



Drama

CURRICULUM OVERVIEW Y8-Y11

Maximise our potential, to be the best we can be, every day.



Curriculum Overview

Subject: Drama

Year group	Topic and length	Key Words	Key Skills	Key Knowledge	Assessments	Cultural Capital	Links to NC and Spec
8 TERM 1	Historical Drama: Melodrama and Silent Film. (6 Lessons)	Slapstick Stock Character Melodrama Pang Penalty Provocation	Performing exaggerated slapstick comedy Exaggerated character physicality Stock Character stances. Aside Mime	How to communicate story without words using physical characterisation skills. The three major plot elements of Melodrama. What is an Aside in drama. The Melodramatic style and features.	Assessment Criteria area: Making/Performing Melodrama skills and performance. How: The ability to correctly demonstrate specific techniques and skills through workshops/short performance. When/ Why: End of half term 1 - pupils will have been teacher-led in various Melodrama skill workshop – they will then be assessed on their ability to correctly apply and incorporate specific performance skills of the theatrical style. This is assessed due to its relevance and importance at KS4 to differentiate theatrical	Victorian influence of modern theatre including traditionally upper class theatrical style on current media formats.	A02 Apply theatrical skills (30%) – Melodrama skills and performance. Historical style of theatre. Awareness and understanding of developmental disorders and Asperger's syndrome. NC Links: - Literacy - Communication and language - Physical, social and emotional development - Expressive arts and design.

Maximise our potential, to be the best we can be, every day.



					styles and see how performance techniques can change based on style.		
8 TERM 1	Historical Drama: Shakespeare (Macbeth) (6 Lessons)	Contemporary Elizabethan Interpretation Direct address Shakespeare Soliloquy Presence Iambic Pentameter Proximity Semiotics	Interpreting character through historical language Semiotics and use of performance space Applying modern context Understanding Shakespeare's language	How the performance space can be used in order to add depth and meaning to a performance. How subtext can be considered in the making of theatre. How Shakespeare's language can be interpreted and understood.	<p>Assessment Criteria area: Making/Performing/ Responding</p> <p>How: Assessed on how pupils can dramatically create atmosphere and ethereal presence through use of space, physical and vocal skill.</p> <p>When/Why: Challenges pupils on interpreting Shakespeare language (British Value) – critical for English Lit/Lang study and expands on knowledge of script work (sequencing = more challenging language).</p> <p><i>Written response -</i> Because it is important to be able to write about creative intention and how it is achieved using theatrical terminology – should have developed from y7.</p>	British Values – Shakespeare Awareness and exploration of seminal literature and text	<p>A02 Apply theatrical skills (30%) –</p> <p>A01 Create and develop ideas to communicate meaning (20%)– –</p> <p>Meaning through use of performance space – Banquo's scene.</p> <p>A04 Analyse and Evaluate (20%) – Written response – semiotics in staging Banquo's scene.</p> <p>NC Links: - Link to English curriculum (study of Macbeth later on in the year)</p>

Maximise our potential, to be the best we can be, every day.



<p>8 TERM 2</p>	<p>Curious Incident of the Dog in the Night-Time (Script work/ Practitioner) (7 Lessons)</p>	<p>Physical Theatre Practitioner Ensemble Movement Interaction Character relationship Trait</p>	<p>Physical Theatre Ensemble work and movement Physical trait in performance</p>	<p>Understanding of traits associated with Autism/Aspergers. Issues and content of the play's narrative What physical theatre is and how ensemble choreography can be effective in drama.</p>	<p>Assessment Criteria area: Making/Performing/ Responding</p> <p>How: Performing believable character relationships and communicating an understanding of development disorder in the protagonist.</p> <p>Why: Advanced characterisation and expression of character context and relationship.</p> <p><i>Verbal response</i> – How: Verbal evaluation and critique of self/peer work using terminology.</p> <p>When/Why: Following performance, because it is important to be able to communicate and evaluate performance using theatrical terminology.</p>	<p>Awareness and practical exploration of developmental disorders in human beings.</p> <p>Theatrical style awareness</p>	<p>A03 Demonstrate knowledge and understanding of how drama is developed and performed (30%)–</p> <p>A01 Create and develop ideas to communicate meaning (20%)– –</p> <p>A04 Analyse and Evaluate (20%) –</p> <p>Awareness and understanding of developmental disorders and Asperger's syndrome.</p> <p>Literature links.</p> <p>NC Links:</p> <ul style="list-style-type: none"> - Literacy - Communication and language - Physical, social and emotional development - Expressive arts and design. - Understanding the World <p>English NC links:</p> <ul style="list-style-type: none"> - Speaking and Listening.
--	---	--	---	--	--	--	---

Maximise our potential, to be the best we can be, every day.



