

## Year 7 Drama Curriculum

### INTRODUCTION TO DRAMA SKILLS, DARKWOOD MANOR AND GREEK THEATRE

	Cycle One: Intro to Drama skills	Cycle Two:	Cycle Three: Greek Theatre
Core Content	<ol style="list-style-type: none"> <li>1. What skills do you need to create an excellent still image?</li> <li>2. What is thought tracking in performance?</li> <li>3. What techniques do we need to use to bring a scene to life?</li> <li>4. How do actors use narration effectively in performance?</li> <li>5. How can Physical Theatre be used to recreate a story?</li> <li>6. How can we create an atmosphere and location in performance?</li> <li>7. What technique can we use for character Development?</li> <li>8. How can we show different times and places in a performance?</li> <li>9. What are transitions in performance?</li> <li>10. How can you create an engaging performance?</li> <li>11. Independent learning and written evaluation</li> <li>12. Assessment feedback, careers link</li> </ol>	<ol style="list-style-type: none"> <li>1. How can you create tension and atmosphere in a scene?</li> <li>2. How do you take part in a whole group improvisation?</li> <li>3. How can you transition from one character to another?</li> <li>4. How does a conscience alley help you understand a characters motivations?</li> <li>5. How do you develop atmosphere in a mime?</li> <li>6. What are the differences between naturalistic and non naturalistic performances?</li> <li>7. What does marking the moment mean?</li> <li>8. What is the benefit of having a flashback or flash forward?</li> <li>9. What Drama elements am I using in my performance?</li> <li>10. What performance techniques can I use in a performance?</li> <li>11. Independent learning - assessment feedback and written reflection</li> <li>12. Addressing misconceptions and careers link</li> </ol>	<ol style="list-style-type: none"> <li>1. What is Ancient Greek theatre?</li> <li>2. What are the 3 classical unities?</li> <li>3. What was the purpose of a Greek chorus?</li> <li>4. How does a chorus tell a story?</li> <li>5. How do I bring a chorus to life?</li> <li>6. How do I refine my ensemble skills?</li> <li>7. How do I refine performance skills?</li> <li>8. What happens in Antigone?</li> <li>9. How do I perform a piece of Greek Theatre?</li> <li>10. How do I display Greek theatre techniques in performance?</li> <li>11. Independent learning and written evaluation</li> <li>12. Assessment feedback, careers link</li> </ol>
Skills	Audience awareness, interaction with other performers, projection	Conscience alley, vocal tension, pause, pace	Group work, ensemble, listening, spatial awareness, peripheral vision
Key Concepts	Still image, thought tracking, hot seating, role play, narration, physical theatre, mime, soundscape, flashback/forward, transitions	Tension, atmosphere, teacher in role, conscience alley, naturalism, marking the moment, flashback/forward, characterisation, tech/dress rehearsal	Classical unities, Chorus, ensemble, linear, Greek plays
Building schema	Basic performance skills	Developing characterisation	Developing characterisation and creating convincing characters
Assessment	Pre and post assessment, mid-cycle feedback and self assessment form, summative assessment with student reflection.	Pre and post assessment, mid-cycle feedback and self assessment form, summative assessment with student reflection.	Pre and post assessment, mid-cycle feedback and self assessment form, summative assessment with student reflection.



