



SUBJECT Drama -KS3

Intent:

Our Drama Curriculum's Intent is based on developing key transferable skills including Oracy that will assist in all walks of life, not just within the creative industry. Our Drama curriculum is diverse enough to allow students to also study lighting & costume. We also understand the importance of technology and all GCSE and A Level students are encouraged to complete work on using devices except for exam practice.



KS3- 6 units on Rotation over year 7 and 8

	Twisted Tales	Frankenstein	Darkwood Manor
	An introduction to basic performance skills whilst exploring and reimagining Fairy-tales.	An introduction on how to approach and perform and script.	An introduction on how to create atmosphere and tension in our audience using acting and design skills.
	<p>Key Ideas</p> <ul style="list-style-type: none">To build confidence.To introduce and develop basic drama skills in movement & voice.To foster group cooperation and cohesiveness.To use drama techniques such as Freeze Frames, Mime, Flashback, Character Narration in an effective way in performance.To develop understanding of genre and conventionsSMSC – Universal Truths & links to LGBTQ+	<p>Key Ideas</p> <ul style="list-style-type: none">To introduce and develop basic drama skills in narrative, structure, script writing, physical skills, vocal skills and performance.To foster group cooperation and cohesiveness.To build confidence.To widen understanding of professional theatre productionsTo develop analysis and evaluative skills.SMSC – Nature/Nurture debate, developing empathy.	<p>Key Ideas</p> <ul style="list-style-type: none">To ebbed knowledge and skills learnt in year 7develop basic performing and design skills to create atmosphereTo secure cooperation and cohesivenessTo build confidenceTo introduce TableauxSMSC – To understand the psychology of fear.



	<p>Assessment</p> <ul style="list-style-type: none"> • Low stakes devised performance plays with the typical conventions of a fairy tale. 	<p>Assessment</p> <ul style="list-style-type: none"> • Low stakes scripted performance of an extract from Frankenstein 	<p>Assessment</p> <ul style="list-style-type: none"> • Low stakes devised performance that builds fear and tension in an audience.
	<p>Commedia</p>	<p>Face by Benjamin Zephaniah</p>	<p>Reinventing Shakespeare</p>
	<p>An introduction to a fundamental comedic style of theatre.</p>	<p>Developing understanding on how to approach a script using techniques from Drama Practitioners.</p>	<p>Developing a deeper appreciation of Shakespeare whilst reimagining it for a modern audience.</p>
	<p>Key Ideas</p> <ul style="list-style-type: none"> • To develop key skills such as improvisation and audience interaction • To discover how to create character background and plot information using improvisation • Work cooperatively with others to plan and shape the drama using a range of techniques • Rehearse a piece of drama to explore different ways of presenting character, ideas and issues • Evaluate the drama, describing how techniques, characterisation, and/or staging communicated the ideas, emotions and feelings of the piece • SMSC – History of theatre, power of comedy on mental health. 	<p>Key Ideas</p> <ul style="list-style-type: none"> • Developing performance skills through a script • Extending the scope of a drama performance • Developing characterisation • Develop understanding of Stanislavski's influential work in theatre • Develop understanding of how to annotate and perform a script • SMSC – peer pressure, identity & discrimination. 	<p>Key Ideas</p> <ul style="list-style-type: none"> • Changing Context • Developing understanding of Shakespearean Language • Shakespearean Comedy (why do we find things funny) • Conventions of a Shakespearean Performance • Understand how to create and shape drama from stimuli • SMSC - Develop an appreciation of Shakespearean plays.
	<p>Assessment</p> <ul style="list-style-type: none"> • Low stakes improvised assessment using stock characters from CDA. 	<p>Assessment</p> <ul style="list-style-type: none"> • Low stakes performance of an extract from Face. 	<p>Assessment</p> <ul style="list-style-type: none"> • Low stakes performance of a reinvented extract from a Shakespearean play.



Year 9 Specialism

9	1	2	3
	Physical Theatre	DNA	Super Heroes
	Developing understanding of Physical Theatre through the exploration of Alice in Wonderland Key Ideas <ul style="list-style-type: none"> To develop choral/ensemble work What is a stimulus? To develop physical skills Explore new ways to create characters Introduction to Motif and development Interesting use of space on the stage How basic semiotics work Evaluate performances 	Studying the play DNA by Dennis Kelly. Key Ideas <ul style="list-style-type: none"> Develop understanding of character analysis with stronger focus to movement, voice and interaction To have a stronger understanding of given circumstances and imagined circumstances Stage configurations To apply new rehearsal techniques to script work Develop line learning skills To deepen understanding of proxemics 	Explore genre and narrative through Drama. Key Ideas <ul style="list-style-type: none"> Develop understanding of genre and conventions Understand how Todorov’s Narrative Theory works in Drama Develop understanding of characters motivations How to create simple stage effects Develop effective use of flashback.



