

Brief overview						
Y7: Students will be introduced to the foundations of drama, looking specifically at dramatic conventions, theatre etiquette and key vocal and physical skills. In term 2, students will be introduced to scripts, the scale of performance and focusing specifically on characterisation and exaggeration. In term 3, students will apply all knowledge and understanding of the two previous terms and apply this to a full performance text.						
Term	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Unit title	Foundations of Drama		From Page to Stage		Skellig: Studying a full play text	
Big question/ core concept	Key skill: demonstrating understanding of conventions <ul style="list-style-type: none"> Scenes: Improvised 		Key skill: characterisation and exaggeration Scenes: scripted <ul style="list-style-type: none"> (melodrama & exaggerated characterisation) 		Key skill: demonstrating character through body and voice <ul style="list-style-type: none"> Scenes: scripted (naturalistic) 	
Knowing	<ul style="list-style-type: none"> Stage configurations Theatrical spaces Theatre etiquette Team building Improvisation Still image Thought tracking Vocal skills Physical Skills Multi-role Genre Corpsing . 		<ul style="list-style-type: none"> Conventions of a script Script skills Given circumstances Magic if Emotional memory Exaggeration Scale of performance Genre Melodrama 		<ul style="list-style-type: none"> Nurture Kindness Faith Schooling vs home-Schooling, Pain and suffering, Life and Death, Evolution/Change Growing Up Vocal and physical skills 	
Applying	<ul style="list-style-type: none"> Group work, performance, devising, responding to stimulus, applying drama conventions in performance 		<ul style="list-style-type: none"> Students will apply their knowledge and understanding of Melodrama to short and simplified script. They will then apply their knowledge and skills to more challenging script focusing on controlled exaggeration which matches the scale of the performance text. 		<ul style="list-style-type: none"> Students will study a full play text, building on textual analysis from term 2 and applying vocal and physical skills to a performance text. 	
Assessment	Formative: (AO2&3) <ul style="list-style-type: none"> A short group improvisation incorporating key conventions 	Summative: (AO1&4) <ul style="list-style-type: none"> A group improvisation based on a stimulus, using all key conventions studied this term 	Formative: (AO1&4) <ul style="list-style-type: none"> Students perform a melodramatic script with exaggeration. 	Summative: (AO2&3) <ul style="list-style-type: none"> Students perform a performance text with controlled exaggeration. 	Formative: (AO2&4) <ul style="list-style-type: none"> Students perform a group extract focusing on vocal skills. . 	Summative: (AO1&3) <ul style="list-style-type: none"> Students perform a duologue focusing on vocal & physical skills.

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Y8: In term 1, Students will compare and contrast the styles of naturalistic and non-naturalistic theatre and be introduced to two of the most influential Practitioner’s within these styles (Konstantin Stanislavski & Bertolt Brecht). Students will participate in series of workshops exploring the methods of each style and perform a naturalistic and non-naturalistic performance. In term 2, students will explore different genres of text and explore dramatic conventions to communicate the intentions of the piece. They will explore how the genre of a piece impacts the delivery of performance to communicate the intentions of the piece. In term 3, students study Shakespeare’s ‘A Midsummer Night’s Dream’ and approach the play as a designer considering costume and set designs for the different worlds and locations within the play.

