



Drama Curriculum Overview Plan

Whole school curriculum intent

Develop a broad and balanced curriculum that enables students to learn, recall and apply knowledge and skills across different contexts, supported by a robust and consistent approach to assessment. This will lead to successful and resilient lifelong learners who can cope in a range of changing contexts.

Key stage 3/4 subject curriculum intent

To expose students to a wide variety of styles and genres of theatrical works, from historical to modern day texts, to boost their cultural capital and broaden their imaginations. Subsequently, students should be more creative and confident when tasked with devising their own theatrical performances.

To encourage students to use the skills they develop in drama lessons in their everyday lives. This will help them to become self-assured, articulate, and expressive individuals who feel well- equipped to make positive contributions to society.

Year Group		Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Year 7	Topic	Dark Wood Manor		Creating Original Characters		Odd One Out	
	Core knowledge from this topic	<ul style="list-style-type: none">Students will know the difference between a character and an actor.Students will know what characterisation is and be able to apply some elements of vocal and physical skills in a performance to create a realistic, original character.Students will know what ‘hot seating’ is and be able to use it as a rehearsal strategy to improve their characterisation.Students will know the names and characteristics of two classic detective characters.Students will know what a ‘soundscape’ is and begin to collaborate with others to use it as a technique to enhance their performance work.Students will use their physical skills to communicate pre-determined meaning to an audience.Students will know what ‘Thoughts Aloud’ are and develop their own for specific characters within their performance work.		<ul style="list-style-type: none">Students will be able to define, identify and apply the core elements of physicality for performance including: movement, facial expressions, gestures, body language and posture.Students will understand what the ‘Seven States of Tension’ are.Students will be able to identify particular states of tension in given scenarios (in both performance pieces and everyday scenarios)Students will be able to carefully select and apply a well-considered ‘state of tension’ in their own performance work to communicate their pre-considered meanings to an audience.Students will be able to define, identify and apply the foundation elements of vocality for performance including: pitch, pace and projectionStudents will understand what a monologue is and how it differs to a soliloquy.Students will be able to explain the differences between an active monologue and a narrative monologue.Students will develop their skills for writing monologues for performance and make carefully considered lexical and structural decisions.Students will be able to deploy the physical and vocal skills developed throughout the scheme to create different types of characters, and begin to develop convincing relationships with other characters on stage.		<ul style="list-style-type: none">Students will know what ‘Conscience Alley’ is and be able to apply it in their own rehearsals.Students will develop further their understanding of ‘Thoughts Aloud’ and be able to apply it to more than one character in their own performance work.Students will develop their applications of the core elements of physicality for performance (introduced in the previous unit of work) by using more refined physical movements.Students will know what a ‘Still Image’ is and be able to apply this technique in their performance work.Students will develop an understanding of proxemics and be able to direct their performances with consideration of spatial awareness in mind.Students will develop an understanding of levels and how to use them in a performance to create visual interest and suggest status.Students will develop their understanding of how to create an engaging plot using Freytag’s pyramid as a guide.Students will understand the main conventions of physical theatre and how to create it using a variety of forms, conventions and styles.Students will develop further their understanding of hot seating and successfully apply it as a strategy for characterisation.	
	Links to the national curriculum	Literacy Links: Students develop new vocabulary when reading about classic fictional detectives (L1). In groups, students come up with as many nouns as possible that could be objects found in Darkwood Manor. (L3)		Links to English National Curriculum as it helps students to develop their understanding of monologues and soliloquies which are analysed in many of the set texts for English Literature.		Links to the PSHE National Curriculum topic of bullying. This unit of work also links to the English National Curriculum as within the scheme students explore and extract meaning from extracts from novels and poetry.	
	Previous content that this topic builds upon	Some students may have experienced Drama at primary school, however it is not a compulsory subject therefore their experiences will be varied. These schemes of learning enable all students to develop their performance skills starting with the fundamental vocal and physical elements of performance. Throughout the schemes they are also given opportunities to develop their skills of creating drama.				The concepts of physicality and characterisation are built upon in this final Year 7 unit as students have to consider their character’s positioning on stage (in relation to the stage itself and other characters) and levels.	



