

Curriculum Overview				
Year Group	Term	Unit of Work	Assessment Content	Vocabulary mapping
7	1	<b>Unit title Introduction to core drama skills</b>  <b>Why this? Why now?</b>  The students are building foundational skills- focus, concentration, ensemble work, best practice, voice and physicality are introduced as a toolkit in drama.  <b>Students will:</b> <ul style="list-style-type: none"> <li>Know how to use basic performance skills –Characterisation, Posture, Facial Expression, Gesture, Levels, Vocal projection, Exaggeration</li> <li>Understand the different dramatic techniques- Narration, Still-image and Freeze Frame, Thought- tracking, Mime, Slow Motion and Marking the Moment</li> <li>Be able to develop characterisation by changing vocal and physical expression</li> <li>Be able to demonstrate these skills in performance and evaluation</li> </ul>	Rehearsal Performance Evaluation	<b>Mime</b> -pretend to do something using actions- not words <b>Projection</b> - strength of speaking Pitch- use of high or low voice <b>Pause</b> - break in the action to create tension <b>Evaluation</b> - www and ebi <b>Rehearsal</b> - practice for performance <b>Audience</b> - people who watch the performance
	2	<b>Unit title Introduction to core drama skills</b>  <b>Why this? Why now?</b>  The students are building foundational skills- focus, concentration, ensemble work, best practice, voice and physicality are introduced as a toolkit in drama.  <b>: Students will:</b>	Rehearsal Performance Evaluation	<b>Mime</b> -pretend to do something using actions- not words <b>Projection</b> - strength of speaking Pitch- use of high or low voice <b>Pause</b> - break in the action to create tension

		<ul style="list-style-type: none"> <li>• Know how to use basic performance skills –Characterisation, Posture, Facial Expression, Gesture, Levels, Vocal projection, Exaggeration</li> <li>• Understand the different dramatic techniques- Narration, Still-image and Freeze Frame, Thought- tracking, Mime, Slow Motion and Marking the Moment</li> <li>• Be able to develop characterisation by changing vocal and physical expression</li> <li>• Be able to demonstrate these skills in performance and evaluation</li> </ul>		<b>Evaluation-</b> www and ebi <b>Rehearsal-</b> practice for performance <b>Audience-</b> people who watch the performance
	3	<p><b>Unit title Study of the play A Midsummer Night's Dream by William Shakespeare</b></p> <p><b>Why this? Why now?</b></p> <p>Students have built core skills and developed strategic investment in the first term and are now layering core skills and applying to a Shakespeare comedy text. This will also link to the English curriculum and the study of a Shakespeare text.</p> <p><b>Students will:</b></p> <ul style="list-style-type: none"> <li>• Know how to use different dramatic approaches to explore ideas, texts and issues in A Midsummer Night's Dream by William Shakespeare</li> <li>• Understand character and motivation</li> <li>• Understand the themes and ideas in the play</li> <li>• Be able to speak and experiment with the language in the play using vocal skills</li> <li>• Be able to realise the plays in performance</li> </ul>	A Midsummer Night's Dream MCQ questions Rehearsal Performance Evaluation	<b>Freeze-Frame</b> – use of still image <b>Vocal-</b> skills used by the voice <b>Physical-</b> skills used by the body <b>Evaluation-</b> www and ebi <b>Audience-</b> people who watch the performance <b>Character</b> – role played in performance

