance Analysis-Why the actors performed the way they did; the effect created for the audience and themes highlighted and revealed Evaluation – How successful the performance was &amp; personal opinion Paragraph structuring</p>
Assessment & Educational Visit Opportunities	<p>Assessment: Whole class performance of abridged extracts against the scripted GCSE criteria: Level of skill Range of skill Creativity Contribution Intention</p>	<p>Assessment: Students mark for this forms 10% of overall GCSE Drama Grade.</p> <p>One group performance marked by your teachers. Students mark for this forms 10% of overall GCSE Drama Grade.</p>	<p>Assessment: Students mark for this forms 30% of overall GCSE Drama Grade.</p> <p>Students will write up three Drama Logs on their Devised performance– totalling 2000 words – which detail: <b>Log 1</b> – Students research, response to Stimuli and initial ideas.</p>	<p>Assessment: Students mark for the written exam at the end of Year 11 forms 40% of overall GCSE Drama Grade.</p> <p>1 hour 45 minute written exam at the end of year 11 comprising of Section A, B and C, with a total of 80 marks available.</p>

	Section B is based on the set text The Crucible which tours regularly – Educational Visit Opportunity	Whole class performance assessment against devising criteria: Level of skill Range of skill Creativity Contribution Intention	<b>Log 2</b> – Students group rehearsals and how their performance was refined, adapted and improved through application of rehearsal techniques and theatrical skills and devices within the rehearsal process. <b>Log 3:</b> Students reflective evaluation of the end product: their final devised group performance.	Section C is based on watching a Live Piece of Theatre – Educational Visit Opportunity
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Year 11 Drama					
	Topic 1	Topic 2	Topic 3	Topic 4	Topic 5
Topic title	Component 1 Set text Section B The Crucible	Component 1 – Written Exam Section C	Component 3 – Scripted Performance	Component 1 Set text Section B The Crucible	Component 1 – Written Exam Sections A, B and C
Key questions	What is the storyline - including key themes - of The Crucible? How could actors interpret each character of the play? Why did Miller decide to write the story?	How do we analyse and evaluate live performance?	How are acting skills and staging applied effectively to create meaningful performances?	What is the plot & key themes of The Crucible? How could actors interpret each character of the play?	What are theatre job roles? What are the different aspects of staging? How do an actors vocal and physical skills create effects for the audience?
Key knowledge and concepts	- The social, cultural and historical context in which the performance texts studied are set	Analysis and evaluation live theatre makers work.  How to effectively describe, analyse and evaluate theatrical decisions by	Performing from a script.  Students who have chosen performing as a specialism are expected to: - Commit lines to memory	- The social, cultural and historical context in which the performance texts studied are set - The theatrical conventions of the period	<b>Section A)</b> Knowledge and understanding of drama and theatre - stage positioning - staging configuration - and Theatre job roles.

	<ul style="list-style-type: none"> <li>- The theatrical conventions of the period in which the performance texts studied were created.</li> <li>- use of performance space and spatial relationships on stage</li> <li>- actor and audience configuration</li> <li>- relationships between performers and audience</li> <li>- design of props, costume, and sound.</li> <li>- performers' vocal interpretation of character</li> <li>- performers' physical interpretation of character</li> </ul>	performers in terms of their physical and vocal skill choices and the effect created for the audience.	<ul style="list-style-type: none"> <li>- Interpret characters</li> <li>- develop a range of vocal skills, physical skills and techniques</li> <li>- ensure sustained audience engagement throughout the performance</li> </ul>	<ul style="list-style-type: none"> <li>- Performance space &amp; spatial relationships.</li> <li>- Audience configuration</li> <li>- Design of props, costume, and sound.</li> <li>- performers' vocal &amp; physical interpretation of character</li> </ul>	<p><b>Section B)</b> Set play</p> <ul style="list-style-type: none"> <li>- the social, cultural and historical context of the play Blood Brothers</li> <li>- the design of props, Costume, hair and makeup, lighting, and sound.</li> <li>- performers' vocal and physical interpretation for characters</li> </ul> <p>• <b>Section C)</b> Analysis and evaluation of the work of live theatre performances.</p>
Skills	<p>Application of acting skills. Application of theatre devises and techniques Application of written skills:</p> <ul style="list-style-type: none"> <li>- Description – How Actors apply physical and Vocal Skills in a performance</li> <li>- Analysis-Why the actors performed the way they did; the effect created for the audience and themes highlighted and revealed</li> <li>- Evaluation – How successful the</li> </ul>	<p>Application of written skills:</p> <p>Description Analysis Evaluation Paragraph structuring</p>	<p>Application of acting skills.</p> <p>Application of theatre devises and techniques.</p>	<p>Application of acting skills: Pitch, Pace, Volume, Tone, Accent, Posture, Gesture, Gait, Facial Expressions</p> <p>Application of written skills: <b>Description – Analysis- Evaluation – Paragraph structuring</b></p>	<p>Application of written skills:</p> <p><b>Description – Analysis- Evaluation – Paragraph structuring</b></p>

	performance was & personal opinion				
Assessment & Educational Visit Opportunities	<p>Assessment: Whole class performance of abridged extracts against the scripted GCSE criteria: Level of skill Range of skill Creativity Contribution Intention</p> <p>Section B is based on the set text Blood Brothers which tours regularly – Educational Visit Opportunity</p>	<p>Students mark for the written exam at the end of year 11 forms 40% of overall GCSE Drama Grade.</p> <p>1 hour 45 minute written exam, comprising of Section A, B and C, with a total of 80 marks available.</p> <p>Section C is based on watching a Live Piece of Theatre – Educational Visit Opportunity</p>	<p>Students mark for this forms 20% of overall GCSE Drama Grade.</p> <p>Students perform two extracts from a script to a visiting examiner.</p>	<p>Whole class performance of abridged extracts against the scripted GCSE criteria: Level of skill Range of skill Creativity Contribution Intention</p> <p>Section B is based on the set text Blood Brothers which tours regularly – Educational Visit Opportunity</p>	<p>Students mark for this forms 40% of overall GCSE Drama Grade.</p> <p>1 hour 45 minute written exam at the end of year 11 comprising of Section A, B and C, with a total of 80 marks available.</p> <p>Section B &amp; C could have Theatre Educational Visit Opportunities.</p>