

Mission Statement: Drama - To provide inclusive, engaging learning, through curricular and co-curricular opportunities, that enthuses and encourages students to study drama beyond KS3, encompassing the 6 Cs: Confidence, Creativity, Co-operation, Communication, Concentration and Critical Thinking.

| KS3      | Autumn 1  | Autumn 2   | Spring 1   | Spring 2   | Summer 1   | Summer 2  |
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| <b>7</b> | <b>TOPIC: Introduction to drama</b><br><br><i>Exploration of basic skills used in drama:</i><br><br>Team building<br>Trust<br>Still image<br>Group work<br>Speaking and listening skills<br>Facial expressions<br>Body language | <b>TOPIC: Mime and Physical Theatre</b><br><br><i>Exploration of mime techniques:</i><br><br>Gesture<br>Body language<br>Facial expression<br>Non-verbal communication<br>Actor as object<br>Developed improvisation<br>Devising Skills<br>Status<br>Slapstick<br>Exaggerated movement<br>Comedy | <b>TOPIC: Storytelling and Creative Adaptation</b><br><br><i>Exploration of how to creatively adapt a well-known story:</i><br><br>Characterisation<br>Improvisation<br>Stereotypes<br>Fairy tale<br>Rehearsal<br>Responding to and reviewing performances | <b>TOPIC: Stanislavski and Building a Character</b><br><br><i>Exploration of Stanislavski and how to create a believable character:</i><br><br>Stanislavskian theatre history<br>Physical and vocal skills<br>Developing a narrative around a character and their given circumstances<br>Improvisation<br>The magic if and emotion memory<br>Being not representing<br>Responding to and evaluating performances | <b>TOPIC: Introduction to Shakespeare</b><br><br><i>Exploration of Shakespeare and Elizabethan theatre:</i><br><br>Elizabethan theatre history and key terms<br>Shakespeare's life<br>The Globe<br>Verse and prose<br>Shakespearean language | <b>TOPIC: Texts in Practice - Midsummer Night's Dream</b><br><br><i>A practical exploration of Midsummer Night's Dream:</i><br><br>Themes<br>Plot<br>Characters<br>Comedy<br>Key scenes<br>Script reading and interpretation<br>Practical assessment<br>Responding to and evaluating performances |

| KS3      | Autumn 1   | Autumn 2  | Spring 1  | Spring 2  | Summer 1   | Summer 2   |
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| <b>8</b> | <b>TOPIC: Greek Theatre</b><br><br><i>Exploration of traditional conventions used in Greek Theatre:</i><br><br>Greek theatre history and key terms<br>Developing ensemble and chorus<br>Mask<br>Gesture<br>Choral Movement and voice<br>Tableau and still image<br>Rehearsed improvisation | <b>TOPIC: Darkwood Manor</b><br><br><i>Developing a narrative:</i><br><br>Stimuli<br>Story building<br>Teacher in role<br>Whole class drama<br>Independent improvisation<br>Hot seating<br>Tension building<br>Atmosphere – Lighting and sound effects<br>Fast forward/Slow motion<br>Cross cutting and split staging | <b>TOPIC: Animal Studies</b><br><br><i>Developing a character inspired by an animal:</i><br><br>Physicality<br>Imagination<br>Improvisation<br>Human-animals<br>Monologues<br>Responding to and evaluating performances | <b>TOPIC: Radio Plays</b><br><br><i>Rehearsing and recording a radio play:</i><br><br>Creating atmosphere and tension<br>Script reading and interpretation<br>Sound effects<br>Characterisation and accent<br>Responding to and evaluating performances | <b>TOPIC: Brecht and Epic Theatre</b><br><br><i>Exploration of Brecht and Epic Theatre:</i><br><br>Brechtian theatre history<br>Breaking the fourth wall<br>Montage<br>Songs, music and dance<br>Placards<br>Still image<br>Representing not being | <b>TOPIC: Theatre in Education</b><br><br><i>Creating a TiE performance:</i><br><br>Educating through drama<br>Exploring issues<br>Target audience<br>Morals and messages<br>Devising<br>Designing a workshop<br>Responding to and evaluating performances |