		<ul style="list-style-type: none"> <li>• Know how to use basic performance skills –Characterisation, Posture, Facial Expression, Gesture, Levels, Vocal projection, Exaggeration</li> <li>• Understand the different dramatic techniques- Narration, Still-image and Freeze Frame, Thought-tracking, Mime, Slow Motion and Marking the Moment</li> <li>• Be able to develop characterisation by changing vocal and physical expression</li> <li>• Be able to demonstrate these skills in performance and evaluation</li> </ul>		
	4	<p><b>Unit title Study of the play A Midsummer Night's Dream by William Shakespeare</b></p> <p><b>Why this? Why now?</b></p> <p>Students have built core skills and developed strategic investment in the first term and are now layering core skills and applying to a Shakespeare comedy text. This will also link to the English curriculum and the study of a Shakespeare text.</p> <p><b>Students will:</b></p> <ul style="list-style-type: none"> <li>• Know how to use different dramatic approaches to explore ideas, texts and issues in A Midsummer Night's Dream by William Shakespeare</li> <li>• Understand character and motivation</li> <li>• Understand the themes and ideas in the play</li> <li>• Be able to speak and experiment with the language in the play using vocal skills</li> <li>• Be able to realise the plays in performance</li> <li>• Know how to use basic performance skills –Characterisation, Posture, Facial Expression, Gesture, Levels, Vocal projection, Exaggeration</li> </ul>	Rehearsal Performance Evaluation	<p><b>Freeze-Frame</b> – use of still image</p> <p><b>Vocal-</b> skills used by the voice</p> <p><b>Physical-</b> skills used by the body</p> <p><b>Evaluation-</b> www and ebi</p> <p><b>Audience-</b> people who watch the performance</p> <p><b>Character</b> – role played in performance</p>

		<ul style="list-style-type: none"> <li>Understand the different dramatic techniques- Narration, Still- image and Freeze Frame, Thought- tracking, Mime, Slow Motion and Marking the Moment</li> <li>Be able to develop characterisation by changing vocal and physical expression</li> <li>Be able to demonstrate these skills in performance and evaluation</li> </ul>		
	5	<p><b>Unit title Study of Pantomime</b></p> <p><b>Why this? Why now?</b></p> <p>Students will start basic knowledge of performance styles and look at early stages of commedia dell'arte which will be studied in more depth in Year 8. They will look at the role of the audience in more detail and become more aware of their interaction with them in this scheme.</p> <p><b>Students will:</b></p> <ul style="list-style-type: none"> <li>Know the common themes and well- known storylines and characters in pantomime- watch exemplar and school productions</li> <li>Understand the use of stock characters in Pantomime and link this to Commedia dell'arte in Year 8</li> <li>Understand the use of slapstick and comedy in Pantomime</li> <li>Understand the interaction with the audience during a performance</li> <li>Be able to block scenes and create a script for a Pantomime performance</li> </ul>	Rehearsal Performance Evaluation	<p><b>Facial-expression-</b> to be able to show emotion by reading the face</p> <p><b>Gesture-</b> action to show meaning</p> <p><b>Levels-</b>different heights to show meaning</p> <p><b>Exaggeration-</b> over the top use of skills</p> <p><b>Audience-</b> people who watch the performance</p> <p><b>Evaluation-</b> www and ebi</p>

		<ul style="list-style-type: none"> <li>• Know how to use basic performance skills –Characterisation, Posture, Facial Expression, Gesture, Levels, Vocal projection, Exaggeration</li> <li>• Understand the different dramatic techniques- Narration, Still-image and Freeze Frame, Thought- tracking, Mime, Slow Motion and Marking the Moment</li> <li>• Be able to develop characterisation by changing vocal and physical expression</li> <li>• Be able to demonstrate these skills in performance and evaluation</li> </ul>		
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8	1	<p><b>Unit title Study of the play Romeo and Juliet by William Shakespeare</b></p> <p><b>Why this? Why now?</b></p> <p>Students have laid the foundations of a Shakespeare text in Year 7 term 2 and they are now looking in detail at one of his most famous plays. Looking at character and themes and relating these to issues that students face in the modern day</p> <p><b>Students will:</b></p> <ul style="list-style-type: none"> <li>• Know how to use different dramatic approaches to explore ideas, texts and issues in Romeo and Juliet by William Shakespeare</li> <li>• Understand character and motivation</li> <li>• Understand the themes and ideas in the play</li> <li>• Be able to speak and experiment with the language in the play using vocal skills</li> <li>• Be able to realise the plays in performance</li> <li>• Know how to use basic performance skills –Characterisation, Posture, Facial Expression, Gesture, Levels, Vocal projection, Exaggeration</li> </ul>	Rehearsal Performance Evaluation	<p><b>Prologue</b>-introduction at start of play</p> <p><b>Audience</b>- people watching the performance</p> <p><b>Evaluation</b>- www and ebi</p> <p><b>Foreshadowing</b>- warning of future event</p> <p><b>Dramatic-irony</b>- audience knows information that the characters do not</p> <p><b>Monologue</b>- a long speech by one actor</p>

