

## Subject: Drama

| Year 7                            | Autumn 1   | Autumn 2  | Spring 1  | Spring 2  | Summer 1  | Summer 2  |
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| <b>What students are learning</b> | The History of Theatre   | Mime / Introduction to Physical Skills  | Mask / Neutral Mask   | A Midsummer Night's Dream   | Speaking Poetry / Introduction to Vocal Skills  | Wind in the Willows   |
| <b>Key Content and Skills</b>     | This unit covers important moments in the history of theatre and allows students a chance to experience some of the techniques that were developed in those moments. | This unit focuses on physical choices such as gait, gesture, posture, rhythm, eye line, eye contact, through looking at traditional and modern mime skills. | This unit builds on the physical choices learned in the previous unit by beginning to apply them to specific stories and narratives, whilst building character based around a mask. | Students learn about the play, looking at how to communicate the character and tell the story, and begin to look at Shakespearean language. | Poems are used as a way of exploring how we can use our vocal choices to create an emotional response in an audience. Students are introduced to accent, pitch, rhythm, pace and tone | Students study a text, observe professional performance of character and perform a scene, writing an evaluative paragraph of their peers' work. |

| Assessment                                     | 20 mark short answer knowledge Test (Drama Goal 2)  | Paragraph of written analysis of other students' work (Drama Goal 3)  | Individual or group performance in a mask (Drama Goal 1)   | Performance of a scene from the play (Drama Goal 1)   | Preparation of a poem for performance (Drama Goal 2)   | Analysis of other students' performance of a scene (Drama Goal 3)   |
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| How can students prepare beyond the classroom? | <p>Revise the names and facts learned in lessons</p> <p>Find and watch a performance from each of the eras you have studied</p> <p>Read three of the books from the Key Stage 3 Drama reading list.</p> | <p>Practise the observation techniques students have been taught at home</p> <p>Practise miming at home - play charades with your family, or try the 'breaking down activities' game with your family</p> | <p>Watch mask performances on youtube, and practise making big physical choices to accompany the masks</p> <p>Try making your own mask and seeing what the challenges are in terms of creating emotion in a mask</p> | <p>Watch <a href="#">National Theatre's 'Shakespeare or Stormzy'</a>, or any Shakespeare production.</p> <p>Learn lines for your performance</p> <p>Visit the Globe Theatre</p> <p>Watch a modern version of A Midsummer Night's Dream, such as the recent BBC adaptation</p> | <p>Read as much poetry as possible</p> <p>Go to a live poetry reading</p> <p>Talk to family and friends about what different poems mean</p> <p>Write a poem specifically to be performed - think about how the rhythm and the rhyme can be improved by your vocal work</p> | <p>Read the novel by Kenneth Grahame</p> <p>Watch videos of the woodland animals involved and use the skills from Autumn 2 to approximate them</p> <p>Visit the zoo, and either record video or (if you're feeling brave) attempt to perform as those animals, eventually turning those animals into characters to perform as</p> |

| Year 8  | Autumn 1   | Autumn 2  | Spring 1   | Spring 2  | Summer 1  | Summer 2   |
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| <b>What students are learning</b>                     | Aspects of Production Design   | Adaptation - from page to the stage   | Greek Theatre / Antigone   | Commedia dell'arte  | Jacobean Theatre  | Verbatim Theatre and True Stories  |
| <b>Key Content and Skills</b>                         | Students learn about lighting, sound, costume, set, staging and production design.           | Students study a variety of dramatic adaptations, looking at successful and unsuccessful examples, eventually beginning to work on their own. | Students look at the key components of Greek Theatre through the story of 'Antigone'.              | This unit focuses on the traditional 'lazzi', and the archetypal characters found in Commedia. There is an introduction to the fundamentals of comedy and audience interaction. | Students look at the natural progression from Commedia to Jacobean performance style, and look at how Jacobean plays have been adapted and transposed throughout history. | This unit introduces the idea of verbatim theatre and the adaptation of historical and significant events into performances. |
| <b>Assessment</b>                                     | Evaluation of production elements in a live performance (Drama Goal 3)                       | Adapting a piece of prose into a scene (Drama Goal 2)   | Scene study from Antigone (Drama Goal 1)   | Performing a Commedia scene (Drama Goal 1)  | Evaluating a Shakespeare play (Drama Goal 3)  | Researching and planning a Verbatim performance (Drama Goal 2)   |
| <b>How can students prepare beyond the classroom?</b> | Watch <a href="#">‘How we made it’ series from National Theatre</a><br><br>Revise from notes | Find then read and watch novels and the accompanying stage or film adaptation   | <a href="#">Watch the National Theatre’s Antigone series</a><br><br>Learn lines for the assessment | Watch Mr Bean and other physically-driven comedies  | Visit the Globe Theatre<br>Watch a Shakespearean performance that you haven’t watched in school   | Watch Alecky Blythe performances<br><br>Watch <a href="#">an introduction to verbatim theatre</a>                            |