<p>8 TERM 2</p>	<p>Lion King (Cross Arts Curricular) (6 Lessons)</p>	<p>Protagonist Antagonist Comedy Duo Dilemma Super-Objective/Objective Trait</p>	<p>Performing Animal trait Symbolic representation Intermediate Script work</p>	<p>Effective Protagonist Effective Antagonist Perspectives What dilemma is in a characters story arch What super-objective and objective mean in drama.</p>	<p>Assessment Criteria area: Performing Performance of Lion King script extracts. How: Demonstration of character and style through short scenes. When/ Why: – Mid way through half term 4, chance to develop based on feedback towards the cross- curricular showcase.</p>	<p>Pupils made aware of the traditions and value of West- End and Broadway shows Study of a West- End professional production. African culture and traditional stories.</p>	<p>A03 Demonstrate knowledge and understanding of how drama is developed and performed (30%)– Themes include fate, motive, overcoming doubt, determination and standing up for beliefs and rights. World cultures NC Links: - Communication and language - Physical, social and emotional development - Expressive arts and design. - Understanding the World English NC links: - Speaking and Listening.</p>
<p>8 TERM 3</p>	<p>Theatre in Education (9 Lessons)</p>	<p>Issue Society Target Audience Educational Forum Theatre</p>	<p>Creating drama to explore social issues Research Devising Theatre</p>	<p>What Forum Theatre is How social issues can lead to educational performance Why an understanding of target audience is</p>	<p>Assessment Criteria area: Making Creating a piece of T.I.E based on a social issue aimed at Year 6/7. How: Group development, rehearsal</p>	<p>Social Issue exploration Awareness of issues within society that affect their age group.</p>	<p>AO1 Create and develop ideas to communicate meaning (20%)– – A02 Apply theatrical skills (30%)</p>

Maximise our potential, to be the best we can be, every day.



				<p>important and can effect performance material.</p> <p>How research can inform performance.</p>	<p>and final product of educational theatre incorporating T.I.E. techniques.</p> <p>When/ Why: – End of term performance. This will allow for fair development of a substantial piece that is developed over time through regular formative teacher/peer feedback.</p>		<p>Pupils have the opportunity to create original theatre with a specific target audience to make and perform for.</p> <p>NC Links:</p> <ul style="list-style-type: none"> - Communication and language - Physical, social and emotional development - Expressive arts and design. - Understanding the World <p>English NC links:</p> <ul style="list-style-type: none"> - Speaking and Listening.
<p>9</p> <p>TERM 1</p>	<p>Theatre Practitioners</p> <p>(15 lessons)</p> <p><i>Includes focus study of Splendid Productions</i></p>	<p>Naturalism Theatre of Cruelty Total Theatre Physical Theatre</p> <p>Multi-Role Juxtaposition Gestus Spass Episodic Structure Epic Theatre</p> <p>Script Dark Comedy Gang mentality Human psyche</p>	<p>Breaking the fourth wall</p> <p>Drawing upon real personal events to create believable characterisation <i>(This is an advanced character creation skill - requires prior knowledge and importantly sequenced to</i></p>	<p>Core practitioners – Stanislavski, Artaud, Frantic Assembly, Brecht, Berkoff</p> <p>Differentiating and identifying theatrical styles and influential practitioners – including a practitioners ideology and creative intentions.</p> <p>Focus: Features of the work of Splendid Productions’ Epic</p>	<p>Assessment Criteria area: Performing – Berkoff style Performance</p> <p>How: The ability to correctly demonstrate Berkoff’s style through set performance skills.</p> <p>When/ Why: Mid Half term 1 - pupils will have been learning re: Berkoff’s style, allows us to assess their</p>	<p>Exploring historical and influential theatrical personnel on current theatre</p> <p>Exploring issues, themes, morals and ethics.</p> <p>Knowledge of the requirements of producing performance and how it happens.</p>	<p>A02/ Apply theatrical skills (30%) – Skills and technique.</p> <p>A03 Demonstrate knowledge and understanding of how drama is developed and performed (30%)</p> <p>–</p> <p>Developing on awareness of theatrical styles and using script work to practically and</p>

Maximise our potential, to be the best we can be, every day.