Term	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Unit title	Naturalism vs non-naturalism		Exploring genre		Shakespeare: A Midsummer Night’s Dream	
Big question/ core concept	Key skill: Exploring naturalism vs non-naturalistic theatre <ul style="list-style-type: none"> Scenes: Devised & scripted 		Key skill: Applying appropriate dramatic skills to a genre <ul style="list-style-type: none"> Scenes: scripted 		Key skill: How to effectively design elements for a performance (costume and set design) <ul style="list-style-type: none"> Scenes: Scripted 	
Knowing	<ul style="list-style-type: none"> Naturalism Konstantin Stanislavski Given circumstances Emotion memory Magic if Non-naturalism Bertolt Brecht Brechtian techniques Physical theatre Frantic Assembly Placards Direct address Stage directions Narration Multi-role Verfremdungseffekt Breaking the fourth wall 		<ul style="list-style-type: none"> Tragedy Comedy Crime Pantomime Musical Theatre Tv & Film Industry / Careers Self-assessment 		<ul style="list-style-type: none"> Stage configurations Costume design Set design Lighting design Sound design Production elements Directing Staging 	
Applying	<ul style="list-style-type: none"> Students will study the differences between naturalism vs non-naturalism before focusing on Bertolt Brecht’s non-naturalistic techniques. They will apply this knowledge to their formative assessment to create a non-naturalistic performance. Students will then study Konstantin Stanislavski methods and apply his techniques to 		<ul style="list-style-type: none"> Students will be introduced to different style of theatre and how these can be presented creatively. They will look at various way of presenting drama on stage, TV and film. Students will understand how the scale of performance plays an integral part in different mediums of drama. 		<ul style="list-style-type: none"> Students will study the play and consider the play through a directorial lens. Students will be introduced to the roles of a designer, specifically costume and set design. Students will apply their knowledge and understanding of the role of a designer by making considered choices for their production of A Midsummer Night’s Dream. 	
Assessment	Formative: (A01&3) Perform a non-naturalistic scene or sequence. <ul style="list-style-type: none"> 	Summative: (A02&4) Perform a naturalistic scene. <ul style="list-style-type: none"> 	Formative: (A01&3) Using dramatic conventions creatively perform a historical drama. <ul style="list-style-type: none"> 	Summative: (A02&4) Using a minimal scale of performance to camera. <ul style="list-style-type: none"> 	Formative: (A01&4) Create a costume design for a character from A Midsummer Night’s Dream. <ul style="list-style-type: none"> 	Summative: (A01&4) Create a set design for A Midsummer Night’s Dream focusing on a theme from the play. <ul style="list-style-type: none">

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Y9: In term 1, students will study the dystopian play text 'Noughts & Crosses, by Malorie Blackman, focusing on themes of racism, segregation and isolation. They will create a monologue in the perspective of the protagonist of the play and create in depth characterisations to explore the dangers of exploitation and terrorism that take place within the play. In term 2, students will explore monologues and duologues focusing on improving communication through vocal delivery. They will explore the importance of vocal delivery within the theatre, film TV and radio industry, exploring radio plays, advertising, commercials and character through voice. In term 3, students will study the play 'DNA' by Dennis Kelly exploring themes of gangs and peer pressure and create a naturalistic performance from text

Term	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Unit title	Race and Discrimination Performance text: Noughts & Crosses by Malorie Blackman		Monologues & Duologues Radio – The Archers, Podcasts		Naturalism Performance text: DNA by Dennis Kelly	
Big question/ core concept	Key skill: <ul style="list-style-type: none"> Scenes: Off script improvisation/devised 		Key skill: experimenting with vocal skills to communicate character intentions Scenes: Scripted <ul style="list-style-type: none"> (melodrama & exaggerated characterisation) 		Key skill: demonstrating character through body and voice <ul style="list-style-type: none"> Scenes: scripted (naturalistic) 	
Knowing	<ul style="list-style-type: none"> Human rights Discrimination Totalitarianism Apartheid Social injustice Racial division . 		<ul style="list-style-type: none"> Radio plays Soliloquy Monologue Duologue Characterisation Industry / Careers Vocal skills . 		<ul style="list-style-type: none"> Nihilism Peer-pressure Gangs Teenagers Death Vocal skills Physical skills . 	
Applying	<ul style="list-style-type: none"> Students will study the play and apply on and off script improvisations and exercises. Students will apply their know knowledge and understanding 		<ul style="list-style-type: none"> Students will study the play and apply on and off script improvisations and exercises. Students will apply their know knowledge and understanding 		<ul style="list-style-type: none"> Students will study the play and apply on and off script improvisations and exercises. Students will apply their know knowledge and understanding 	
Assessment	Formative: <ul style="list-style-type: none"> Write and perform a monologue from the perspective of the protagonist. . 	Summative: <ul style="list-style-type: none"> Highlight a key theme and create a performance surrounding that key theme, incorporating performance skills. 	Formative: <ul style="list-style-type: none"> Perform a scene from a Radio play focusing specifically on the vocal skills. . 	Summative: <ul style="list-style-type: none"> Monologue or duologue focusing on physical skills. . 	Formative: <ul style="list-style-type: none"> Written response of an exam question – vocal and physical skills. . 	Summative: <ul style="list-style-type: none"> Full performance of a scene from DNA in naturalistic style.

Brief overview

Y10: In term 1, students will be introduced to the foundational skills required for GCSE Drama and respond to a stimulus to create a short-devised performance, followed by a scripted performance. In term 2, students study Component 3: Theatre Makers in Practice and study the play 'An Inspector Calls' by J.B Priestley. In term 3, students complete their Component 1: Devising performance.