		<ul style="list-style-type: none"> <li>Understand the different dramatic techniques- Narration, Still- image and Freeze Frame, Thought- tracking, Mime, Slow Motion and Marking the Moment</li> <li>Be able to develop characterisation by changing vocal and physical expression</li> <li>Be able to demonstrate these skills in performance and evaluation</li> </ul>		
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	3	<p><b>Unit title Study of Response to Stimulus and Devised Drama</b> <b>Students will:</b></p> <p><b>Why this? Why now?</b></p> <p>Students will look at the importance of the use of stimulus as a starting point to creating their own drama in small groups. They will have more opportunity for independent practice and longer rehearsal periods to increase the quality of the performance. This will be revisited in Year 9 on a deeper level as a preparation for KS4 drama Component 2 Devised Drama.</p> <ul style="list-style-type: none"> <li>Know how to devise dramas in various forms based on a range of stimulus</li> <li>Understand how to organise a short clear coherent performance in a small group</li> <li>Be able to discuss the ways ideas are presented or represented in performance</li> <li>Be able to respond to stimulus- link to GCSE drama</li> <li>Know how to use basic performance skills –Characterisation, Posture, Facial Expression, Gesture, Levels, Vocal projection, Exaggeration</li> <li>Understand the different dramatic techniques- Narration, Still-image and Freeze Frame, Thought- tracking, Mime, Slow Motion and Marking the Moment</li> </ul>	Romeo and Juliet Rehearsal Performance Evaluation	<p><b>Characterisation-</b> the creation of a fictional character</p> <p><b>Posture-</b> the position in which the body is held</p> <p><b>Facial expression-</b> feelings expressed on the face</p> <p><b>Devising-</b> plan or invent drama</p> <p><b>Stimulus- starting point for an idea in drama</b></p> <p><b>Status-</b> high or low power in a scene</p> <p><b>Audience-</b> people watching the performance</p> <p><b>Evaluation-</b> www and ebi</p>



		<ul style="list-style-type: none"> <li>Be able to develop characterisation by changing vocal and physical expression</li> <li>Be able to demonstrate these skills in performance and evaluation</li> </ul>		
	4	<p><b>Unit title Study of Response to Stimulus and Devised Drama</b>  <b>Students will:</b></p> <p><b>Why this? Why now?</b></p> <p>Students will look at the importance of the use of stimulus as a starting point to creating their own drama in small groups. They will have more opportunity for independent practice and longer rehearsal periods to increase the quality of the performance. This will be revisited in Year 9 on a deeper level as a preparation for KS4 drama Component 2 Devised Drama.</p> <ul style="list-style-type: none"> <li>Know how to devise dramas in various forms based on a range of stimulus</li> <li>Understand how to organise a short clear coherent performance in a small group</li> <li>Be able to discuss the ways ideas are presented or represented in performance</li> <li>Be able to respond to stimulus- link to GCSE drama</li> <li>Know how to use basic performance skills –Characterisation, Posture, Facial Expression, Gesture, Levels, Vocal projection, Exaggeration</li> <li>Understand the different dramatic techniques- Narration, Still-image and Freeze Frame, Thought- tracking, Mime, Slow Motion and Marking the Moment</li> <li>Be able to develop characterisation by changing vocal and physical expression</li> </ul>	<p>Creating  Responding  Performing</p>	<p><b>Characterisation-</b> the creation of a fictional character  <b>Posture-</b> the position in which the body is held  <b>Facial expression-</b> feelings expressed on the face  <b>Devising-</b> plan or invent drama  <b>Stimulus-</b> starting point for an idea in drama  <b>Status-</b> high or low power in a scene  <b>Audience-</b> people watching the performance  <b>Evaluation-</b> www and ebi</p>