		<p>Characterisation Depth Complexities</p>	<p><i>follow foundation of creating characters – formed in Y7/8)</i></p> <p>Physical manipulation and extremities</p> <p>Multicolour Demonstrating Gestus</p> <p>Comedy</p> <p>Advance characterisation</p> <p>Advanced Script work</p>	<p>Theatrical style and Brecht’s intention.</p> <p>How we portray a complex character and depth</p> <p>Dark comedy</p> <p>What Episodic Structure is.</p>	<p>progress, drawing on mime skills from prior learning and showing that they realise the ideology of extreme physicalities.</p> <p>Assessment Criteria area: Making/Performing – Skills and technique (Splendid Theatre).</p> <p>How: The ability to correctly demonstrate specific techniques and skills through workshops/short performance.</p> <p>When/ Why: Towards End of half term 2 - pupils will have been teacher-led in various practitioner workshops – they will then be assessed on their ability to correctly apply the practitioner’s specific techniques, drawing on their knowledge of Brecht introduction lesson earlier in scheme, in the</p>	<p>Awareness of professional theatre works, playwrights, practitioners and theatre companies.</p>	<p>contextually implement techniques and performance style. Modern and higher standard of practitioner being explored that is rarely incorporated in to curriculum.</p> <p>Pupils are studying script work (enhancing scriptwriter and practitioner knowledge) as well as key social themes and issues – becoming more aware of gang membership, bullying and human psychology (PSHE links)</p> <p>NC Links:</p> <ul style="list-style-type: none"> - Literacy - Communication and language - Expressive arts and design. <p>English NC links:</p> <ul style="list-style-type: none"> - Speaking and Listening.
--	--	---	--	---	--	---	---

Maximise our potential, to be the best we can be, every day.



					realisation of a published script by Splendid Theatre. This is to develop and expand their contextual knowledge of practitioners.		
9 TERM 2	Theatre Studies 2 (12 lessons) <i>Includes study of a play + Live Theatre Review</i>	Social Context: <i>Bullying, Gang mentality, Social Hierarchy, Morality, Responsibility</i> Playwright Intention Dark Comedy Tension Proximity Duologue			Assessment Criteria area: Making/Performing Jan and Mark (Script Extract) How: The ability to interpret script, applying social context, understanding of characterisation, playwright and character intention.		
9 TERM 3	Rebellion (10 Lessons) <i>Includes - Time Travel (Explorative Devising Strategies) and Exploration of context and semiotics through Blood Brothers.</i>	Explorative Drama Strategies Improvisation Mark the Moment Verbatim Cross-Cutting Thought Track Stimulus Devising Levels Social/Historical/Cultural context Semiotics	Marking the Moment Using Verbatim to construct performance Cross-Cutting Thought Tracking Improvisation Levels	What explorative drama strategies are and how they can produce quality and insightful drama. How historical events can be a dramatic stimulus What is Verbatim Theatre How is cross-cutting different to Split Scene	Assessment Criteria area: Making Creating a group performance incorporating appropriate thought track to reflect the correct atmosphere of the historical event being explored. How: Monitoring individual creative	Pupils made aware of significant historical events and the issues surrounding those events (History Cross-Curricular) Exploring issues, social context, themes, morals and ethics. Knowledge of the	A03 Demonstrate knowledge and understanding of how drama is developed and performed (30%) – A04 Analyse and Evaluate (20%) – Pupils are exploring various significant and important historical and political events through practical exploration.

Maximise our potential, to be the best we can be, every day.



