



Drama - Curriculum Overview

Year 7

| Half Term: | Autumn 1 | Autumn 2 | Spring 1 | Spring 2 | Summer 1 | Summer 2 |
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| Topics: | “Foundation Skills” Still images, thought tracking, improvisation, mime and narration. Use and combination of skills to devise performance work. | “Superheroes” Physical and vocal skills, understanding genre, creating and sustaining characterisation. | “Detectives” Developing plot and characters, set design, thought tunnels and use of foundation skills. | “Working with Scripts” Exploring extracts from 4 different plays and applying physical & vocals skills, use of improvisation and understanding staging & blocking. | “Elizabethan Theatre” Stage positioning & configurations. Comedy and tragedy. Creation of tension, mood and atmosphere. | “The Party” Introduction to issue-based drama. Developing themes and sensitivity to issues. Theatre as a tool to educate audience and explore issues. |
| Assessment & End Points: | STAR marked written assessment on still image work. STAR marked performance assessment on applying the foundation skills. | STAR marked process assessment of collaboration, contribution and skill development | STAR marked process assessment of collaboration, contribution and skill development | STAR marked performance assessment of an extract from a chosen play. | STAR marked written assessment on stage positions, configurations and drama created. | Informal assessment for learning, quizzes and games, understanding checks and observing rehearsal work. |

Year 8

| Half Term: | Autumn 1 | Autumn 2 | Spring 1 | Spring 2 | Summer 1 | Summer 2 |
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| Topics: | “Intermediate Skills” Structural devices, flash back, flash forward & cross cutting, use of space, stage positions and status. Use and combination of skills to devise performance work. | “The Identification” Exploration of the poem stimulus through narration, slow motion, improvisation, physical & vocal skills. Exploration of consequences and alternate endings. | “Weddings” Understanding of genre, character & plot development. Storyboarding and whole class improvisation/ performance. | “The Red Shoes” Physical theatre skills, flash backs, cross cutting, hot seating, plot development & devising. Developing themes and sensitivity towards issue-based drama. | “Our Day Out” Comedy genre, staging and use of space. Characterisation, use of physical & vocal skills. Line learning. Preparing an extract from “Our Day Out” for performance. | “Homelessness” Developing understanding & sensitivity towards issue-based drama. Verbatim & documentary theatre. Use of thought tunnels, flash back, narration & still image. |
| Assessment & End Points: | STAR marked written assessment on recall and application of the intermediate skills. | STAR marked process assessment of collaboration, contribution and skill development | STAR marked performance assessment of a devised monologue or duologue. | STAR marked written assessment on skills, issue-based drama and drama created. | STAR marked performance assessment of a chosen extract from “Our Day Out” | STAR marked process assessment of collaboration, contribution and skill development |

Year 9

| Half Term: | Autumn 1 | Autumn 2 | Spring 1 | Spring 2 | Summer 1 | Summer 2 |
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| Topics: | “Advanced Skills” Physical & vocal skills, motivations, genre, language & subtext, tension, pace & mood/atmosphere. | “DNA” Comedy, tension, themes, pace, status and motivations. Line learning. Preparing an extract (monologue or duologue) | “Theatrical Styles” Exploration of melodrama, verbatim theatre, theatre of the absurd, naturalism & theatre in education. Features and conventions | “Devising Project- Hit and Run, Part A” Exploration of the ‘hit and run’ stimulus through whole class improvisation and familiar drama | “Devising Project- Hit and Run, Part B” Extended rehearsal process spanning the half-term to devise an original performance based on the | “Augusto Boal” Exploration of key Boal techniques including image theatre, silent characters, training |