| Year 9                            | Autumn 1   | Autumn 2   | Spring 1  | Spring 2  | Summer 1   | Summer 2   |
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| <b>What students are learning</b> | What makes a good play?  | Physical Theatre   | Brecht, Epic and Allegorical Theatre  | Miller and Mamet - Naturalism in American Theatre   | Unheard Voices - Introduction to Devising  | Devising and Dramaturgy  |
| <b>Key Content and Skills</b>     | Students draw on knowledge from Y8 to look at how all aspects of a performance come together. How does the lighting change an actor's decisions? How does the costume help the director? | Students are introduced to the genre of physical theatre with a focus on the work of Frantic Assembly. | This unit explores the impact of Brecht's theory and writings on modern theatre, and the different devices used in allegorical theatre. | Students explore Stanislavskian techniques and characterisation through the work of American writers like Mamet and Miller, and also compare the text to Chekhov. | Students look at using techniques explored in Sprint Term 1 and 2 to bring to life a diverse range of voices and stories through a variety of stimuli, in a group setting. | Students draw together all aspects of a performance to create their own devised piece, using the full sound and lighting equipment in the theatre. |
| <b>Assessment</b>                 | Evaluating live performance (Drama Goal 3)   | Physical Theatre Performance (Drama Goal 1)  | Evaluating "The Resistible Rise of Arturo Ui" (Drama Goal 3)  | Performing a naturalistic scene (Drama Goal 1)  | <i>Assessment takes place in following half term</i>   | Logging process of, and performing, devised piece (Drama Goals 1 and 2)  |
| <b>How can students prepare</b>   | Watch <a href="#">The National Theatre's Playwright Series</a>   | Watch:<br><br>Read sections of 'Actor Movement' by Vanessa Ewan  | Watch documentaries about the second World War  | Watch films with Meryl Streep, Philip Seymour Hoffman, Vincent Cassel,  | Watch: <a href="#">Exploring the Black Plays Archive (National Theatre)</a>  | Watch your performance back and make notes on what went well and what didn't   |

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| <b>beyond the classroom?</b> |  | Watch anything by Frantic Assembly on their youtube channel | Read Animal Farm by George Orwell |  | Read: The Frantic Assembly Book of Devising<br><br>Work on script and lines outside lessons | Keep a log in your drama book of the devising process |
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| <b>Year 10</b>                    | <b>Autumn 1</b>  | <b>Autumn 2</b>   | <b>Spring 1</b>                                   | <b>Spring 2</b>                                    | <b>Summer 1</b>  | <b>Summer 2</b>   |
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| <b>What students are learning</b> | Introduction to Character and Devising   | Component 2 Devising begins   | Component 2 devising and performance is finalised | Component 2 logbook is completed                   | Set text for Component 1 is read and work begins on Section A and Section B of the written exam  | Students complete study of Section A and B of Component 1 (the written exam)      |
| <b>Key Content and Skills</b>     | A focus on the physical and vocal skills required to create a character, and also the writing of a character through a huge variety of texts and monologues. | Students work in groups, devising for their Component 2 performance. This work is based on stimuli provided by their drama teacher. | Students perform their Component 2 piece.         | Students complete the writing of their coursework. | Students are introduced to the written exam and the set text that they write about in Section B. | Students complete their study of the content for Sections A and B of Component 1. |
| <b>Assessment</b>                 | Practical assessment against the   | None - preparation for  | Component 2 is internally assessed                | Component 2 coursework is                          | Regular class-based feedback on  | Students complete a full assessment of  |