# Year 8 Drama Curriculum

## COMMEDIA DELL'ARTE, WORKING FROM A SCRIPT AND DEVISING THEATRE

	Cycle One:	Cycle Two: Working from a script	Cycle Three: Devising Theatre
Core Content	<ol style="list-style-type: none"> <li>How do I exaggerate a character for comedy?</li> <li>How do I engage the audience in comedy?</li> <li>What is clowning?</li> <li>How do I use status in comedy?</li> <li>Who are commedia stock characters?</li> <li>How do I show status with stock characters?</li> <li>How do I physicalise stock characters effectively?</li> <li>Who are Il Dottore and Capitano?</li> <li>How do I create a lazzi for assessment?</li> <li>How do I perform a lazzi?</li> <li>Independent learning - assessment feedback and written reflection</li> <li>Addressing misconceptions and careers link -</li> </ol>	<ol style="list-style-type: none"> <li>Can I understand the plot, context and characters of a scripted play?</li> <li>How do I develop my understanding of character?</li> <li>How can I show different status' using my acting skills? How can understanding subtext alter the meaning of a scene?</li> <li>How do I use stage directions and blocking to plan out a scripted scene?</li> <li>How can you develop physical characteristics of a character from a scripted play?</li> <li>What is a key theme in Blood Brothers?</li> <li>How do you refine characterisation to suit a character?</li> <li>What role does a director have in putting on a play?</li> <li>9 &amp; 10. How do I demonstrate characterisation through a scripted performance?</li> <li>Independent learning - assessment feedback and written reflection</li> <li>Addressing misconceptions and careers link</li> </ol>	<ol style="list-style-type: none"> <li>What does an ensemble performance look like?</li> <li>How do we show something that isn't there?</li> <li>How do I respond to a stimulus?</li> <li>How do Gecko theatre create work?</li> <li>How do I use Gecko's techniques in performance?</li> <li>How do I follow instruction to devise theatre?</li> <li>How do I use the instruction method to devise theatre?</li> <li>How do Frantic Assembly devise theatre?</li> <li>How do I prepare for an assessment?</li> <li>How do I perform a devised performance?</li> <li>Independent learning - assessment feedback and written reflection</li> <li>Addressing misconceptions and careers link</li> </ol>
Skills	Clowning, see saw, escalation, timing	Annotation, conscience alley, thought tracking, blocking, subtext,	Creativity, imagination, problem solving,
Key Concepts	Stock characters, comedy, lazzi, grammelot, exaggeration	Themes, status, stage directions, work of an actor, work of a director	Instruction method, point and show, chair duets, stimulus
Building schema	Building on concept of genre driven performances in year 7 (Greek)	Building on rehearsal knowledge and script understanding	Building on Darkwood Manor devising theatre
Assessment	Pre and post assessment, mid-cycle feedback and self assessment form, summative assessment with student reflection.	Pre and post assessment, mid-cycle feedback and self assessment form, summative assessment with student reflection.	Pre and post assessment, mid-cycle feedback and self assessment form, summative assessment with student reflection.



# Year 9 Drama Curriculum

## NOUGHTS AND CROSSES, APPROACHING REHEARSALS AND BANKSY PROJECT

	Cycle One: Noughts and Crosses	Cycle Two: Approaching rehearsals	Cycle Three: Devising Banksy
Core Content	<ol style="list-style-type: none"> <li>1. What is the purpose of Noughts and Crosses?</li> <li>2. How does segregation play a part in Callum and Sephy's life?</li> <li>3. Why is script annotation important?</li> <li>4. How do I use proxemics to show character relationships?</li> <li>5. How do I use quotes to inspire off text improvisation?</li> <li>6. How can you explore a theme within a play?</li> <li>7. What does an Epic Theatre scene look like?</li> <li>8. How do I consolidate my understanding of Epic Theatre techniques?</li> <li>9. How do I use a practitioner when approaching a script?</li> <li>10. How do I use a practitioner when approaching a script for assessment?</li> <li>11. Independent learning - assessment feedback and written reflection</li> <li>12. Addressing misconceptions and careers link</li> </ol>	<ol style="list-style-type: none"> <li>1. How do I practice the skills and attitudes needed to create drama in a group?</li> <li>2. How can I build confidence performing and sharing my work with others?</li> <li>3. What is status and how does it affect our interpretation of characters and their relationships?</li> <li>4. What is proxemics and how can it help us understand status further?</li> <li>5. How is subtext communicated?</li> <li>6. How do I work in the style of Theatre Alibi?</li> <li>7. How do I approach a script in the style of Theatre Alibi</li> <li>8. How do I work in the style of Frantic Assembly</li> <li>9. How do I perform in the style of a specific theatre company?</li> <li>10. How do I use a practitioner when approaching devising for assessment?</li> <li>11. Independent learning - assessment feedback and written reflection</li> <li>12. Addressing misconceptions and careers link</li> </ol>	<ol style="list-style-type: none"> <li>1. What are the roles within a theatre company?</li> <li>2. How do I write a script?</li> <li>3. What is set design?</li> <li>4. What is costume design?</li> <li>5. What is sound and lighting design?</li> <li>6. What is involved in making a theatre company?</li> <li>7. How do I go from page to stage?</li> <li>8. How do I create a performance concept?</li> <li>9. How do I pitch a performance idea?</li> <li>10. What does a Banksy inspired performance look like?</li> <li>11. Independent learning - assessment feedback and written reflection</li> <li>12. Addressing misconceptions and careers link</li> </ol>
Skills	Off text improvisation, annotation, proxemics	Group cohesion, trust, focus, confidence, group work	Team work, creativity, aiming high, resilience
Key Concepts	Epic theatre, placards, narration, breaking the 4th wall, spass, understanding themes	Group cohesion, Frantic Assembly, Theatre Alibi, analysing practitioner approaches to work	Technical aspect of theatre, backstage exploration, Performance pitch ideas, promotional material
Building schema	Understanding genres and practitioners - linking to BTEC preparation (component 2)	Devising linking to BTEC preparation (component 3)	Linking to component 1 BTEC
Assessment	Pre and post assessment, mid-cycle feedback and self assessment form, summative assessment with student reflection.	Pre and post assessment, mid-cycle feedback and self assessment form, summative assessment with student reflection.	Pre and post assessment, mid-cycle feedback and self assessment form, summative assessment with student reflection.