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| | Use and combination of skills to devise performance work. | from “DNA” for performance. | of each. Final devised piece in a chosen theatrical style. | techniques from Years 7-9 to generate ideas for next half term. | ‘hit and run’ stimulus. Followed by written evaluation of the process. | games, forum theatre, the Joker and ‘spect-actors’. |
| Assessment & End Points: | STAR marked written assessment on recall and application of the advanced skills. | STAR marked performance assessment of a chosen extract from “DNA” | STAR marked process assessment of collaboration, contribution and skill development | Informal assessment for learning, quizzes and games, understanding checks and observing rehearsal work. | STAR marked performance assessment of final devised performances STAR marked written assessment, evaluating performances | STAR marked process assessment of collaboration, contribution and skill development |

Year 10

| Half Term: | Autumn 1 | Autumn 2 | Spring 1 | Spring 2 | Summer 1 | Summer 2 |
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| Topics: | “GCSE Drama Introduction” Induction to key skills and techniques: physical & vocal skills, use of space and interaction. Application of these skills and knowledge in two mini-performance projects and written documentation – exam and coursework style. | “Blood Brothers Act One” Practical exploration of our set text – Willy Russell’s “Blood Brothers”, focusing on Act One. Analysis of plot, characters, themes and context of the play. Staging of key scenes and learning how to answer the 8 and 12-mark exam questions on the text. | “Devising Drama, Part 1” Students embark on creating an original performance based on a stimulus. Students contribute as actors or designers (lighting, sound, set or costume) Students devise the beginnings of plot and characters. Draft section 1 of coursework is completed, focusing on exploring stimuli. | “Devising Drama, Part 2” The development and refinement stage of rehearsals for the performance started last half term. Students will hone the style of the piece, refine plot and characters. Draft section 2 of coursework is completed, documenting progress of the piece. | “Devising Drama, Part 3” Final rehearsals including the technical & dress rehearsal. Students perform their finished performance to their class which is formally assessed by teachers and counts towards the GCSE. Draft section 3 of coursework is completed, analysis and evaluation of the final performance. | “Production Elements” Theatre jobs & roles, stage positions and configurations are learnt. Tested via multiple choice questions. Students are also taught design theory: lighting, sound, set and costume and learn how to answer 4-mark questions on the design elements. |
| Assessment & End Points: | 4x STAR marked mini-assessments. 1: Written exam style 2: Devised performance 3: Coursework style 4: Scripted performance | STAR marking of 8-mark and 12-mark questions. One set of questions completed in timed conditions. | STAR feedback to help your acting/design towards GCSE performance standards. General feedback on draft coursework. | STAR feedback to help your acting/design towards GCSE performance standards. General feedback on draft coursework. | Final assessment of your performance. STAR feedback on your coursework, to be refined in Year 11. | STAR marked 4-mark and multiple-choice questions. One set of questions completed in timed conditions. |

Year 11

| Half Term: | Autumn 1 | Autumn 2 | Spring 1 | Spring 2 | Summer 1 | Summer 2 | |
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| Topics: | “Blood Brothers Act Two” Practical exploration of our set text – Willy Russell’s “Blood Brothers”, focusing on Act Two. Analysis of plot, characters, themes and | “Texts in Practice, Part 1” Students are challenged to stage two extracts from a published play, either as an actor or by contributing as a designer (lighting, sound, set or costume). | “Texts in Practice, Part 2” Development and refinement of the extracts explored last half term, towards performance standards. Final rehearsals including a technical and | “Live Theatre Evaluation” Prior to this topic, students will have experienced a live professional performance by attending a school trip to a theatre. Lessons teach | “Understanding Drama” Revision unit covering all three parts of the exam paper: Section A – Multiple choice questions. Section B – “Blood | | |



