

**Curriculum Intent:** The purpose of the year 7 curriculum is to introduce students to the key skills and understanding that they need in order to create performances (**AO1 and 2**). Through these performances, they will explore themes, texts and genres that will allow them consider issues in wider society, these include **being part of a team**, our impact on the **environment and identity (AO3)**. Both HT1 and 4 use skills and practitioners as a springboard to consider morality and politics, whilst HT5 requires students to demonstrate empathy and compassion by creating characters that have a specific impact on the audience. Students will begin to understand the importance of constructive peer feedback, and how this helps to develop the content of their written evaluations (**AO4**).

Year 7	HT1	HT2	HT3	HT4	HT5	HT6
<b>Content, Knowledge &amp; Skills</b>	<b>Grandad's Will:</b> Students explore fundamental drama skills such as freeze frames, mime, flashback and narration through storytelling. Students are introduced to performing of stage and the etiquettes of being a member of the audience.	<b>Horror and Mystery:</b> Students will develop an understanding of what dramatic tension is through improvisation. They will focus on how pace, body language and movement can be used to build tension in their performances.	<b>Physical Theatre and Music to support performance:</b> Genre exploration. How to create performances using physical theatre. Students will take part in trust exercises to emphasise the importance of team work and creating a safe space. Students will perform a fairy tale using physical theatre and narration. Students will explore musical terminology and explore how music supports dramatic performances. <b>Careers Week:</b> Students will consider how drama enhances work related skills. There will be workshops that explore these skills and look at what jobs these skills are needed for.	<b>Brecht and Epic Theatre:</b> Introducing the ideas of Brecht – Lehrstucke plays, and the concept of distancing the audience from the emotion of a play by breaking down the fourth wall. Students will explore the practitioner's social and historical context as well as his use of drama skills to alienate the audience.	<b>Myths and Legends: The Sun God</b> Teacher-in-role led scheme of work where students explore how to create character. Students will understand and develop skills in creating three dimensional characters through developing backstories. Students will be introduced to rehearsal techniques such as hot seating in order to develop their characters further.	<b>A Midsummer Night's Dream:</b> Students will explore the Shakespeare comedy through improvisation and scripted sections of the play. They will understand key characters and moments within the play as well as how to create comedy on stage. Students will work in groups to develop performances of key scenes in the play.
<b>Purpose / potential links to KS4 &amp; future steps</b>	To understand the fundamentals of performance and to be begin to embed the structures and rules	Being able to build dramatic tension and understand the structure of drama are essential components to ensuring	Students will begin to understand how drama consists of many genres and how each genre has its own skills and	Students will gain a basic understanding of Brecht's influence. This links to KS4 as students must have an in depth knowledge of	To allow students to immerse themselves in the characters they have created and act alongside their teacher. Students	To introduce Shakespeare at a practical level and to bring life to the language for students. A significant number of GCSE students

	students need to follow in preparation for GCSE. Written evaluation follows the structure of GCSE evaluation to embed future skills	that students are able to succeed at GCSE level. This prepares students for both the written and practical elements of the GCSE.	characteristics. Understanding the role of music in drama will support the technical aspects of the GCSE exam. Careers week will help students develop skills to support their future steps.	drama practitioners and how their work influences the medium.	consider motivation and this links in with Stanislavski and his method for acting which links to KS4	opt to perform Shakespeare for their practical exam so they must be familiar with its characteristics.
<b>Key Vocabulary</b>	Audience. Staging. Freeze frames. Narration. Mime. Flashback. Storytelling.	Dramatic tension. Atmosphere. Storytelling. Movement. Pace	Physical Theatre. Mood. Pitch. Tempo. Team work. Transitions.	Brecht. Lehrstucke. Narration. Breaking the fourth wall. Mime. Placards. Music. Singing	Teacher-in-role. Character. Believable. Naturalistic. Movement. Motivation	Comedy. Shakespeare. Character. Soliloquy. Mechanicals
<b>Assessment</b>	Students will evaluate performances in terms of the skills they have added and the impact these have on the audience <b>(AO1, 2 and 3)</b> . Teacher assessment of performance and written evaluation of practical performance. <b>(AO4)</b>	Students will evaluate how effective they have been in building tension. They will be able to suggest how they can further improve this <b>(AO1 ,2 and 3)</b> Teacher assessment of performance and written evaluation of practical performance. <b>(AO4)</b>	Students peer assess each performance and are encouraged to use key vocabulary, including music terminology, in their responses <b>(AO1, 2 and 3)</b> . Teacher assessment of performance and written evaluation of practical performance. <b>(AO4)</b>	Students will evaluate their work in terms of the Brechtian skills they have added and the impact these have on the audience <b>(AO1, 2 and 3)</b> . Teacher assessment of performance and written evaluation of practical performance. <b>(AO4)</b>	Students will evaluate their work looking at have they managed to create believable characters and how they could improve them <b>(AO1, 2 and 3)</b> . Teacher assessment of performance and written evaluation of practical performance. <b>(AO4)</b>	Students will evaluate their performances focussing on the creation of the characters, how they have built in comedy and their understanding of the plot <b>(AO1, 2 and 3)</b> . Teacher assessment of performance and written evaluation of practical performance. <b>(AO4)</b>