	<p>(12 Lessons)</p>			<p>Thought-Tracking</p> <p>Meaning through semiotics</p> <p>Use of performance space to add meaning.</p> <p>How Social/Historical/Cultural context can inform interpretation through performance and design.</p>	<p>input/ideas/leadership in the creation of performance in response to a stimulus (Historical event) – evidenced in rehearsal and the content of the thought track in performance.</p> <p>When/ Why: – Mid half term 5 to allow pupils to have fresh recall of the explorative strategy thought tracking. This strategy forms a starting point to devising strategies – also essential knowledge to take in to KS4. Furthermore, this then means they can create more accomplished and considered characters in relation to the context of a historical/social/cultural factors (Sequenced to lead in to Blood Brothers study).</p> <p>Assessment Criteria area: Responding</p>	<p>requirements of producing performance and how it happens.</p> <p>Seminal Historical/Political World events and moments.</p> <p>Local North-West cultural awareness.</p>	<p>This provides cross-curricular links to History and provides an holistic knowledge of the impact of these on popular culture and modern society.</p> <p>NC Links:</p> <ul style="list-style-type: none"> - Literacy - Communication and language - Physical, social and emotional development - Expressive arts and design. <p>English NC links:</p> <ul style="list-style-type: none"> - Speaking and Listening.
--	---------------------	--	--	--	---	--	---

Maximise our potential, to be the best we can be, every day.



					<p>How: Written drama exam style question – Blood Brothers</p> <p>When/ Why: Mid half term 6 - because it will provide Y9 pupils' with an understanding (introduction to pupils who have chosen the option) of Drama exam style questioning. It will also assess their understanding of dramatic depth and semiotic awareness – in response to a play extract. Pupils should have developed substantially from previously assessed text analysis from KS3. Included in the requirements of component one at KS4.</p>		
<p>10 (Term 1)</p> <p>Practical</p> <p>Theory</p>	<p>The Building blocks to success at GCSE Drama:</p> <p><i>To include:</i> Practitioner Workshops/Skill development/</p>	<ul style="list-style-type: none"> • Magic If • Given circumstances • Emotion memory • Naturalism • Non-naturalism • Gestus • Verfremdungseffekt 	<p>Acting</p> <p>Stage craft</p> <p>Studying a script</p> <p>Analysing and reviewing a live theatre performance.</p>	<p>How to identify and incorporate techniques, intentions and aims of theatre practitioners and theatrical styles.</p>	<p>Creating/Perform: Bassline (Acting skill – short script extract)</p> <p>How: Pupils will be asked to prepare short extracts from provided published play(s)</p>	<p>Visiting external professional practitioners and skill workshops.</p> <p>Exposure to live/professional theatre practice</p>	<p>Links to NC and Spec:</p> <p>Component 1/2/3</p> <ul style="list-style-type: none"> • Literacy • Communication and language • Physical, social and

Maximise our potential, to be the best we can be, every day.



	<p>Sector exposure</p> <p>Note: <i>Written work/records will only occur in set weekly theory lessons</i></p> <p>Design Workshops</p> <p>Script Study (+ Practical)</p> <p>Live Theatre (October 2022)</p>	<ul style="list-style-type: none"> • Breaking the 4th wall • Epic Theatre • Theatre of cruelty • Physical boundaries • Total Theatre • Lighting • Sound • Set Design • Costume Design • Hair and Make-up • SFX 		<ul style="list-style-type: none"> • Konstantin Stanislavski • Bertolt Brecht • Anton Artaud • Steven Berkoff • Post Modern Theatre • Lighting • Sound • Stage Design • Set Design • Costume Design • Hair and Make-up • SFX <p>Noughts and Crosses by Malorie Blackman (Pract + Theory)</p> <p>Human Nurture by Theatre Centre</p>	<p>When/Why: Practical – early HT 1. To give teacher an understanding of each pupil’s starting point in performing. This will go towards early teacher assessed predicted grades and help with planned groupings for Comp 1. It is also a condensed practice of Comp 2 Performance examination</p>	<p>and establishments.</p>	<p>emotional development</p> <ul style="list-style-type: none"> • Expressive arts and design <p>English NC links:</p> <ul style="list-style-type: none"> • Speaking and Listening
10 (Term 2) Practical	Devising Mock (Component 1 Mock)	<ul style="list-style-type: none"> • Devising • Performance • Acting • Lighting 	<p>Devising from a stimulus.</p> <p>Stage design.</p>	<p>How to create original performance from a given stimulus.</p>	<p>40%(60marks) Mock</p> <p>Learners will be assessed on either</p>		<p>Links to NC and Spec:</p> <p>Component 1 – 40%</p>

Maximise our potential, to be the best we can be, every day.