		<ul style="list-style-type: none"> <li>Be able to demonstrate these skills in performance and evaluation</li> </ul>		
	5	<p><b>Unit title Study of Commedia dell'arte theatre</b></p> <p><b>Why this? Why now?</b> It is important to study Commedia dell'arte because it influenced all forms of popular entertainment in the centuries that followed, right up to the present day: melodrama, ballet, opera, films, pantomime - all owe a great deal to the characters, plots, and comic business of the Commedia dell'Arte. This builds upon knowledge in Year 7 on pantomime and leads to GCSE knowledge base in Year 9 drama.</p> <p><b>Students will:</b></p> <ul style="list-style-type: none"> <li>Know the history of Commedia Dell'Arte and the use of stock characters</li> <li>Understand the importance of the history of comedy and modern comedy</li> <li>Understand the use of mask to portray character in Commedia Dell'Arte</li> <li>Be able to portray the stock characters in performance</li> <li>Be able to use gait for each character</li> <li>Know how to use basic performance skills –Characterisation, Posture, Facial Expression, Gesture, Levels, Vocal projection, Exaggeration</li> <li>Understand the different dramatic techniques- Narration, Still- image and Freeze Frame, Thought-tracking, Mime, Slow Motion and Marking the Moment</li> <li>Be able to develop characterisation by changing vocal and physical expression</li> <li>Be able to demonstrate these skills in performance and evaluation</li> </ul>	<p>Research of Commedia characters</p> <p>Rehearsal</p> <p>Performance</p> <p>Evaluation</p>	<p><b>Characterisation-</b> the creation of a fictional character</p> <p><b>Posture-</b> the position in which the body is held</p> <p><b>Facial expression-</b> feelings expressed on the face</p> <p><b>Devising-</b> plan or invent drama</p> <p><b>Stimulus- starting point for an idea in drama</b></p> <p><b>Status-</b> high or low power in a scene</p> <p><b>Audience-</b> people watching the performance</p> <p><b>Evaluation-</b> www and ebi</p>

	6	<p><b>Unit title</b> Study of Commedia dell'arte theatre</p> <p><b>Why this? Why now?</b></p> <p>It is important to study Commedia dell'arte because it influenced all forms of popular entertainment in the centuries that followed, right up to the present day: melodrama, ballet, opera, films, pantomime - all owe a great deal to the characters, plots, and comic business of the Commedia dell'Arte. This builds upon knowledge in Year 7 on pantomime and leads to GCSE knowledge base in Year 9 drama.</p> <p><b>Students will:</b></p> <ul style="list-style-type: none"> <li>• Know the history of Commedia Dell'Arte and the use of stock characters</li> <li>• Understand the importance of the history of comedy and modern comedy</li> <li>• Understand the use of mask to portray character in Commedia Dell'Arte</li> <li>• Be able to portray the stock characters in performance</li> <li>• Be able to use gait for each character</li> <li>• Know how to use basic performance skills –Characterisation, Posture, Facial Expression, Gesture, Levels, Vocal projection, Exaggeration</li> <li>• Understand the different dramatic techniques- Narration, Still-image and Freeze Frame, Thought-tracking, Mime, Slow Motion and Marking the Moment</li> <li>• Be able to develop characterisation by changing vocal and physical expression</li> <li>• Be able to demonstrate these skills in performance and evaluation</li> </ul>	<p>Research of Commedia characters</p> <p>Rehearsal</p> <p>Performance</p> <p>Evaluation</p>	<p><b>Characterisation-</b> the creation of a fictional character</p> <p><b>Posture-</b> the position in which the body is held</p> <p><b>Facial expression-</b> feelings expressed on the face</p> <p><b>Devising-</b> plan or invent drama</p> <p><b>Stimulus- starting point for an idea in drama</b></p> <p><b>Status-</b> high or low power in a scene</p> <p><b>Audience-</b> people watching the performance</p> <p><b>Evaluation-</b> www and ebi</p>
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## 9