| KS3 | Autumn 1   | Autumn 2  | Spring 1   | Spring 2  | Summer 1   | Summer 2  |
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| 9   | <p>TOPIC: Texts in Practice - The Curious Incident of the Dog in the Night-Time</p> <p><i>A practical exploration of The Curious Incident of the Dog in the Night-Time:</i></p> <p>Themes<br/>Plot<br/>Characters<br/>Physical Theatre<br/>Key scenes<br/>Script reading and interpretation<br/>Practical assessment<br/>Responding to and evaluating performances</p> | <p>TOPIC: Practitioners Skill Share</p> <p><i>Exploration of practitioners, Stanislavski, Brecht and Frantic Assembly:</i></p> <p>The theories and styles of three practitioners<br/>Learning will be through practical exploration<br/>Student led research project and practitioner skill share</p> | <p>TOPIC: Live Theatre Review</p> <p><i>Introduction to how to review a piece of live theatre:</i></p> <p>Watch extracts from a piece of recorded live theatre<br/>Physical and vocal skills<br/>Describing, analysing and evaluating live theatre<br/>Creating a vlog</p> | <p>TOPIC: Murder Mystery</p> <p><i>Whole class development of a murder mystery:</i></p> <p>Key features of a murder mystery<br/>Plot<br/>Style<br/>Designing the timeline<br/>Creating characters<br/>Staying in role<br/>Instant improvisation</p> | <p>TOPIC: Abstract Devising Techniques</p> <p><i>Exploration of abstract devising techniques:</i></p> <p>Responding to a stimulus<br/>Tableau and still image<br/>Cross-Cutting/Split Scene<br/>Narration<br/>Marking the Moment<br/>Slow Motion<br/>Thought tracking<br/>Direct Address<br/>Movement and physical theatre<br/>Cross-cutting<br/>Flashback<br/>Soundscape<br/>Repetition</p> | <p>TOPIC: Devising Theatre</p> <p><i>Students will respond to stimuli and develop a piece of theatre which they will perform to an audience.</i></p> <p>Response to stimuli<br/>Development and collaboration<br/>Analysis and evaluation</p> |

| GCSE<br>Subject<br>AOS | AO1 | AO2 | AO3 | AO4 |
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| KS4 | Autumn 1   | Autumn 2 | Spring 1  | Spring 2 | Summer 1   | Summer 2 |
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| 10  | <p>TOPIC: Component 1 – Understanding Drama</p> <p><i>Exploration of sections A, B and C in preparation for the Drama GCSE exam paper.</i></p> <p>Section A –<br/>Staging configurations<br/>Staging positions<br/>Roles and responsibilities of theatre makers</p> <p>Section B –<br/>Set Text: Blood Brothers by Willy Russell</p> |          | <p>TOPIC: Component 2 – Devising Drama</p> <p><i>Gaining an understanding of how to devise theatre effectively from a range of stimuli.<br/>Gaining an understanding of the written coursework that accompanies the practical performance: The devising log.</i></p> <p>Stimuli are presented and students begin devising process.<br/>Devising Log (written coursework) runs alongside</p> <p>Section A, B and C revision and review continues alongside the devising process.</p> |          | <p>TOPIC: Devised Assessment</p> <p><i>Completing final preparations for formal devised assessment.</i></p> <p>Internally marked and externally moderated.<br/>Worth 40% of the overall GCSE.</p> <p>Section A, B and C revision and review continues alongside the devising process.</p> <p>Formal Assessment: Summer exam</p> <p>Final devising log drafts to be submitted by the end of term.</p> |          |

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|  | Section C –<br>Live Theatre Review |  |  |
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| KS4       | Autumn 1   | Autumn 2  | Spring 1   | Spring 2 | Summer 1   | Summer 2 |
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| <b>11</b> | <p>TOPIC: Written Exam Section C (Live Theatre) and final submission of coursework</p> <p><i>Exploring Live Theatre review in preparation for Section C of the Drama GCSE exam paper.</i></p> <p>Watch and analyse a live theatre production. Apply this knowledge to the written exam, gaining an understanding on how to answer the 32 mark question.</p> <p>Finish the Devising Log (written coursework). <b>Worth 40% of the overall GCSE.</b></p> | <p>TOPIC: Written Exam and Component 3</p> <p><i>Revision of the written exam and preparation for Component 3:</i></p> <p>Written Exam - Revising each section of the written exam to prepare for mock exams.</p> <p>Component 3, Texts in Practice – Begin research into text options in preparation for externally assessed exam.</p> | <p>TOPIC: Texts in Practice, Component 3</p> <p><i>Preparation for scripted practical performance (externally assessed) and revision for examination paper:</i></p> <p>Preparation for duologue performances</p> <p>Plot</p> <p>Characterisation</p> <p>Objectives</p> <p>Setting</p> <p>Themes</p> <p>Explain artistic intention for chosen role and demonstrate acting skills to create and realise a performance</p> <p>Component 3 is externally marked.<br/><b>Worth 20% of the overall GCSE.</b></p> <p>Written Exam - Revising each section of the written exam to prepare for final exams.</p> |          | <p>TOPIC: Year 11 AQA Written Exam Preparation</p> <p><i>Written exam revision throughout this term:</i></p> <p><b>* Exam is in May* (40% of overall GCSE)</b><br/><b>1 hour 45 minutes</b></p> <p>The written paper comprises three sections:<br/>A – Multiple Choice<br/>B – Study and performance of Noughts and Crosses<br/>C – Study of a live theatre production</p> |          |