Drama Curriculum Overview Plan

	Key vocabulary	Characterisation, hot seating, teacher in role, improvisation, soundscape, archetypal.	Gait, states of tension, pitch, pace , projection, monologue, soliloquy, direct address, narrative perspective, dramatic intentions.	Conscience alley, thought tracking, still image, proxemics, levels, physical theatre, hot seating.
	Development of cultural capital	<p>→ Students will develop their understanding of the detective/murder mystery genre of theatre and literature.</p> <p>→ Students will explore archetypal characters and classic detective characters (notably Agatha Christie’s Poirot and Miss Marple, however lessons are designed to give students opportunities to explore other detective characters from their own context).</p>	<p>→ Through their exploration of the ‘seven states of tension’, students will develop their understanding of the difference between the public and private realms and evolving societal expectations throughout key historical epochs.</p>	<p>→ Students will develop an understanding of different forms of prejudice, discrimination and inequality. Being better informed of social disadvantages will empower them to make positive contributions towards creating a more just society.</p>
	Development of reading	<p>★ Extract from the introduction to Agatha Christie’s The Complete Miss Marple Short Stories collection by Stella Duffy.</p> <p>★ Extract from <i>The Murder on the Orient Express</i>:, Agatha Christie</p> <p>★ Extract from The Mysterious Affair at Styles, Agatha Christie</p> <p>★ The Curious Incident of the Dog in the Night -time, Simon Stephens.</p> <p>★ History of Ghost Stories, an article from History.com.</p>	<p>★ The Methuen Book of Monologues for Young Actors, Anne Harvey</p> <p>★ Face: The Play Benjamin Zephaniah, Mike Royston, and Richard Conlon</p>	<p>★ The Hunchback in the Park, Dylan Thomas</p> <p>★ Pig Heart Boy, Malorie Blackman</p> <p>★ Our Day Out, Willy Russell</p> <p>★ An extract from Life of Pi, Yann Martel</p>
	Concepts –what will students be able to do at the end of the topic	<ul style="list-style-type: none">• Students will be able to create their own detective character.• Students will be able to participate in a class improvisation using their prior understanding of hot seating, characterisation and teacher in role.• Students will be able to create a soundscape appropriate for the given setting to create a predetermined atmosphere.• Students will be able to participate in a group performance, collaborating and delegating roles as appropriate.• Students will be able to incorporate elements of physical theatre in a performance.• Students will develop the skill of evaluation by assessing their own performance work and the performance work of their peers.• Students will be able to watch peer performances applying professional etiquette of a theatre-goer.	<ul style="list-style-type: none">• Students will be able to collaborate with others to create a performance piece.• Students will be able to confidently and clearly communicate their ideas.• Students will be able to delegate roles and responsibilities.• Students will begin to be able to interpret a task by suggesting some creative ideas about approaching the task and/or techniques that could be used within the performance.• Students will begin to help others in a group to achieve their dramatic intentions.	<ul style="list-style-type: none">• Students will develop their understanding of others’ perspectives, helping them to become more empathetic, tolerant and inclusive individuals.• Students will be able to develop their transactional writing skills.• Students will be able to use a variety of text types as a stimulus for a piece of drama, for example by transforming letters and literary texts into scripts.• Some students will be able to lead on various rehearsal techniques and warm-ups that they have learned during the course of the scheme.