**Curriculum Intent:** Students will build on the skills and understanding acquired in year 7. There is a greater focus **on genre and script**, and this allows students to gain a better understanding of how to structure drama and the **conventions** that each genre require (**AO2 and 3**). Students will continue to develop their understanding of skills and how they are applied to practical work (**AO1 and 2**). They will refine their ability to talk and write about these skills in their peer and written assessments (**AO4**). The year 8 curriculum has a strong focus on the **social, historical and cultural context** of the subject so that students understand how it has evolved over time. They will see how Commedia has evolved from Greek Theatre and how modern day Marvel films use the same stock characters created hundreds of years ago (**AO3**).

Year 8	HT1	HT2	HT3	HT4	HT5	HT6
<p><b>Content, Knowledge &amp; Skills</b></p> <p><b>Greek Theatre:</b> Students explore the historical context of drama and theatre. They learn about key features of the genre and how create performances using choral speaking and choral movement. They contextualise these skills through the story of Odysseus.</p> <p><b>Link to music:</b> The use of choral speaking and choral movement links to our work in music as it's success is reliant on beat, pace and tempo.</p>	<p><b>Status and storytelling</b> Students will explore status and storytelling through improvisation. There will be a focus on the story of refugees as a means of exploring these skills. Students will consider why people become refugees and create an emotionally intelligent performance that reflects this. The skills focus will be on how staging and proxemics can be used to show the status of characters on stage.</p>	<p><b>Our Day Out (exploring script):</b> Students will combine the use of script and improvisation when exploring this text. They will gain an understanding of plot and character as well as the plays historical context.</p> <p><b>Careers Week:</b> Students will consider how drama enhances work related skills. There will be workshops that explore these skills and look at what jobs these skills are needed for.</p>	<p><b>Devising drama from a topical stimulus:</b> Students will be given various starting points for a performance and will explore them using different rehearsal techniques. They will create a short performance that is clearly linked to one of the stimulus using a range of skills they acquired when studying Brecht in year 7.</p>	<p><b>Blood Brothers and Performance style:</b> Pupils explore the play through extracts. Understanding of plot, characters and themes. Building on work from year 7, students will begin to explore how to build emotional intelligence into their performances and how to create believable emotion on stage.</p>	<p><b>Commedia D'ell Arte:</b> Students will explore the skills and conventions of comedy in the context of Commedia. They will understand its historical context and how it influenced future genres. They will improvise performances using key skills such as 'the rule of 3' and exaggeration.</p>	
<p><b>Purpose / potential links to KS4 &amp; future steps</b></p>	<p>Students should have knowledge of the historical context of drama in order to be able to refer to it during their C1 and 3 GCSE components.</p>	<p>Having a solid understanding of staging and proxemics is critical for all assessment components of the GCSE exam.</p>	<p>Students need to understand how to bring a script to life in order to access C2 (practical exam) at GCSE. Careers week will help students explore pathways linked to the subject as well as why drama develops transferable skills.</p>	<p>This unit of work will replicate the teaching of C1 in year 10 in order for students to understand how the devising process works.</p>	<p>Students will explore the text using techniques similar to the practical exam (C2) that they would study in year 11.</p>	<p>To understand the rules of different theatrical genres and how they influence modern performances / practitioners.</p>