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| | context of the play. Staging of key scenes and learning how to answer the 20-mark exam questions and recapping how to answer 4, 8 and 12 mark questions. | Students select the drama skills and techniques to apply in the realisation of staging the extracts, taking account of the play's social, cultural and historical context. | dress rehearsal. Final performance of the extracts to the class and to an AQA Visiting Examiner who marks the work which counts towards the GCSE. | students how to break down and evaluate choices made by the actors and designers. Students learn how to answer the Section C 32-mark question. | Brothers" by Willy Russell. Section C – Live Theatre Evaluation. Final written examination usually takes place mid-May. | |
| Assessment & End Points: | STAR marking of Section B questions. One set of questions completed in timed conditions. | STAR feedback to help your acting/design towards GCSE performance standards. | Formal assessment of your performance/design work by an AQA Visiting Examiner. | STAR feedback of Section C question. On question completed in timed conditions. | STAR marking of individual questions and practice/past papers. Mock exams will take place in line with whole school dates published annually. | |

Year 12

| Half Term: | Autumn 1 | Autumn 2 | Spring 1 | Spring 2 | Summer 1 | Summer 2 |
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| Topics: | <p>Teacher 1 – “Skills and Knowledge” Induction to higher level key skills and techniques commonly used by professional actors, directors and designers. Opportunities to showcase knowledge and skills acquired through performance work, presentations and written tasks.</p> <p>Teacher 2 – “Intro to Theatre Practitioners” Students learn the theoretical ideologies and practical methodologies of famous theatre directors, actors and theatre</p> | <p>Teacher 1 – “Making Theatre Extract 1” As a director, performer or designer, students stage an extract from the first of three published plays. The methodologies of a selected theatre practitioner are applied to realise style. Students document the making experience through coursework.</p> <p>Teacher 2 – “The Glass Menagerie, Part 1” Practical exploration of a set text – Tennessee Williams’ “The Glass Menagerie” (Scenes 1-4). Analysis of plot,</p> | <p>Teacher 1 – “Accidental Death of an Anarchist, Part 1” Practical exploration of a set text – Dario Fo’s “Accidental Death of an Anarchist” (Act One). Analysis of plot, characters, style and themes. Thorough research into the play’s fascinating social, cultural and historical context – 1970s Italy. Staging of key scenes and learning how to answer the 25-mark question (directing and performance focus).</p> <p>Teacher 2 – “Making Theatre Extract 2”</p> | <p>Teachers 1 & 2 – “Creating Original Drama, Part 1” Students embark on creating an original performance based on a stimulus of their own choosing. Students contribute as actors, as director or designers (lighting, sound, set or costume). Students select a theatre practitioner to devise their performance in the style of. Research tasks are set in order to influence and inform the performance. The Students devise the beginnings of plot and characters. Draft section 1</p> | <p>Teachers 1 & 2 – “Creating Original Drama, Part 2 The development and refinement stage of rehearsals for the performance started last half term. Students will hone the form of the piece ensuring practitioner style is realised by application of specific methods used by the practitioner. Rehearsals allow students to refine plot, characters and to apply their research. Highly practical and independent learning with teacher guidance. Draft of parts of section 2 coursework (The Working</p> | <p>Teachers 1 & 2 – “Creating Original Drama, Part 3” Final rehearsals including the technical & dress rehearsal. Students perform their finished performance to their class which is formally assessed by teachers and counts towards the A Level. The remainder of section 2 coursework (The Working Notebook) is drafted, focusing on analysis and evaluation of the final performance against the initial vision and aims for the piece.</p> |



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| | companies. Every year this includes Stanislavski and Brecht. Thereon, we select a mix of practitioners to explore, such as Boal, Stafford-Clark, Gecko Theatre, Frantic Assembly and Theatre Alibi. | characters, style and themes. Thorough research into the play's fascinating social, cultural and historical context – 1930s America. Staging of key scenes and learning how to answer the 10-mark questions (directing and performance focus). | As a director, performer or designer, students stage an extract from the second of three published plays. The methodologies of a selected theatre practitioner are applied to realise style. Students document the making experience through coursework. | of coursework (The Working Notebook) is completed, focusing on research and rationale. | Notebook) is completed, documenting progress of the piece. | |
| Assessment & End Points: | STAR assessed marked design presentation, practitioner fact file and practical contribution. | Workshop performance and draft reflective report. STAR assessed 10-mark questions for TGM. Questions completed in timed conditions. | Workshop performance and draft reflective report. STAR assessed 25-mark questions for ADOAA. Questions completed in timed conditions. | STAR feedback to help your acting/ design/ directing towards A Level performance standards. General feedback on draft working notebooks. | STAR feedback to help your acting/ design/ directing towards A Level performance standards. General feedback on draft working notebooks | Final assessment of your performance. STAR feedback on your working notebook, to be refined in Year 13. |