Drama Curriculum Overview Plan

Group		Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Year 8	Topic	Theatre Styles: Physical Theatre		Theatre Genres: Commedia Dell’ Arte		Texts in Practice: A Midsummer’s Night’s Dream	
	Core knowledge from this topic	<ul style="list-style-type: none">Students will understand the origins of physical theatre and its contribution to theatrical style as part of a wider historic movement.Students will know who Steven Berkoff is, what influenced his style of theatre, and be able to identify some of his most valued works.Students will know what a theatre company is and what they do.Students will develop an awareness of the elements of physical theatre and how it can be applied as a theatrical style.Students will know and be able to distinguish between the roles of an actor, director and playwright.Students will know three different theatre companies which prodemoniately work within the physical theatre style.Students will develop an appreciation of the purpose of physical theatre: the potential benefits it can bring to a performance, how it alters audience/performance interaction and the impact it has on audience engagement.Students will know what mime is and be able to use it as a performance skill.Students will know what vocalisations are and how to use them as a performance skill to enhance their performance work.Students will know what mirroring is and how it can be used both as a rehearsal strategy and a performance skill to communicate intended meanings.Students will know what Unison (tempo) is and how it can be used within a performance to achieve desired effects.Students will know what Canon is and how it can be used within a performance to achieve desired effects.		<ul style="list-style-type: none">Students will know how to use the technique of leading from different parts of the body in order to communicate meaning to an audience.Students will develop their understanding and application of using physicality to communicate given characters’ status’.Students will develop their understanding and application of using levels to communicate meaning to an audience.Students will know what Pantomime is, understand its origins and identify the key features of Pantomime as a specific form of drama.Students will know what stock characters are and, more specifically, be able to identify the stock characters from Commedia.Students will know how to create still images to emulate the characteristics of some of the stock characters from Commedia.Students will develop their understanding of soundscapes and apply them as a performance skill to enhance their performance work.Students will know what ‘marking the moment’ is and how to apply this performance skill to enhance their performance work.Students will develop their understanding of ‘hot seating’ further by leading their own rehearsals using this as a strategy to improve their characterisation.Students will know what cross-cutting is and begin to consider how it could be used to establish continuity in a given performance brief.Students will further enhance their knowledge and understanding of proxemics by applying it to a given script whereby character status is fundamental.Students will know what is meant by ‘suspending our disbelief’ by adopting a role.Students will know that Lazzi are stock comedic routines that are associated with Commedia Dell'arte and will be able to include some of these in their own performance work.Students will know that the rehearsal technique ‘Exaggeration Circle’ can be used to help performers to include more specific, exaggerated gestures in their performance work.		<ul style="list-style-type: none">Students will understand the four worlds of the play: the court, the fairy kingdom, the mechanicals and the lovers.Students will begin to appreciate how the language and actions of each world embody their distinctive culture.Students will know that the play is set in Ancient Greece in the city of Athens; they will understand some of the strict rules of the time period.Students will consider character motivations in Act 1, Scene one of the play.Students will know the technique of one word dialogues (selecting the key words from a script and applying gestures to ‘bring the word to life’).Students will know what the ‘five point chase’ rehearsal strategy is and be able to apply it in their exploration of the relationships between a pair of lovers in the play.Students will know what ‘interpolated questions’ are and how they can be used as a rehearsal strategy to explore the opposing views of different characters within a given scene.Students will know how to complete a scene study using a sequence of activities to build up their understanding of Act 2 Scene 1.Students will know to sculpt their peers in order to create a still image which expresses meaning accurately to an audience trying to understand the backstory to a given scene.Students will use their prior knowledge of soundscaping to create a predetermined atmosphere to recreate the Athenian woods.Students will understand the characteristics of a melodrama and apply them in their own version of a performance of the ‘play within a play’ from A Midsummer Night’s Dream.	



Drama Curriculum Overview Plan

	Links to the national curriculum			<ul style="list-style-type: none">Links to English Curriculum and the requirement to study at least two Shakespeare plays at KS3.Studying Shakespeare plays in drama helps with the cognitive load by enabling students to revisit texts they may have explored in English in a performance capacity.
	Previous content that this topic builds upon	In this unit of work students will apply comedic elements to performances, building on their knowledge and understanding of performance skills developed throughout Year 7 by applying elements of a specific theatrical style to their work.	<p>In this unit of work students will develop their understanding of characterisation, physicality and vocality further (as initially introduced throughout the units of work in Year 7).</p> <p>Students will apply some rehearsal techniques previously taught (hot seating) enhancing their understanding by using them independently in student-led rehearsals. Furthermore they will develop their use of performance techniques previously taught (soundscapes, still images, thoughts aloud) by applying them independently and in a more creative manner.</p>	Students will advance their understanding of characterisation, performance skills and genres and styles of theatres by exploring a Shakespearean play text with a detailed, analytical approach.
	Key vocabulary	Steven Berkoff, Physical Theatre, director, expressionism, playwright, minimalism, Total Theatre, Mime, Gesture, rhythm, Unison, Ensemble, DV8, Choral Speaking Frantic Assembly, Canon, asides, mirroring Noh and Kabuki	Lazzi, slapstick, stock characters, marking the moment, Harlequin, Pantalone, The Captain, Columbina, cross-cutting, proxemics, exaggeration circle.	Voices in the head, ensemble, ensemble reading, interpolated questions, character motivation, iambic pentameter, five point chase, one word dialogues, choral characters, backstory, changeling, soundscaping, onomatopoeia, melodrama, silent movie, play within a play.
	Development of cultural capital	<ul style="list-style-type: none">→ Students will develop their understanding of different styles and genres of theatre (both nationally and internationally)→ Students will develop their understanding of theatre history through an introduction to Ancient Greek Theatre and Japanese Noh and Kabuki.→ Students will be able to explain how different theatrical styles are influenced by social and historical contexts (i.e. Berkoff influenced by Ancient Greek theatre).	<ul style="list-style-type: none">→ Students will develop an appreciation and understanding of different styles and genres of theatre (both nationally and internationally).→ Students will develop their understanding of the history of the theatre, its origins and how it has developed over time by specifically learning about Commedia Dell'Arte.	<ul style="list-style-type: none">→ To coincide with their study of Shakespearean theatre, students will be invited to an enrichment trip to watch a theatre performance.→ Students will continue to develop their understanding of how what they say and do in one context creates a 'world' distinct from many others they inhabit.→ Students will develop an understanding of the importance of Athens in the twelfth century and its widely perceived symbolism of civilization and systems of law which were deemed to form the basis of rationality.→ Students will develop an understanding of Elizabethan beliefs about the kinds of things that happen on Midsummer's Eve.→ Students will discuss the reasons why people throughout history have been determined to tell stories and make theatre (just like the mechanicals in the play).
	Development of reading	<ul style="list-style-type: none">The Secret Love of Ophelia, Steven BerkoffThe Theatre of Steven Berkoff, Steven BerkoffA Day in the Mind Of Tich Oldfield, Alan Ayckbourn	<ul style="list-style-type: none">Commedia Dell'Arte: An Actor's Handbook. John RudliLazzi: The Comic Routines of the Commedia Dell'arte, Mel GordonTHE MARVELLOUS MELLOW MELODRAMA OF THE MARRIAGE OF THE MISLAID MINOR, Christine Doherty	<ul style="list-style-type: none">A Midsummer's Nights Dream - ShakespeareThings I Know To Be True, Andrew Bovell