Term	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Unit title	Introduction to GCSE Drama	Component 2: Performance from Text Teachers by John Godber	Component 3: Theatre Makers in Practice An Inspector Calls by J.B Priestley		Component 1: Devising (performance)	
Big question/ core concept	What is devising? What is a stimulus? Who is Bertolt Brecht? Who is Konstantin Stanislavski?	Textual analysis Social, cultural & historical context <ul style="list-style-type: none"> Performance skills 	This component focuses on the work of theatre makers and the theatrical choices that are made by crucial members of the creative and production team in order to communicate ideas to an audience. As theatre makers, students will develop their knowledge and understanding of the ways in which drama can create meaning for an audience through performance. Students will explore practically how a complete performance text might be interpreted and realised from 'page to stage'. This exploration will give students an insight into how texts <ul style="list-style-type: none"> may be brought to life for an audience and the creative roles within this process. 		This component deals with devising, which is an exciting and challenging opportunity to work collaboratively with others to explore a range of stimuli in order to create an original performance piece. Students will develop skills in group work, research and negotiation, while also developing creativity, performance and design skills. Students will consider the impact that they can make on an audience, as they develop the ideas that they want to communicate. <ul style="list-style-type: none"> 	
Knowing	Konstantin Stanislavski Bertolt Brecht Responding to a stimulus <ul style="list-style-type: none"> Performance skills 	<ul style="list-style-type: none"> John Godber themes, issues, performance conventions genre, structure, form, style, language and stage directions character relationships character development. how meaning is communicated and interpreted through: the use of voice, physical and non-verbal techniques (such as facial expression and gesture) use of space and spatial relationships the presentation of characters/roles relationships between performer and audience production elements, such as set (including props), costume, lighting and sound characterisation 	<ul style="list-style-type: none"> understand the practices used in twenty-first century theatre-making understand production elements and theatrical conventions understand the role of theatre makers in contemporary practice including performers, directors and designers understand how the meaning of a text might be interpreted and communicated to an audience understand social, historical and/or cultural contexts including the theatre conventions of the period which the text was created and performed* use appropriate vocabulary and subject-specific terminology. 		<ul style="list-style-type: none"> rehearsing and learning lines; adapting work in response to rehearsals (to be done collaboratively) voice: use of clarity, pace, inflection, pitch and projection physicality: use of space, gesture, stillness and stance ability to combine and apply vocal and physical skills characterisation communication with other performers and with the audience understanding of style, genre and theatrical conventions. 	

		<ul style="list-style-type: none"> • voice: use of clarity, pace, inflection, pitch and projection • physicality: use of space, gesture, facial expression, stillness and stance • communicating creative intent to audience • communication with other performers and/or with the audience. 		
Applying	<ul style="list-style-type: none"> • Students will participate in a range of workshops and apply this knowledge and understanding to create and develop a devised piece from a stimulus. 	<p>Students will interpret this text and rehearse and refine</p> <ul style="list-style-type: none"> • one key extracts, leading to a final performance. They will demonstrate and use a wide range of acting and/or design skills to communicate their interpretation in performance. 	<p>Students will explore practically how a complete performance text might be interpreted and</p> <ul style="list-style-type: none"> • realised from 'page to stage'. This exploration will give students an insight into how texts may be brought to life for an audience and the creative roles within this process. 	<ul style="list-style-type: none"> • Students will create and develop a devised piece from stimuli. They will participate in a group performance/design realisation of the devised piece. Students will analyse and evaluate the creative process and group devised performance.
Assessment	<p>(AO1&2)</p> <p>Creating and developing a devised piece from stimuli.</p> <ul style="list-style-type: none"> • 	<p>(AO2 & 4)</p> <p>Apply theatrical skills to realise artistic intentions in live performance.</p> <p>Students perform one key extract from a performance text.</p> <ul style="list-style-type: none"> • 	<p>(A03)</p> <ul style="list-style-type: none"> • Demonstrate knowledge and understanding of how drama and theatre is developed and performed. 	<p>(AO2)</p> <p>Creating and developing a devised piece from stimuli.</p> <ul style="list-style-type: none"> •

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Y11: In term 1, students complete their devising portfolio to accompany the performance they created for Component 1: Devising. In term 2, students undertake Component 2: Performance from Text and perform two extracts from a performance text to a visiting examiner. In term 3, students prepare and revise for Component 3: Theatre Makers in Practice answering questions on their set text (An Inspector Calls) and their Live Theatre Evaluation.