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|   | Component 2 (Practical) mark scheme  | Component 2 is completed  | as part of the GCSE course   | completed  | written work   | Sections A and B  |
| <b>How can students prepare beyond the classroom?</b> | <p>Watch: Any performance in theatre, film and tv and break it down by vocal and physical choices</p> <p>Read: A play a week, focusing on how characters are written and created</p> | <p>Rehearse outside lesson time for Component 2 devised pieces</p> <p>Read: A play a week, focusing on how characters are written and created</p> | <p>Rehearse outside lesson time for Component 2 devised pieces</p> <p>Ensure a log is kept of the devising and rehearsal process</p> | <p>Ensure a log is kept of the devising and rehearsal process</p> <p>Complete coursework in study club</p> | <p>Research the contextual factors of the Component 1 set text</p> <p>Ensure you have a plan for every section of the play in terms of interpretation, costume</p> | <p>Revise all the content for Sections A and B, completing practice questions</p> |

| <b>Year 11</b>                    | <b>Autumn 1</b>   | <b>Autumn 2</b>  | <b>Spring 1</b>                                    | <b>Spring 2</b>   | <b>Summer 1</b> | <b>Summer 2</b>                                |
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| <b>What students are learning</b> | Component 3 of the GCSE and Section C of the written exam.                    | Component 3 continues alongside preparation for the PPEs - a full written exam | Component 3 practical work                         | Component 3 is assessed, and revision continues for Component 1   | GCSE exams      | GCSE exams / Preparation for A Level           |
| <b>Key Content and Skills</b>     | Students begin work in practical lessons on their chosen scenes and in theory | Students complete their knowledge of Component 1 and                           | Students complete their rehearsals for Component 3 | Students have revision lessons ready for their written exam after | Component 1     | <p>Component 1</p> <p>A Level Preparation:</p> |

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|   | lessons they work on Section C, the live theatre evaluation.   | revise for, then complete, the PPE.   |   | the examiner sees their Component 3                                 |                        | theatre trips, reading, workshops |
| <b>Assessment</b>                                     | Continual feedback in lessons on practical and written work  | PPE - full Component 1  | Continual classroom assessment for Component 3                              | Component 3 is externally assessed                                  | Public exams completed | Public exams completed            |
| <b>How can students prepare beyond the classroom?</b> | Re-watch, if possible, the play studied for Section C<br><br>Learn lines for scenes for Component 3 and research the play and any contextual factors that may have an impact on your performance | Revise for Component 1 in its entirety<br><br>Continue the work on Component 3 outside lesson times | Rehearse for Component 3<br><br>Revise Component 1 material outside lessons | Component 3 preparation outside lessons<br><br>Component 1 revision | Component 1 revision   | Component 1 revision              |

| <b>Year 12</b>                    | <b>Autumn 1</b>  | <b>Autumn 2</b>             | <b>Spring 1</b> | <b>Spring 2</b> | <b>Summer 1</b>             | <b>Summer 2</b>                          |
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| <b>What students are learning</b> | Alternating between Yerma (Comp. 1 Sect. B) and Caucasian Chalk Circle (Comp. 1 Sect. A) | Component 1 and Component 2 | Component 2     | Component 2     | Component 1 and Component 2 | Section A/B and Section C of Component 1 |