Drama Curriculum Overview Plan

	Concepts –what will students be able to do at the end of the topic	<ul style="list-style-type: none">Students will be able to create meaning through physicality.Students will be able to devise their own physical theatre style performances.Students will begin to use rehearsal time effectively.Students will be able to use improvisation as a rehearsal and performance strategy.Students will be able to explain the main elements of physical theatre, its purpose, benefit and challenges.		<ul style="list-style-type: none">Through enhancing their knowledge and understanding of rehearsal techniques and warm- ups, students will develop the skills required to lead their own theatre workshops.Students will be able to effectively pitch an idea for a piece of performance work (enhancing their skills of collaboration, public speaking, organisation and creativity).Students will be able to include common features of a specific genre of theatre to their own script writing and devised performances.Students will be able to use their characterisation and physicality skills to act out key characters from Commedia Dell’ Arte.		<ul style="list-style-type: none">Students will be able to distinguish between formal and informal language, adopting their behaviour appropriately to conform to societal expectations and rules in given contexts.Students will be able to use different dramatic approaches to explore ideas, texts and issues.Students will be able to take roles in group discussions.Students will be able to draw parallels between their own life experience and that of the characters.Students will be able to develop, adapt and respond to dramatic techniques, conventions and styles.Students will be able to collaborate with others to complete a scene study following a sequence of activities as a guide.	
Year Group		Autumn 1	Autumn Term 2	Spring Term 1	Spring Term 2	Summer Term 1	Summer Term 2
Year 9	Topic	Theatre Practitioners: Stansilavski and Brecht		Introduction to Theatre Design		Documentary Theatre	
	Core knowledge from this topic	<ul style="list-style-type: none">Students will know what a theatre practitioner is.Students will know who Konstantin Stanislavski was, understand why he developed a new approach to acting through his creation of the ‘System’ and explore how this impacted the theatre as a whole.Students will understand the three main elements of preparatory work on a role including: textual analysis, establishing life (internal) and transferring it to physical form (external).Students will know the core elements of Stanislavski’s ‘System’ including:<ul style="list-style-type: none">Given CircumstancesEmotional MemoryMethod of physical actionsSubtextThe ‘Magic If’Objective and Super-objectiveCircles of attentionTempo and rhythmStudents will apply their knowledge of ‘the system’ to the idea of real life emergencies.Students will know who Bertolt Brecht was, understand why he developed his approach to performance through Epic Theatre and explore how his style can be used as a didactic tool.Students will understand the fundamental elements of a Brechtian style of theatre including:<ul style="list-style-type: none">The Alienation Effect (Verfremdungseffekt)Breaking the fourth wallStudents will know the common techniques that can be used to achieve the alienation effect when creating their own performance pieces such as: the use of placards, direct address, monologues, minimalism, multi role play and spass.		Costume design <ul style="list-style-type: none">Students will understand the purpose of costume design in its ability to establish a character, convey the context of the play and support the style of the production.Students will know that when designing a costume they need to consider: colour, condition, cut, fabric and fit. They will also understand why these considerations are important. Set design <ul style="list-style-type: none">Students will understand the purpose of set design and what it is able to convey to an audience.Students will know the five main stage configurations and their merits and disadvantagesStudents will understand how set design coincides with and supports the overarching style of the production.Students will understand how colour, conditions, practicalities and scale are important considerations to make when designing a set for a theatre production.Students will begin to develop their knowledge of how to use shape, texture and transitions in set design to communicate desired meaning and effects.Students will understand the importance of health and safety practices when making considerations for set design. Light Design <ul style="list-style-type: none">Students will understand the purpose of light design and appreciate how, when designed effectively, it can convey setting and time of day, create mood and atmosphere, focus the audience’s attention, influence pace, communicate themes or symbols and support the stylo of the production.Students will begin to develop their knowledge of how to make informed considerations with regards to colour, focus, texture, tranisations, special effects, intensity and position when analysing a production.		<ul style="list-style-type: none">Students will know the background to the play through an exploration of what motivated the playwright to write Missing Dan Nolan.Students will know the ethical implications of creating and performing a verbatim piece of theatre.Students will understand how to create effective still images to show key moments from a section of the play script they have been reading.Students will know that an effective still image includes: use of levels; use of meaning spatial relationships; opportunities for actors to be physically off-balance to ensure maximum tension/strength of bodies; opportunities for symbolism; facial expressions that convey clear feelings.Students will understand how to commit lines to memory and perform them using appropriate vocal and physical skills as developed throughout previous schemes of learning.Students will know how to effectively analyse and evaluate their own work and highlight aspects they would like to draw the teacher/assessor’s attention towards.Students will know how to formulate important, searching questions during hot seating activities to extract relevant information to help them with characterisation, blocking and development of their performance work.Students will develop their understanding of Forum theatre strategies as a method of helping students to extract their own perspectives on the theme of investigating a missing person.Students will know how to write a diary entry from the perspective of one of the characters they have explored in a scene from the play using the role on the wall technique.	