# Year 10 Drama Curriculum

## INTRODUCTION OF THE BTEC, COMPONENT 1 AND COMPONENT 2

	Cycle One:Component 2	Cycle Two:Component 2 completion and Component 1	Cycle Three: Component 3 skills
Core Content	<ol style="list-style-type: none"> <li>Where are my skills strengths and weaknesses ?</li> <li>How do I set myself targets for improvement?</li> <li>What is involved in component 2?</li> <li>How do I take part in an actors workshop?</li> <li>How do I reflect on my own progress and development as an actor?</li> <li>How can I take part in an audition process?</li> <li>How do I learn lines and block a performance?</li> <li>What can I do to improve my performance work?</li> <li>Where am I in relation to my skills progress?</li> <li>How do I participate in a rehearsal?</li> <li>What does refinement mean and how can I apply this to my own work?</li> <li>How can I take on the role of the director and support others in their own work?</li> </ol>	<ol style="list-style-type: none"> <li>How can I block my monologue?</li> <li>How do I refine my monologue?</li> <li>How do I apply interpretative skills in my monologue?</li> <li>How can I take on the role of the director and support others in their own work?</li> <li>How can I develop my character's sense of reality?</li> <li>How do I completely embody my character for assessment?</li> <li>What is the context of each play studied for component 1</li> <li>What are the creative intentions and purpose of each play?</li> <li>How do we identify and investigate target audience</li> <li>What are the roles and responsibilities of actors, directors and designers within the theatre industry?</li> <li>How do the various roles within the theatre industry relate to one another? (Interrelationships)</li> <li>What do rehearsals look like within a theatre company?</li> </ol>	<ol style="list-style-type: none"> <li>What is a stimulus?</li> <li>How do I use a stimulus to develop my own ideas?</li> <li>How can an assignment brief inform a performance idea?</li> <li>How do theatre practitioners influence the work of actors?</li> <li>What is an ideas log?</li> <li>What skills are needed for a devised performance?</li> <li>How do I refine my skills for a devised performance?</li> <li>How do I write a skills log?</li> <li>How do I rehearse and prepare for a final exam performance?</li> <li>How do I rehearse and prepare for a final exam performance?</li> <li>How successful was my performance in relation to the brief?</li> <li>How do I write an evaluation log?</li> </ol>
Skills	Interpretative skills, vocal skills, physical skills	Interpretative skills, vocal skills, physical skills	Interpretative skills, vocal skills, physical skills
Key Concepts	Skills log, participating in workshops and rehearsals, practitioner influences	Dress and tech rehearsals, constituent features, creative intentions and purpose, repertoire, interrelationships between repertoire	Ideas log, skills log, devised performance, evaluation log, practitioner influences
Assessment	Component 2 LAA and LAC	Component 2 LAB and LAC, Component 1 LAA and LAB	Component 3 Activity 1, 2, 3 and 4



# Year 11 Drama Curriculum

## COMPONENT 3 PRACTICE, COMPONENT 3

	Cycle One: Mock Component 3	Cycle Two: Component 3
Core Content	<ol style="list-style-type: none"> <li>1. What is devising theatre and how do I respond to a stimulus?</li> <li>2. What are the key features of a variety of genres?</li> <li>3. How can I use the work of a theatre practitioner to influence a devised performance?</li> <li>4. What is an assignment brief?</li> <li>5. What is my assignment brief?</li> <li>6. How do I develop ideas around an assignment brief?</li> <li>7. What is an ideas log and how do I write one?</li> <li>8. What skills am I using for my performance?</li> <li>9. What is a skills log and how do I write one?</li> <li>10. How do I refine my performance for an exam?</li> <li>11. How well did my performance meet the requirements of the brief?</li> <li>12. What is an evaluation log and how do I write one?</li> </ol>	<p>During this cycle, students will be given an assignment brief where they will have 11 hours to complete their external component 3 exam. As this is an external exam, the content covered will be based on what is released by the exam board at the beginning of January. Students will be given some time to explore ideas before beginning the devising process. As this is a timed exam, this will take place under controlled conditions and will be externally marked by Pearson.</p>
Skills	Interpretative skills, vocal skills, physical skills	Interpretative skills, vocal skills, physical skills
Key Concepts	Physical theatre, Verbatim, Epic, Naturalism	Ideas log, skills log, practical performance, evaluation log
Building schema	Consolidation of the course, synoptic performance and evaluation	Synoptic performance and evaluation
Assessment	Marking of a mock component 3 exam	External assessment