<b>Key Vocabulary</b>	Movement. Greek Theatre. Synchronisation. Prologue. Projection .Choral speaking. Choral movement	Status. Proxemics. Staging. Blocking. Monologue, Freeze frames. Transitions	Script. Dialogue. Improvisation. Transferable skills	Devising. Rehearsal techniques. Improvisation. Hot-seating. Role on the wall. Process	Narrator. Breaking the 4 <sup>th</sup> wall. Emotional acting. Movement. Characterisation.	'Rule of 3'. Exaggerated performance style. Non-naturalistic. Comedy. Genre.
<b>Assessment</b>	Students will evaluate their work focussing on how effective their adding of the skills has been as well as the impact it has on the audience <b>(AO1, 2 and 3)</b> . Teacher assessment of performance and written evaluation of practical performance <b>(AO4)</b>	Students peer assess each performance focussing on how effectively they have staged it and used proxemics. They will also discuss how they have shown emotion effectively <b>(AO1, 2 and 3)</b> . Teacher assessment of performance and written evaluation of practical performance <b>(AO4)</b>	Students will evaluate how effectively they have developed their characters through using the script as well as improvising <b>(AO1, 2 and 3)</b> . Teacher assessment of performance and written evaluation of practical performance <b>(AO4)</b>	Students will evaluate their use of skills within their performances. They will discuss how they have developed their work from the stimuli <b>(AO1, 2 and 3)</b> Teacher assessment of performance and written evaluation of practical performance <b>(AO4)</b>	Students peer and self-assess focussing on how they have interpreted their characters as well as adding appropriate skills to their performances <b>(AO1, 2 and 3)</b> . Teacher assessment of performance and written evaluation of practical performance <b>(AO4)</b>	Students peer and self-assess each performance focussing on how they have created a comedic performance using the skills linked to the genre <b>(AO1, 2 and 3)</b> . Teacher assessment of performance and written evaluation of practical performance <b>(AO4)</b>

**Curriculum Intent:** In year 9, the main purpose of the curriculum is to consolidate the preparation for students to study GCSE drama. There is a real focus on creating emotionally believable performances by exploring character but also developing a very clear understanding of how a director wants (**intends**) an audience to think and feel when watching a play (**AO1, 2 and 3**). This makes clear links with the students understanding **the intention of a performance (AO3)**, a key area of the GCSE exam. Students are encouraged to **challenge themselves** by exploring the **emotional aspects** of characters – being able to play a range of emotions is key being able to create successful practical work (**AO2**). It is also relevant to the written exam, which requires students to demonstrate an understanding of direction and design. Students are encouraged to create **‘whole’** performances as well as work as technicians to gain further insight all aspects of creating theatre (**AO1**).