<p>Theory</p>	<p>Note: Written work/records will only occur in set weekly theory lessons</p>	<ul style="list-style-type: none"> • Sound • Stage Design • Set Design • Costume Design • Hair and Make-up • SFX 		<p>Devising from a stimulus:</p> <ul style="list-style-type: none"> • A quotation • A song • A picture • A concept or statement <p>Students will be put in their GCSE performance groups with designers.</p> <p>They will pick design or acting.</p> <p>They will look at the given stimuli and start discussing ideas for their performance ready for real examination.</p> <p>Collecting evidence and creating a portfolio.</p> <p>Noughts and Crosses by Malorie Blackman (Theory)</p> <p>Human Nurture by Theatre Centre</p>	<p>acting or design for their devised performance.</p> <p>A realisation of their piece of devised theatre.</p> <p>A portfolio of supporting evidence.</p> <p>An evaluation of the final performance or design.</p>		<ul style="list-style-type: none"> • Literacy • Communication and language • Physical, social and emotional development • Expressive arts and design <p>English NC links:</p> <ul style="list-style-type: none"> • Speaking and Listening
---------------	---	--	--	--	--	--	--

Maximise our potential, to be the best we can be, every day.



	<p>Portfolio collation (Devised Mock)</p> <p>Script Study (+ Practical)</p> <p>Live Theatre (October 2022)</p>						
<p>10 (Term 3)</p> <p>Practical</p> <p>Theory</p>	<p>Component 1 (Devising)</p> <p><i>Note: Written work/records will only occur in set weekly theory lessons</i></p>	<ul style="list-style-type: none"> • Devising • Performance • Acting • Lighting • Sound • Stage Design • Set Design • Costume Design • Hair and Make-up • SFX • Rehearsal Techniques • Movement • Voice • Interaction • Costume hair and make up • Set design • Sound design • Lighting • Mood/Atmosphere • Themes 	<p>Devising from a stimulus.</p> <p>Stage design.</p>	<p>How to create original performance from a given stimulus.</p> <p>Devising from a stimulus:</p> <ul style="list-style-type: none"> • A quotation • A song • A picture • A concept or statement <p>Actors will create a performance based on a given stimulus.</p> <p>Designers: Learners will study their chosen design element, work with a performance group and</p>	<p>40%(60marks)</p> <p>Learners will be assessed on either acting or design for their devised performance.</p> <p>A realisation of their piece of devised theatre.</p> <p>GCSE Component 1 Performance Examination</p>	<p>Processes of creating original theatre in the industry – awareness of job roles and career prospects.</p>	<p>Links to NC and Spec:</p> <p>Component 1 – 40%</p> <ul style="list-style-type: none"> • Literacy • Communication and language • Physical, social and emotional development • Expressive arts and design <p>English NC links:</p> <ul style="list-style-type: none"> • Speaking and Listening

Maximise our potential, to be the best we can be, every day.



	<p>Theory (Revision for Component 3)</p> <p>Portfolio collation</p>	<ul style="list-style-type: none"> • Devising • Rehearsal Techniques • Movement • Voice • Interaction • Costume hair and make up • Set design • Sound design • Lighting • Mood/Atmosphere • Themes 	<p>To be able to write about plays and performances critically and analytically. To be able to discuss contrasting performance skills and design elements.</p>	<p>implement their ideas for their final performance.</p> <p>Noughts and Crosses by Malorie Blackman</p> <ul style="list-style-type: none"> • Analyse and revise. <p>Human Nurture by Theatre Centre</p> <ul style="list-style-type: none"> • Analyse and revise <p>Collecting evidence and creating a portfolio.</p>			
--	---	---	--	---	--	--	--

Maximise our potential, to be the best we can be, every day.