Drama Curriculum Overview Plan

		<ul style="list-style-type: none">Students will apply their knowledge of Brecht and Brechtian techniques to the idea of a missing person in the creation of their own performance.	<ul style="list-style-type: none">Students will know what the following items of equipment are and understand the effects they create: cyclorama, floodlight, follow spot, fresnel, gel, gobo, parcan, profile spot, strobe.	<ul style="list-style-type: none">Students will know how to use the technique marking the moment when collaborating with others to block a scene from the play.Students will understand how to create a light design for a scene using appropriate colours, intensity and effects to create a desired atmosphere.Students will understand what makes an engaging monologue and have an awareness of pace and the importance of punctuation.
	Links to the national curriculum	Links to PSHE - homelessness	In the BTEC Tech Award in Performing Arts students can be assessed as a light or costume designer for both practical elements of the course. This unit of work introduces them to the fundamental elements of both of these areas and therefore gives students more scope to develop their skills and understanding in areas of theatre studies which most interests them and works to their strengths.	This unit of work will support students with the exam board requirement to perform texts from a variety of performance styles and genres. The unit also requires students to analyse and evaluate their own work and the work of others which is an essential element of their BTEC course.
	Previous content that this topic builds upon	This unit of work builds upon students' prior understanding of styles of theatre such as physical theatre and commedia dell'arte studied in Year 7 and Year 8. They will recognise some of the performance skills and rehearsal strategies explored in previous units and now have a secure understanding of the origins of each style.	This unit of work builds on students' prior understanding of play texts and theatre productions they will have previously explored practically in lessons. In this unit they will build upon what they have previously learned by applying their new knowledge of technical theatre (lighting, sound, set and costume design) to scenes of productions that they already have a secure understanding of.	Through this unit of work students will enhance their understanding of styles of theatre, as although this is intended as a documentary piece of theatre, it incorporates elements of naturalism and Epic Theatre. Students will also develop their application of performance skills and rehearsal techniques. Students will draw upon their work from the previous unit on technical theatre to create an appropriate light design for one of the scenes in the play.
	Key vocabulary	Stanislavski, naturalism, Given Circumstances, Emotional Memory, Method of physical actions, Subtext, The 'Magic If', Objective and Super-objective, circles of attention, tempo and rhythm, Brecht, Epic Theatre, Placards, Multi-rolling, Breaking the fourth wall, narration, devising, alienation, direct address, choral speech, spass.	Set design: backdrop, cyclorama, gauze, ground row, legs, iron, border, tabs, levels, rostra, projections, flats, set dressing, props, stage furniture, entrances and exits, trap doors, pyrotechnics, hydraulics, truck, revolve Light Design: Spotlight, fresnel, Flood Light, strobe, follow Spot, Par Can, gobos, birdie, barn Doors, gels, transitions, direction, brightness, visibility, centre stage, stage left, stage right, downstage L&R&C, upstage L&R&C, apron, proxemics, levels, focal point(s), atmosphere, symbolism, traverse, in-the-round, proscenium arch, thrust, backstage,	Documentary theatre, verbatim theatre, role on the wall, marking the moment, monologue, dramatic intentions, forum theatre.
	Development of cultural capital	<ul style="list-style-type: none">→ Students' awareness and understanding of homelessness and deprivation will be enhanced.→ Students will develop their basic survival and problem-solving skills through the exploration of the theme of 'emergency situations'.→ Students will develop an appreciation of how different theatrical styles have been developed over time and how approaches to performance evolve in accordance with new approaches and perspectives on the purpose of theatrical works.	<ul style="list-style-type: none">→ Raising students' aspirations by introducing them to careers in technical roles in the theatre industry.→ Students will develop an appreciation and understanding of how theatre productions are put together.	<ul style="list-style-type: none">→ Studying a play with a male-dominated cast presents the opportunity for female students to explore playing male roles whilst also enabling them to play challenging roles whereby they present women beyond their years.→ The content of the play poses critical questions around media coverage: what is covered and what is left unexposed.→ Students will be exposed to some of the ethical implications of theatre making that need to be addressed when exploring a verbatim piece of theatre.
	Development of reading	<ul style="list-style-type: none">'Body in the Bedroom' scriptExtracts from 127 Hours- Between a Rock and a Hard Place, Aron Ralston	<ul style="list-style-type: none">Digital Theatre Plus (the role of a light designer)The National Theatre (interviews with technical theatre practitioners)	<ul style="list-style-type: none">Advice for the Young at Heart, Roy WilliamsMissing Dan Nolan, Mark Wheeler