	<p>Assessment</p> <ul style="list-style-type: none"> Written Exam Practical Performance in the style of Physical Theatre. 	<p>Assessment</p> <ul style="list-style-type: none"> Written Exam with focus on character analysis Practical Scripted Performance 	<p>Assessment</p> <p>Practical Perform in the superhero genre.</p>
	3	4	
	Crime Drama	TIE	
	<p>Explore a range of historical crime drama events dramatically.</p>	<p>Student led project based project where student take the lead in creating a piece of Theatre in Education.</p>	
9	<p>Key Ideas</p> <ul style="list-style-type: none"> To explore a range of real-life case studies to dramatise To develop understanding of verbatim theatre To continue to develop key performance skills To deepen understanding of how theatre is created. To explore the importance of intentions in theatre. 	<p>Key Ideas</p> <ul style="list-style-type: none"> To develop independence when create a full production To deepen understanding of how lighting, sound, set, costume and props can be used to enhance a production To learn how to research, create messages that are didactic To gain understanding on how TIE works 	
	<p>Assessment</p> <ul style="list-style-type: none"> Verbatim Performance 	<p>Assessment</p> <ul style="list-style-type: none"> TIE Performance Evaluation of Performance 	



10	1	2	3
	Introduction to GCSE Drama	Introduction to Practitioners	Intro to Devising
	<p>This introduces students to the AQA course along with the work expectations and section A of the exam, which is fundamental baseline knowledge of stage types and roles within theatre.</p> <p>Key Ideas</p> <ul style="list-style-type: none"> • Understand expectations of the course and an overview of how students will be assessed • Team building exercises • Students will develop key drama skills through small performance projects • Develop understanding of the importance of Narrative, characterisation, genre, style & semiotics in performance • Practical explore the different stages types pros & cons • Explore how the positions of stage can create meaning • Workshops that explore the roles in theatre (career links) • Develop a foundations knowledge on the technical elements of theatre 	<p>Explore a range of male and female practitioners to see how they influenced theatre.</p> <p>Key Ideas</p> <ul style="list-style-type: none"> • Develop research skills • Gain knowledge that can be applied to a performance on Stanislavski, Brecht, Trestle, Artaud, Emma Rice... • Apply a range of rehearsal techniques to improve performance. • How to present ideas and information to a group. 	<p>This topic gives students an insight on how to devise theatre to a high standard.</p> <p>Key Ideas</p> <ul style="list-style-type: none"> • How to develop an initial response to the stimuli presented by the teacher and the stimulus they chose • Introduce ways students can get some a stimulus to a piece of drama. • The ideas, themes and settings they have considered for the devised piece in response to the stimulus they chose • How to effectively research to enhance a devised piece • How to approach the dramatic aims and intentions of the piece as a whole • Costume and Lighting Designers complete their design courses available • develop an appropriate performer/audience relationship and



	including, costume, sound and lighting		ensure sustained engagement throughout the performance <ul style="list-style-type: none"> adopt the latest safe working practices.
	Assessment <ul style="list-style-type: none"> Baseline practical assessment. Low stakes quiz on the course structure and key terminology 	Assessment <ul style="list-style-type: none"> Practical Assessment. To perform a scene with clear practitioner influence. 	Assessment <ul style="list-style-type: none"> Section A of portfolio mock Performance of a devised scene.
	4	5	6
	Mock Theatre Review	Devising Performance	Devising Portfolio
	Students will critically examine a new production whilst building upon the subject specific terminology from last year.	This is their actual devised piece. Stimuli and groups will be assigned and students will be working as per the AQA guidance.	This is their actual portfolio. Students will be working on this per the AQA guidance.
10	Key Ideas <ul style="list-style-type: none"> How to structure top band theatre reviews. Enhanced knowledge and understanding of the following; Genre, structure, character, form, style, language, sub-text, character motivation and interaction Develop understanding of how professional create mood and atmosphere, the development of pace and rhythm and dramatic climax. Reminder on how the social, cultural and historical context in which the performance texts studied are set Develop understanding of how theatrical conventions of the period 	Key Ideas <ul style="list-style-type: none"> How to develop an initial response to the stimuli presented by the teacher and the stimulus they chose Introduce ways students can get some a stimulus to a piece of drama. The ideas, themes and settings they have considered for the devised piece in response to the stimulus they chose How to effectively research to enhance a devised piece How to approach the dramatic aims and intentions of the piece as a whole Ensure sustained engagement throughout the performance 	Key Ideas <ul style="list-style-type: none"> Section 1: Response to stimulus Section 2: Development and collaboration Section 3: Analysis and evaluation Students should prepare a Statement of Dramatic Intent prior to the practical exam.