	(Component 1 Examination)				<p>A portfolio of supporting evidence.</p> <p>An evaluation of the final performance or design under exam conditions.</p>		
<p>11 (Term 1)</p> <p>Practical</p> <p>Theory</p>	<p>Performing from a Text (Component 2 Performance)</p> <p>Note: <i>Written work/records will only occur in set weekly theory lessons</i></p>	<ul style="list-style-type: none"> • Lighting • Sound • Stage Design • Set Design • Costume Design • Hair and Make-up • SFX • Acting • Character objectives • Script • Performing for a text • Artistic Intentions • Social/Historical/Cultural context 	<p>Acting Design Rehearsal</p>	<p>How to realise published texts in a performance.</p> <p>How to interpret character objectives and context using physical and vocal skills (or semiotic design)</p> <p>Study two extracts from the same text. (Variety of plays will be available)</p>	<p>Note: <i>A Component 3 mock written exam will be within this term</i></p> <p>Acting or Design</p> <p>Acting: Performing 2 contrasting extracts from the same text based on artistic intentions.</p> <p>Design: Realisation of artistic intentions and their application for their final performance.</p>	<p>Awareness of a range of published texts</p>	<p>Links to NC and Spec:</p> <p>Component 2 – 20%</p> <ul style="list-style-type: none"> • Literacy • Communication and language • Physical, social and emotional development • Expressive arts and design <p>English NC links:</p> <ul style="list-style-type: none"> • Speaking and Listening

Maximise our potential, to be the best we can be, every day.



11 (Term 2) Practical Theory	<p>Performing from a Text – Component 2 External examination</p> <p>Note: <i>Written work/records will only occur in set weekly theory lessons</i></p>	<ul style="list-style-type: none"> • Lighting • Sound • Stage Design • Set Design • Costume Design • Hair and Make-up • SFX • Acting • Character objectives • Script • Performing for a text • Artistic Intentions • Social/Historical/Cultural context 	Acting Design	<p>How to realise published texts in a performance.</p> <p>How to interpret character objectives and context using physical and vocal skills (or semiotic design)</p> <p>Study two extracts from the same text with the intention to perform or design. (Variety of plays will be available)</p>	<p>20%(60Marks)</p> <p>How: External examiner will come in and assess actors and designers.</p> <p>When/Why: <i>February*</i> <i>*May differ due to school calendar</i> / Essential 20% of overall qualification.</p>	<p>Links to NC and Spec:</p> <ul style="list-style-type: none"> • Literacy • Communication and language • Physical, social and emotional development • Expressive arts and design <p>English NC links:</p> <ul style="list-style-type: none"> • Speaking and Listening 	

Maximise our potential, to be the best we can be, every day.



	Component 3 (Theory post comp 2 examination)	<ul style="list-style-type: none"> • Rehearsal Techniques • Movement • Voice • Interaction • Costume hair and make up • Set design • Sound design • Lighting • Mood/Atmosphere • Themes • Artistic Intentions • Social/Historical/Cultural context 	<p>To be able to write about plays and performances critically and analytically. To be able to discuss contrasting performance skills and design elements.</p>	<p>Noughts and Crosses by Malorie Blackman</p> <ul style="list-style-type: none"> • Analyse and revise. <p>Human Nurture by Theatre Centre</p> <ul style="list-style-type: none"> • Analyse and revise 			Component 3 – 40%
11 (Term 3)	Component 3 – Written Exam (Revision leading to Summer exams)	<ul style="list-style-type: none"> • Rehearsal Techniques • Movement • Voice • Interaction • Costume hair and make up • Set design • Sound design • Lighting • Mood/Atmosphere • Themes 	<p>To be able to write about plays and performances critically and analytically. To be able to discuss contrasting performance skills and design elements.</p>	<p>Section A: Noughts and Crosses by Malorie Blackman Analyse and revise.</p> <p>Section B: Human Nurture by Theatre Centre Analyse and revise</p> <p>Unpick each section of the exam to revise as much information as</p>	40%(60marks) 1 hour and 30 minutes exam.		<p>Links to NC and Spec:</p> <p>Component 3 – 40%</p> <ul style="list-style-type: none"> • Literacy • Communication and language • Physical, social and emotional development • Expressive arts and design <p>English NC links:</p>

Maximise our potential, to be the best we can be, every day.



				possible before the exam.			<ul style="list-style-type: none">• Speaking and Listening
--	--	--	--	---------------------------	--	--	--

Maximise our potential, to be the best we can be, every day.