Drama Curriculum Overview Plan

		<ul style="list-style-type: none"> An Actor Prepares, Konstantin Stanislavski Lemons, Lemons, Lemons, Lemons, Lemons, Sam Steiner Extracts from Blood Brothers, Willy Russell 	<ul style="list-style-type: none"> Hard to Swallow, Mark Wheeler 	<ul style="list-style-type: none"> An edited version of : https://www.culturematters.org.uk/index.php/arts/theatre/item/2455-the-theatre-of-the-oppressed Chapter one from Chavs, Owen Jones
	Concepts –what will students be able to do at the end of the topic	<ul style="list-style-type: none"> Students will be able to draw upon rehearsal and performance techniques as appropriate to the style of theatre they aim to produce. Students will be able to identify different performance styles when analysing and evaluating theatrical performances. 	<ul style="list-style-type: none"> Students will be able to Identify the different types of lighting used in stage productions. Students will develop an understanding of the lighting equipment we have available at TQEA. Students will be able to create an effective and appropriate lighting plot for a scene in a production (taking in to consideration mood/atmosphere/setting/characters) Students will be able to make appropriate design choices including stage configurations, backdrops, props and costumes for a given performance using visually appropriate methods to showcase their ideas. Students will be able to identify the use of a range of scenic devices within a production. 	<ul style="list-style-type: none"> Students will be able to engage and respond to the play text generating their own ideas for performance through their interpretations. Students will be able to take roles in group discussions and contribute to improvisations to develop their own critical stances during forum theatre activities. Students will develop and adapt active reading skills and strategies. Students will be able to analyse and evaluate their own work and the work of others. Students will be able to perform a monologue applying a full range of performance skills competently (vocal/physical/spatial/ interaction and reaction).
Year Group		Autumn Terms 1 & 2	Spring Term 2	
		Spring Term 1	Summer Terms 1 & 2	
Year 10	Topic	Component 1: Exploring the Performing Arts	Component 2: Developing Skills and Techniques In the Performing Arts	
		INTERNAL ASSESSMENT	INTERNAL ASSESSMENT	
	Core knowledge from this topic	<p>*Students will develop their understanding of acting by examining the work of existing practitioners and the processes used to create performance*</p> <ul style="list-style-type: none"> Students will know the different purposes of performance work and consider how purpose and audience are closely interlinked. Students will understand how acting techniques are managed and performed. Students will understand the resource requirements for a range of acting styles. Students will know a range of roles and responsibilities involved in creating theatre productions. Students will understand practitioners' work and the processes and practices that contribute to a range of performance styles. Students will know what creative intentions are and explore them through themes, issues, response to stimuli, style/genre, contextual influences, collaboration with other practitioners and influences by other practitioners. Students will understand the processes, techniques, approaches used and interrelationships of constituent features within the created performances. 	<p>*Students will develop their performing arts skills and techniques through the reproduction of acting repertoire as performers or designers*</p> <ul style="list-style-type: none"> Students will know how to produce and interpret performance work. Students will understand how to communicate their dramatic intentions to an audience through performing or designing in a self-designated performance style from acting. Students will understand how the rehearsal process works and develop their technical, practical and interpretative skills as they work through the process. Students will know how to review their own progress (and the progress of the group) and develop their performance work using SMART goal setting and reflective practices. Students will know the difference between stage acting and screen acting styles. 	
	Previous content that this topic builds upon	Students will build upon their knowledge and understanding of theatre practitioners, styles of acting and different styles/genres of theatre from previous schemes of learning to participate in theoretical discussions and practical workshops.	Students will apply the rehearsal and performance skills acquired throughout their KS3 drama lessons, developing them further to independently tackle the scripts they will explore and perform collaboratively.	