	<p>in which the performance texts studied were created.</p> <ul style="list-style-type: none"> How meaning is interpreted and communicated. 	<ul style="list-style-type: none"> Adopt the latest safe working practices Length - duologue (3-10 minutes) or group piece (4-20 minutes). 	
	<p>Assessment</p> <ul style="list-style-type: none"> Mock exam section C. 	<p>Assessment</p> <p>Completion of Performance (10% of GCSE).</p>	<p>Assessment</p> <ul style="list-style-type: none"> Completion of portfolio (30% of GCSE).

	1	2	3
	C3 Script Preparations	Blood Brothers	Exam Technique
11	Scripts assigned and time given to students to prepare for this practical examination in line with AQA guidance.	Practical and theoretically exploring the play Blood Brothers by Willy Russell. key characterisations within the context of play, themes and key scenes. This is a set text section B of the C1 Exam.	Students will examine how to write extended essays using drama analysis and varied examples of how to structure.



	<p>Key Ideas</p> <ul style="list-style-type: none"> Students will pick costume, lighting or performing route. Students encouraged to make notes and follow ideas learnt in the scripted mock. 	<p>Key Ideas</p> <ul style="list-style-type: none"> Develop knowledge and understanding of the characteristics and context of the whole play Exploring ideas for how the play may be interpreted practically. Reminder of the structure of the exam. Develop knowledge and understanding of the design elements in Blood Brothers and their significance linking to the context and/or theatrical conventions. Look at key scenes with focus on how a character is performed within the extract. Reminder on how Physicality, Voice, spacing and interaction works in performance. 	<p>Key Ideas</p> <ul style="list-style-type: none"> Revision Tips Group Exam Practice Recap knowledge on Section B of the exam. Reminder on how the social, cultural and historical context in which the performance texts studied are set Student have the chance to look at mock answers and mark it as an examiner.
	<p>Assessment</p> <ul style="list-style-type: none"> Low Stakes WIP performance. 	<p>Assessment</p> <ul style="list-style-type: none"> Mock questions for section B. 	<p>Assessment</p> <ul style="list-style-type: none"> Mock Section B Exam
11	4	5	6
	C3 Scripted Performances	C1 Section C	C1 Recap & Revision Techniques
	Last rehearsals before performances are examined.	Students watch a live theatre show and analyse and evaluate it in preparation for section C of the exam.	This is a chance to revise elements of the course so that students are fully prepared for the exam in a fun and practical way.



	<p>Key Ideas</p> <ul style="list-style-type: none">• Tech runs complete• Additional interventions offered for students.• Follow AQA guidance to complete this NEA UNIT.	<p>Key Ideas</p> <ul style="list-style-type: none">• Develop a deeper understanding on how to analyse key scenes from a play independently and in small groups.• Discussion and debate around different opinions in theatre and evaluating its general effectiveness to an audience.	<p>Key Ideas</p> <ul style="list-style-type: none">• Revision Lessons• Additional Research guidance.• Student surveys to find areas that are weaker and give master class on how to improve.
	<p>Assessment</p> <ul style="list-style-type: none">• Performance to examiner.	<p>Assessment</p> <ul style="list-style-type: none">• Mock Theatre Review Question.	<p>Assessment</p> <ul style="list-style-type: none">• Actual C1 Exam.



KS5:

		1	2	3
12		Introduction to A Level	Practitioner Workshops	Advance Script Work
		<ul style="list-style-type: none"> An introduction to expectations and level of skill required in A Level. 	A carousel of workshops on new exciting practitioners that are more inclusive and detailed.	Students will have acting workshops looking at how professional actors approach scripts.
		Key Ideas <ul style="list-style-type: none"> Ice break activities Baseline assessments to see what foundation skills and knowledge students are missing from GCSE. Recap of GCSE practitioners like Stan and Brecht Group work etiquette Health and safety with theatre equipment Careers lessons. 	Key Ideas <ul style="list-style-type: none"> Students will experience a range of workshops on practitioners Action Research project on a practitioner of their choice that will result in either a costume design or short performance and a write up. Students develop research and presentation skills. 	Key Ideas <ul style="list-style-type: none"> Students will learn about units of action, parallels, given circumstances, method acting, American method. Students do in depth contextual research into a script of their choice and learn to apply findings to the performance.
		Assessment <ul style="list-style-type: none"> N.A 	Assessment <ul style="list-style-type: none"> Presentation & artefact (performance or costume design). 	Assessment <ul style="list-style-type: none"> Scripted Performance with short write up on research and acting techniques.
12		4	5	6
		Advance Devising	Advance Theatre Critics	Advance Skills
	A chance to develop higher level devising that takes heavy influence from practitioners.	This unit focuses on watch lots of professional theatre to get ideas and become more critical of productions.	Audit students' skills and provide specific workshops to improve areas which need developing to succeed in the course.	



Key Ideas

- Students will learn to work highly effectively in groups, utilising ways of rehearsing that will be modelled to them
- Develop more advanced rehearsal techniques and approaches to stimuli.
- Create performances that use higher level skills in performing and costume.

Key Ideas

- Watch a range of shows from different times, genre and playwrights to broaden knowledge of theatre.

Key Ideas

- Learn how to interpret characters or develop roles that contribute positively to the overall effect of the performance and are fully aligned with the dramatic aims of the group
- Develop vocal skills and techniques including the appropriate use of vocal expression,
- regional or national accent, clarity of diction, pace, pitch, pause, projection, intonation, inflection and rhythm; verse-speaking
- Develop physical skills and techniques including the appropriate use of movement, body language, posture, gesture, gait, agility, synchronisation, fluidity
- Develop facial expression and techniques including for example eye contact, listening and response, expression of mood
- Develop skills and techniques in ensemble playing showing awareness of spatial relationships; choral work
- Develop understanding of the configuration of the performer/audience relationship



			<ul style="list-style-type: none"> • Develop interpretative skills and invention to communicate meaning • Adopt the latest safe working practices
	Assessment <ul style="list-style-type: none"> • Practice devised performance and shortened portfolio. 	Assessment <ul style="list-style-type: none"> • Practice Theatre Review. 	Assessment <ul style="list-style-type: none"> • Dairy of skills improvements.
13	7		
	C2 Devising Actual		
	Completing this NEA as per AQA guidance.		.



	Key Ideas <ul style="list-style-type: none"> • Develop their own ideas • Research relevant processes and practices of theatre making to inform their own practice • Apply what they have learnt from live theatre to their own work in practice • Collaborate with other theatre makers • Explore devising and rehearsal methods • Refine and amend work in progress 		
	Assessment <ul style="list-style-type: none"> • Performance and Portfolio submission as per AQA guidelines. 		

Annex

Actors –

- Successfully committing text to memory
- interpret and/or create and perform a character
- develop and using a range of vocal skills and techniques eg clarity of diction, inflection, accent, intonation and phrasing; pace, pause and timing; projection, pitch; emotional range; song and/or choral speaking and the impact these have on the audience.
- develop a range of physical skills and techniques eg movement, body language, posture, gesture, gait, co-ordination, stillness, timing, control; facial expression; eye contact, listening, expression of mood; spatial awareness; interaction with other performers; dance and choral movement and the impact these have on the audience.

LX designers:

- How the lighting contributed positively to the overall effect of the performance and communicates intended meaning for an audience
- develop the lighting to create accurate location, time and/or to enhance mood or atmosphere



- a range of lighting effects eg through the use of colour, gobos, gels, filters, gauzes, projections and lighting states through intensity, fading and cross-fading, blackout, shadow, directional lighting

Costume designers:

- How successfully the costume contributed positively to the overall effect of the performance and communicate intended meaning for an audience
- How successfully the costume established the character, period, location and/or contributing to the mood or atmosphere as appropriate
- develop the ability to select appropriate materials to realise costumes showing an understanding of fabrics, textures, trimmings, accessories etc
- develop the ability to create costumes showing an understanding of colour, shape, appropriate fit, period detail, ethnic authenticity, movement constraints
- develop the ability to create costumes showing an understanding of the intentions of the performance, individual performer requirements, theatrical devices
- adopt the latest safe working practices.
- Where students include make-up and hair in their designs they are expected to: develop the ability to select appropriate materials to realise their make-up design showing an understanding of different types of make-up eg grease-paint, liquids, powders, facial hair, eyelashes, gum, putty, prosthetics, stage blood
- develop the ability to create character through make-up: aging, fantasy characters