| A Level<br>Subject<br>AOs | AO1<br>Create and develop ideas to communicate meaning as part of the theatre making process, making connections between dramatic theory and practice. | AO2<br>Apply theatrical skills to realise artistic intentions in live performance. | AO3<br>Demonstrate knowledge and understanding of how drama and theatre is developed and performed. | AO4<br>Analyse and evaluate their own work and the work of others. |
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| KS5       | Autumn 1   | Autumn 2 | Spring 1   | Spring 2 | Summer 1   | Summer 2 |
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| <b>12</b> | <p>TOPIC: Component 1 – Drama and Theatre and Component 2 – Creating Original Drama</p> <p><i>Exploration of sections A and C in preparation for the Drama A Level exam paper and starting the devising process:</i></p> <p>Section A –<br/>Set Text: Hedda Gabler by Henrik Ibsen</p> |          | <p>TOPIC: Component 2 – Creating Original Drama and Component 1 – Drama and Theatre</p> <p><i>Continue developing devised performance and preparing for the Drama A Level exam paper:</i></p> <p>Devising – Responding to stimuli<br/>Practitioner exploration</p> |          | <p>TOPIC: Devised Assessment</p> <p><i>Completing final preparations for formal devised assessment:</i></p> <p>Internally marked and externally moderated.<br/>Worth 30% of the overall A Level.</p> |          |

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| <p>Section C –<br/>Live Theatre Review</p> <p>Devising – Responding to stimuli<br/>Practitioner exploration<br/>Working notebook</p> | <p>Working notebook</p> <p>Section A –<br/>Set Text: Hedda Gabler by Henrik Ibsen</p> <p>Section C –<br/>Live Theatre Review</p> <p>Section B –<br/>Set Text: The Glass Menagerie by Tennessee Williams</p> | <p>Section A and C revision and exploration of The Glass Menagerie (Section B), continue alongside the devising process.</p> <p>Formal Assessment: Summer exam</p> <p>Final working notebooks drafts to be submitted by the end of term.</p> |
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| A Level<br>Subject<br>AOs | AO1<br>Create and develop ideas to communicate meaning as part of the theatre making process, making connections between dramatic theory and practice. | AO2<br>Apply theatrical skills to realise artistic intentions in live performance. | AO3<br>Demonstrate knowledge and understanding of how drama and theatre is developed and performed. | AO4<br>Analyse and evaluate their own work and the work of others. |
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| KS5       | Autumn 1   | Autumn 2  | Spring 1  | Spring 2  | Summer 1   | Summer 2 |
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| <b>13</b> | <p>TOPIC: Analysing Performance and Performing Live Theatre</p> <p><i>Exploration of set texts in preparation for Analysing Performance examination and review and revision of Live Theatre production:</i></p> <p>Set text 1 – The Love of the Nightingale</p> <p>Set text 2 – Frankenstein</p> <p>Live Theatre Review – Wonder.Land</p> <p>Finish the Research Report and Portfolio (written coursework). <b>Worth 20% of the overall A Level.</b></p> | <p>TOPIC: Analysing Performance and Destructing Texts for performance.</p> <p><i>Exploration/revision of set texts in preparation for Analysing Performance and Deconstructing Texts examinations:</i></p> <p>Set text 3 – Earthquakes in London</p> <p>Set text 1 – The Love of the Nightingale</p> <p>Set text 2 – Frankenstein</p> <p>Students will develop their understanding of all aspects of the exams, applying their learning of all three set texts.</p> | <p>TOPIC: Exploring and Performing Texts (final scripted exam, externally assessed)</p> <p><i>Preparation for scripted practical performance (externally assessed) and revision for examination paper:</i></p> <p>Preparation for scripted performances</p> <p>Plot</p> <p>Characterisation</p> <p>Objectives</p> <p>Setting</p> <p>Themes</p> <p>Explain artistic intention for chosen role and demonstrate acting skills to create and realise a performance</p> <p>Exploring and Performing Texts is externally marked.<br/><b>Worth 20% of the overall A Level.</b></p> <p>Written Exam - Revising each section of the written exam to prepare for final exams.</p> | <p>TOPIC: Exploring and Performing Texts (final scripted exam, externally assessed)</p> <p><i>Preparation for scripted practical performance (externally assessed) and revision for examination paper:</i></p> <p>Preparation for scripted performances</p> <p>Plot</p> <p>Characterisation</p> <p>Objectives</p> <p>Setting</p> <p>Themes</p> <p>Explain artistic intention for chosen role and demonstrate acting skills to create and realise a performance</p> <p>Exploring and Performing Texts is externally marked.<br/><b>Worth 20% of the overall A Level.</b></p> <p>Written Exam - Revising each section of the written exam to prepare for final exams.</p> | <p>TOPIC: Year 13 OCR Written Exam Preparation</p> <p><b>Written Paper 1 – Analysing Performance (20%)</b></p> <p>Section A:<br/>Frankenstein and The Love of the Nightingale</p> <p>Section B:<br/>Live Theatre Response</p> <p><b>Written Paper 2 – Deconstructing Texts for Performance (20%)</b></p> <p>Earthquakes in London</p> <p>Question 1:<br/>Directorial vision and annotation of extract</p> <p>Question 2:<br/>Extended response to a particular contemporary aspect of Earthquakes in London, from the perspective of a director.</p> |          |