Term	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Unit title	Component 1: Devising (portfolio)		Component 2: Performance from Text		Component 3: Theatre Makers in Practice An Inspector Calls by J.B Priestley Live Theatre Evaluation	
Big question/ core concept	<p>This component deals with devising, which is an exciting and challenging opportunity to work collaboratively with others to explore a range of stimuli in order to create an original performance piece.</p> <p>Students will develop skills in group work, research and negotiation, while also developing creativity, performance and design skills. Students will consider the impact that they can</p> <ul style="list-style-type: none"> make on an audience, as they develop the ideas that they want to communicate. 		<p>This component deals with developing knowledge, understanding and skills in exploring and performing from a performance text.</p> <p>Students will interpret this text and rehearse and refine two key extracts, leading to a final performance. They will demonstrate and use a wide range of acting and/or design skills to communicate their interpretation in performance.</p>		<p>This component focuses on the work of theatre makers and the theatrical choices that are made by crucial members of the creative and production team in order to communicate ideas to an audience. As theatre makers, students will develop their knowledge and understanding of the ways in which drama can create meaning for an audience through performance.</p> <p>Students will explore practically how a complete performance text might be interpreted and realised from 'page to stage'. This exploration will give students an insight into how texts may be brought to life for an audience and the creative roles within this process.</p> <p>Students will also analyse and evaluate their experience of a live theatre performance as informed members of the audience. They will develop skills to recognise the meaning created in the theatre space in order to communicate ideas to an audience. This will give them a more critical and varied approach to their own work as theatre makers.</p>	
Knowing	<ul style="list-style-type: none"> characteristics of dramatic work including genre, structure, character, form, style, and language how meaning is communicated and interpreted through: performance conventions use of space and spatial relationships on stage relationships between performer and audience. What was your initial response to the stimuli and what were the intentions of the piece? What work did your group do in order to explore the stimuli and start to create ideas for performance? What were some of the significant moments during the development process and when rehearsing and refining your work? How did you consider genre, structure, character, form, style, and language throughout the process? How effective was your contribution to the final performance? 		<ul style="list-style-type: none"> themes, issues, performance conventions genre, structure, form, style, language and stage directions character relationships character development. how meaning is communicated and interpreted through: the use of voice, physical and non-verbal techniques (such as facial expression and gesture) use of space and spatial relationships the presentation of characters/roles relationships between performer and audience production elements, such as set (including props), costume, lighting and sound characterisation voice: use of clarity, pace, inflection, pitch and projection physicality: use of space, gesture, facial expression, stillness and stance communicating creative intent to audience 		<ul style="list-style-type: none"> acting style and purpose, including vocal and physical skills set and props, including stage furniture and personal props lighting and sound, including colour and music costume, makeup and masks as appropriate use of stage space and spatial relationships, including levels and entrance points intended impact and meaning for the audience. the playwright's use of meaning, genre, structure, character, form, style, language and stage directions for communication between performer and audience vocal and physical interpretation of character design elements, including staging and visual communication, costume, lighting, set and sound sketches and drawings to represent stage space performance style and theatrical devices. 	

	<ul style="list-style-type: none"> • 	<ul style="list-style-type: none"> • communication with other performers and/or with the audience. 	
Applying	<ul style="list-style-type: none"> • Students document the practical creation and development of ideas, along with the analysis and evaluation of this process and their performance of the devised work. 	<p>Students will interpret this text and rehearse and refine</p> <ul style="list-style-type: none"> • two key extracts, leading to a final performance. They will demonstrate and use a wide range of acting and/or design skills to communicate their interpretation in performance. 	<ul style="list-style-type: none"> • Students will create and develop a devised piece from stimuli. They will analyse and evaluate the creative process and group devised performance.
Assessment	<p>(A01 & 4) Create and develop ideas to communicate meaning for theatrical performance. Analyse and evaluate their own work and the work of others.</p> <ul style="list-style-type: none"> • Students create a portfolio of evidence supporting their devised performance. 	<p>(A02) Apply theatrical skills to realise artistic intentions in live performance.</p> <ul style="list-style-type: none"> • Students perform two key extracts from a performance text. • 	<p>(AO3&4) Demonstrate knowledge and understanding of how drama and theatre is developed and performed. Analyse and evaluate their own work and the work of others.</p> <ul style="list-style-type: none"> • Written examination 1 hours & 45 mins • Section A – An Inspector Calls • Section B – Live Theatre Evaluation •