Drama Curriculum Overview Plan

	Key vocabulary	Styles: Naturalism, verbatim, documentary theatre, physical theatre, Epic Theatre Practitioners: Stanislavski, Brecht, Aleck Blythe Theatrical Conventions and Rehearsal techniques Naturalism: Emotion Memory, emotional investment, subtext objective, super-objective, Given Circumstances, The Magic If, Circles of attention Brechtian: verfremdungseffekt (the ‘V’ effect, parable, fourth wall, narration, third person narration, stage directions, direct address, placards, multi-rolling, split-role, symbolism, montage, spass, parody, gestus, fractured narrative, episodic, objectivity, tableaux Physical Theatre: abstract, stylised, representational, innovation, mime gesture, stance, proximity, motif, canon, unison, mirroring, contact improvisations	Acting: spatial awareness, blocking, proxemics, levels, pitch, pace, volume, pause, articulation, tone and vocal colour, listener, emphasis, body language, gesture, gait, facial expressions. Light Design: spotlight, fresenal, flood light, strobe, follow spot, par can, gobos, birdie, barn doors, gels, transitions, direction, brightness, visibility, centre stage, stage left, stage right, downstage L&R&C, upstage L&R&C, focal point(s), atmosphere, symbolism.				
	Development of cultural capital	Students will broaden their knowledge through observing existing repertoire and by learning about the approaches of practitioners, and how they create and influence performance material. Students will develop transferable skills, such as research and communication, which will support their progression to Level 3 vocational or academic qualifications.	Students will understand how to set themselves specific, measurable, achievable, realistic and time-bound (SMART) goals in drama which they can later transfer into reflective practices as they progress through their various educational settings and professional practices in their future endeavours.				
	Development of reading	<ul style="list-style-type: none">Extracts from ‘The Curious Incident of the Dog in the Night-Time’, stage adaptation based on the novel by Mark Haddon adapted by Simon Stephens.Extracts from Frankenstein by Nick Dear (based on the novel by Mary Shelley)Extracts from ‘I Love You, Mum - I Promise I Won’t Die’, Mark WheelerExtracts from The Laramie Project, Moisés KaufmanA theatre review of Frankenstein from The Guardian newspaper.Extracts from Little Revolution, Alecky BlytheA theatre review of The Curious Incident of the Dog in the Night-Time from The Guardian newspaper.Acting in Documentary Theatre, Tom CantrellAn essay by Theatre Critic Micheal Billingham for The Guardian about Verbatim Theatre‘Verbatim theatre is like good reality TV on stage’, Gary Nun (article)‘London Road: On Ethics in Verbatim Theatre’ Alice Saville (article from Exuent magazine)	<ul style="list-style-type: none">Small Island, the play, Andrea Levy and Helen Edmundson.‘Stage vs Screen: What’s the big difference’, Helen Kantilaftis (blog post)From Stage to Screen: P A Theatre Actor’s Guide to Working on Camera, Britten, B.The National Theatres 2012 Production of London Road reviewed by The Guardian				
	Concepts –what will students be able to do at the end of the topic	<ul style="list-style-type: none">Students will be able to practically explore given scripts and cooperate in discussions concerning the themes of the piece, the issues tackled, and the style of acting.Students will be able to review their own work and the work of others, making perceptive comments on the purpose, style, themes and issues explored.	<ul style="list-style-type: none">Students will be able to collaborate effectively with others, using rehearsal time effectively to develop their scripted performance pieces.Students will be able to reflect on their progress, effectively action-planning to improve their performances or design work.Students will be able to use vocal, physical and spatial skills effectively in a performance piece.				
Year Group		Autumn Term 1	Autumn Term 2	Spring Term 1	Spring Term 2	Summer Term 1	Summer Term 2
Year 11	Topic	Component 3: Responding to a Brief					The exam date for Component 3 i is scheduled for May/June. In lessons, students continue to practise rehearsal, performance and reflection skills up until their official examination period (as set by the exam board).
	Core knowledge from this topic	*Students will be given the opportunity to work as part of a group to contribute to a workshop performance as either a performer or a designer in response to a given brief and stimulus*					