Year 13

| Half Term: | Autumn 1 | Autumn 2 | Spring 1 | Spring 2 | Summer 1 | Summer 2 | |
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| Topics: | Teacher 1 – “The Glass Menagerie, Part 2” Practical exploration of a set text – Tennessee Williams’ “The Glass Menagerie” (Scenes 5-7). Analysis of plot, characters, style and themes. Thorough research into the play’s fascinating social, cultural and historical context – 1930s America. Staging of key scenes and learning how to answer the 10-mark design question (and recapping how to answer the 10-mark directing & performance questions). | Teacher 1 – “Live Theatre Response” Prior to this topic, students will have experienced 2+ live professional performances by attending a school trips to theatre venues. Lessons teach students how to analyse the interpretation, aims and form/style of the production. We break down and evaluate key scenes, pinpointing choices made by the director, actors and designers. Students learn how to answer the Section C 25-mark question. | Teachers 1 & 2 – “Making Theatre Examined Extract” Students select one of the three previously workshoped extracts from published plays and develop that in a final performance to a Visiting Examiner. Lessons are devoted to student-led rehearsals with teacher guidance to reach the highest possible standards and quality of performance. Previously drafted coursework is finalised and marked by the Visiting Examiner – all | Teachers 1 & 2 – “Revision and Exam Preparation, Part 1” Revision unit covering all three parts of the exam paper: Section A – “Accidental Death of an Anarchist” by Dario Fo. Section B – “The Glass Menagerie” by Tennessee Williams. Section C – Live Theatre Evaluation. Emphasis is placed on answer structure, managing timings, inclusion of key terminology and | Teachers 1 & 2 – “Revision and Exam Preparation, Part 2” Continuation of preparing for the final written examination as detailed for the previous half term. Student voice is key at this point in the course – teachers will be guided by students to go over areas of the written examination of student choosing. Final written examination usually takes place in early June. | | |



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| | <p>Teacher 2 – “Accidental Death of an Anarchist, Part 2” Practical exploration of a set text – Dario Fo’s “Accidental Death of an Anarchist” (Act Two). Analysis of plot, characters, style and themes. Thorough research into the play’s fascinating social, cultural and historical context – 1970s Italy. Staging of key scenes and learning how to answer the 25-mark design question (and recapping how to answer the 25-mark directing & performance questions).</p> | <p>Teacher 2 – Making Theatre Extract 3” As a director, performer or designer, students stage an extract from the third of three published plays. The methodologies of a selected theatre practitioner are applied to realise style. Students document the making experience through coursework.</p> | <p>of which counts towards the final A Level grade.</p> | <p>acknowledgement of the plays’ social, cultural and historical contexts. Analysis and completion of practice questions and past papers.</p> | | |
| <p>Assessment & End Points:</p> | <p>STAR assessed exam questions for Sections A and B of the paper. Questions completed in timed conditions.</p> | <p>STAR assessed exam questions for Section C of the paper. Workshop performance and draft reflective report.</p> | <p>Formal assessment of your selected extract and reflective report work by an AQA Visiting Examiner.</p> | <p>STAR marking of individual questions and practice/past papers. Mock exams will take place in line with whole school dates published annually.</p> | <p>STAR marking of individual questions and practice/past papers. Mock exams will take place in line with whole school dates published annually.</p> | |