Year 9	HT1	HT2	HT3	HT4	HT5	HT6
<b>Content, Knowledge &amp; Skills</b>	<p><b><u>Murder of the Bus:</u></b> Students explore how split scene can be used to develop tension as well improve the pace of a performance. Students will be required to play a range of challenging characters and develop a sense of empathy with them. Developing appropriate and emotionally intelligent dialogue is very important in this unit of work.</p>	<p><b><u>Lord of the Flies:</u></b> Pupils explore the story through extracts and improvisation. Understanding of plot, characters and themes will be developed. Building on work from year 7 and 8, students will continue to build emotional intelligence into their performances and how to create believable emotion on stage. Students will understand how to layer skills in a performance in order to build dramatic tension.</p>	<p><b><u>DNA:</u></b> Pupils explore the play through extracts. Understanding of plot, characters and themes. Building on work from year 7 and 8, students will continue to build emotional intelligence into their performances. They will understand how to have believable emotions on stage. They will explore how to deliver the lines of the play and use ‘overlapping dialogue’ to reflect the context of the play. Students will look at design aspects of the play <b><u>Careers Week:</u></b> Students will consider how drama enhances work related skills. There will be workshops that explore these skills and look at how these are transferable to the work place.</p>	<p><b><u>Storytelling/ Devising Drama/ Exploring technical aspects of the subject:</u></b> This unit of work looks at storytelling through variety of genres. As per devising at GCSE, students will be given a stimulus from which to create their own performance. They will be expected to use technical elements of drama such as sound effects, lighting and props. These must communicate meaning to the audience and match the genre.</p>	<p><b><u>Stanislavski and his Method:</u></b> An Introduction to the ideas and theories of Stanislavski. Students will understand how his ‘method’ is used to create character and believable performances. They will take part in workshops that support the understanding of his theory. Students will explore the practitioner’s social and historical context as well as his use of drama skills to alienate the audience.</p>	<p><b><u>Macbeth:</u></b> Pupils explore the play through extracts. Understanding of plot, characters and themes. Building on work from year 7 and 8, students will continue to build emotional intelligence into their performances. They will understand how to have believable emotions on stage. Students will be taught the basics of stage fighting.</p>
<b>Purpose / potential links to KS4</b>	Students explore their own place in the world through developing their feelings of	Being able to build dramatic tension and understand the structure of	To introduce DNA practically and explore its characters and themes on	Students will begin to understand how drama consists of many genres	To understand the key aspects of Stanislavski’s theory on acting and be	Students will explore the text at a practical level and focus on key scenes within

<b>&amp; future steps</b>	empathy and compassion. This allows them students to explore soft skills as well as key drama skills that they will need to have for KS4.	drama are essential components to ensuring that students are able to succeed at GCSE level. This prepares students for both the written and practical elements of the GCSE.	stage. The role of design aspects will feature prominently to support GCSE drama. This will support students who go on to study drama at GCSE but also all students as it is a key text in the English curriculum. <b>Careers week</b> will help students develop skills to support their future steps.	and how each genre has its own skills and characteristics. Understanding the role of music in drama will support the technical aspects of the GCSE exam.	able to apply them to practical work. Students consider motivation and this links in with Stanislavski and his method for acting which links to KS4	the play. They will learn the basic of stage fighting. Macbeth will support students who go on to study drama at GCSE but also all students as it is a key text in the English curriculum.
<b>Key Vocabulary</b>	Audience. Staging. Freeze frames. Narration. Mime. Flashback. Storytelling. Split scene	Dramatic tension. Atmosphere. Storytelling. Movement. Pace. Layering. Chanting	SFX. Lighting. Genre. Digetic and non-diegetic sound. Overlapping dialogue. Character, context	Dramatic Tension. Genre. Devising. Improvising. Hot seating.	Stanislavski. Magic If. Hotseating. Character. Believable. Naturalistic. Movement. Motivation	Tragedy. Shakespeare.
<b>Assessment</b>	Students will self and peer assess focussing on their use of split scene, use of the stage and being able to create believable characters <b>(AO1, 2 and 3)</b> . Teacher assessment of performance and written evaluation of practical performance <b>(AO4)</b> .	Students peer and self-assess each performance, discussing their development of characters as well as how effectively they have built tension <b>(AO1, 2 and 3)</b> . Teacher assessment of performance and written evaluation of practical performance <b>(AO4)</b> .	Students peer and self-assess their development of key scenes from the play. They will consider how design elements impact on the overall presentation of the scenes <b>(AO1, 2 and 3)</b> . Teacher assessment of performance and written evaluation of practical performance <b>(AO4)</b> .	Students peer and self-assess their performance considering how effectively they have built in skills and how their play has developed from their stimulus <b>(AO1, 2 and 3)</b> . Teacher assessment of performance and written evaluation of practical performance <b>(AO4)</b> .	Students peer assess each performance and are encouraged to use key vocabulary in their responses They will consider if using Stanislavski's method has made their performances more effective <b>(AO1, 2 and 3)</b> . Teacher assessment of performance and written evaluation of practical performance <b>(AO4)</b> .	Students peer assess each performance and are encouraged to use key vocabulary in their responses <b>(AO1, 2 and 3)</b> . Teacher assessment of performance and written evaluation of practical performance <b>(AO4)</b> .