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| <b>Key Content and Skills</b>                         | The text, the writer of the text, and the social, cultural and historical context for the text is all studied in preparation for Component 1  | The text from the previous term is finished and work begins on Component 2 devised   | Devising sessions and rehearsals for Component 2's practical element   | Component 2 piece is performed and coursework begins   | Coursework for Component 2 is finalised and study of Section C for Component 1 begins   | Students either see or discuss live performances and consolidate their knowledge of Section A or B.   |
| <b>Assessment</b>                                     | Regular practice exam questions   | Continual feedback given during devised process and exam questions continue  | Practical assessments are continuous throughout this half term   | Component 2 is assessed formally   | Coursework is finalised and marked  | PPEs - Section A/B and C assessed   |
| <b>How can students prepare beyond the classroom?</b> | <p>Watch performances by either of the writers for the text studied</p> <p>Read: (i) Anything from the Year 12 section on the KS5 Drama Reading List<br/>(ii) A play every week from the Drama Library</p> <p>Familiarise yourself with the exam walkthroughs in the A Level Megabook</p> | <p>Research and watch devised pieces</p> <p>Research the work of companies like Complicité and Kneehigh who specialise in devised work</p> <p>Rehearse outside lesson time</p> | <p>Rehearsal outside lesson time</p> <p>Work on vocal and physical choices of character, which is often underdeveloped in devised work</p> | <p>Rehearsal outside lesson time</p> <p>Work on vocal and physical choices of character, which is often underdeveloped in devised work</p> | <p>Ensure you have extensive notes on the Section C play, if already watched</p> <p>See as much live theatre as you can in your own time</p> <p>Familiarise yourself with the exam walkthroughs in the A Level Megabook</p> | <p>Ensure you have extensive notes on the Section C play, if already watched</p> <p>Read: (i) Anything from the Year 12 section on the KS5 Drama Reading List<br/>(ii) A play every week from the Drama Library</p> |



| <b>Year 13</b>  | <b>Autumn 1</b>   | <b>Autumn 2</b>  | <b>Spring 1</b>  | <b>Spring 2</b>   | <b>Summer 1</b>   | <b>Summer 2</b>   |
|---|---|--|--|---|---|---|
| <b>What students are learning</b>                     | Alternating between Yerma (Comp. 1 Sect. B) and Caucasian Chalk Circle (Comp. 1 Sect. A)  | Component 1 and Component 3  | Component 3  | Component 3 and Component 1   | Component 1   | Component 1   |
| <b>Key Content and Skills</b>                         | The text, the writer of the text, and the social, cultural and historical context for the text is all studied in preparation for Component 1                            | The text from the previous term is finished and work begins on the scripted performance for Component 3                              | Component 3 is rehearsed and the coursework begins           | Coursework and performance finalised for Component 3 and revision begins for Component 1  | Component 1 revision for exams  | Component 1 revision for exams  |
| <b>Assessment</b>                                     | Regular practice exam questions   | Component 3 is continually assessed  | Component 3 is continually assessed, Internal PPEs           | Component 3 is formally and externally assessed, coursework for Comp 3 is marked  | Continuous exam practice  | Continuous exam practice  |
| <b>How can students prepare beyond the classroom?</b> | Watch performances by either of the writers for the text studied<br>Read: (i) Anything from the Year 13 section on the KS5 Drama Reading List<br>(ii) A play every week | Read plays by the writers studied for Component 3, and spend time outside lessons working on your character and lines for the chosen | Learn lines for Component 3 and rehearse outside lesson time | Familiarise yourself with the exam walkthroughs in the A Level Megabook<br>Ensure you have a clear overall vision for the Section A and Section B texts, and have | Familiarise yourself with the exam walkthroughs in the A Level Megabook<br>Ensure you have a clear overall vision for the Section A and Section B texts, and have | Familiarise yourself with the exam walkthroughs in the A Level Megabook<br>Ensure you have a clear overall vision for the Section A and Section B texts, and have |

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|  | <p>from the Drama Library</p> <p>Familiarise yourself with the exam walkthroughs in the A Level Megabook</p> | performance |  | <p>memorised the vision and have a clear picture for how it would be implemented</p> | <p>memorised the vision and have a clear picture for how it would be implemented</p> | <p>memorised the vision and have a clear picture for how it would be implemented</p> |
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