Drama Curriculum Overview Plan

		<ul style="list-style-type: none">Students will know how to capture their ideas on planning, development and effectiveness of the production process in a written log and evaluation report.Students will understand the ethical considerations of particular styles of theatre.Students will know how to undertake their own research to inform their performance pieces.Students will know how to review their research to establish their priorities and steps forward in the rehearsal process.Students will understand the different options available to their group for structuring a production piece with consideration of style, genre, purpose and target audienceStudents will draw upon their broad knowledge of styles and genres of theatre to select an appropriate style and genre for provided briefsStudents will understand a range of rehearsal techniques that can be drawn upon to support their group in developing ideas for performance pieces.Students will have an understanding of common rehearsal errors and know processes they can use to tackle them.Students will draw upon their knowledge of performance conventions studied across the course to support the development of their performance pieces.Students will know how to give and respond to constructive feedback.Students will have an awareness of common vocal and physical skills difficulties faced by performers and know methods that can be used to overcome them.	Students will be given a brief that outlines the performance and design requirements and that asks them to consider their target audience and to start the creative process by using the given stimulus included in the brief. Working as part of a group, they will develop their ideas for a workshop performance and apply their skills and techniques to communicate their creative intentions to their audience.
	Previous content that this topic builds upon	This external component builds on knowledge, understanding and skills acquired and developed in Components 1 and 2 (from Year 10) and includes synoptic assessment. Learners will apply their skills and techniques creatively to a workshop for a selected audience.	
	Key vocabulary	Devising: Stimulus, target audience, venue, improvisation, breaking the fourth wall, ensemble, creative intentions, role on the wall, hot seating, comedy, tragedy, melodrama, commedia dell'arte, Naturalism, Epic Theatre, Documentary Theatre, Physical Theatre, Theatre-in-Education, Acting: spatial awareness, blocking, proxemics, levels, pitch, pace, volume, pause, articulation, tone and vocal colour, listener, emphasis, body language, gesture, gait, facial expressions. Light Design: spotlight, fresenal, flood light, strobe, follow spot ,par can, gobos, birdie, barn doors, gels, transitions, direction, brightness, visibility, centre stage, stage left, stage right,downstage L&R&C, upstage L&R&C, focal point(s),atmosphere, symbolism.	
	Development of cultural capital	Students will have a greater awareness of how professional performers get started and develop trust and communication within the devising company. They will learn how to research and use the results to stimulate ideas and discussion in the rehearsal period. Encouraging, channeling and developing ideas in the rehearsal room. Discovering and incorporating the unexpected in rehearsal. Backstage and design work, with sample checklists.	
	Development of reading	<ul style="list-style-type: none">The Frantic Assembly Book of Devising Theatre Book, Scott Graham and Steven HoggettDevised and Collaborative Theatre: A Practical Guide by Tina Bicat and Chris BaldwinDevising Theatre: A Practical and Theoretical Handbook by Alison OddeyA Practical Guide to Ensemble Devising by Davis Robinson	
	Concepts –what will students be able to do at the end of the topic	Students will be able to: <ul style="list-style-type: none">respond to a briefselect and develop skills and techniques in response to a briefapply skills and techniques in a workshop performance in response to a briefevaluate the development process and outcome in response to a briefcreate a statement of ethics in preparation for conducting research into a chosen issue/theme	