1

**Unit title** Study of the play Macbeth by William Shakespeare

**Why this? Why now?**

This is the third and most complex Shakespeare play to be studied in KS4. It is also a play that appeals to the older students who perhaps will not choose drama as an option but will be interested in its themes of power, witchcraft and revenge. Macbeth is also a set text in the GCSE English curriculum and this knowledge at the start of KS3 lays a foundation of understanding to build upon cross curricular skills.

**Students will:**

- Know how to use different dramatic approaches to explore ideas, texts and issues in Macbeth by William Shakespeare
- Understand character and motivation
- Understand the themes and ideas in the play
- Be able to speak and experiment with the language in the play using vocal skills
- Be able to realise the plays in performance
- Know how to use basic performance skills –Characterisation, Posture, Facial Expression, Gesture, Levels, Vocal projection, Exaggeration
- Know how to use Pitch, Pace, Pause, Volume, Accent, Articulation, Tone- Vocal skills
- Know how to use Gait, Tension, Control, Gesture, Facial Expression, Eye Contact, Posture
- Understand the different dramatic techniques- Narration, Still- image and Freeze Frame, Thought-tracking, Mime, Slow Motion and Marking the Moment

Rehearsal  
Performance  
Evaluation

**Ambition** – strong desire to do or achieve something  
**Prophecy** – a prediction about what will happen  
**Proxemics**- nearness in acting space to demonstrate the relationship  
**Gesture** – movement of part of the body on stage  
**Gait** – the way that a character walks in performance  
**Tone** – use of harsh or soft vocal skill  
**Audience**- people watching the performance

		<ul style="list-style-type: none"> <li>• Be able to develop characterisation by changing vocal and physical expression</li> <li>• Be able to demonstrate these skills in performance and evaluation</li> </ul>		
	2	<p><b>Unit title Study of the play Macbeth by William Shakespeare</b></p> <p><b>Why this? Why now?</b></p> <p>This is the third and most complex Shakespear play to be studied in KS4. It is also a play that appeals to the older students who perhaps will not choose drama as an option but will be interested in its themes of power, witchcraft and revenge. Macbeth is also a set text in the GCSE English curriculum and this knowledge at the start of KS3 lays a foundation of understanding to build upon cross curricular skills.</p> <p><b>Links to English exam question on Macbeth</b></p> <p><b>Students will:</b></p> <ul style="list-style-type: none"> <li>• Know how to use different dramatic approaches to explore ideas, texts and issues in Macbeth by William Shakespeare</li> <li>• Understand character and motivation</li> <li>• Understand the themes and ideas in the play</li> <li>• Be able to speak and experiment with the language in the play using vocal skills</li> <li>• Be able to realise the plays in performance</li> <li>• Know how to use performance skills –Characterisation, Posture, Facial Expression, Gesture, Levels, Vocal projection, Exaggeration</li> <li>• Know how to use Pitch, Pace, Pause, Volume, Accent, Articulation, Tone- Vocal skills</li> </ul>	<p>Rehearsal</p> <p>Performance</p> <p>Evaluation</p>	<p><b>Ambition</b> – strong desire to do or achieve something</p> <p><b>Prophecy</b> – a prediction about what will happen</p> <p><b>Proxemics</b>- nearness in acting space to demonstrate the relationship</p> <p><b>Gesture</b> – movement of part of the body on stage</p> <p><b>Gait</b> – the way that a character walks in performance</p> <p><b>Tone</b> – use of harsh or soft vocal skill</p> <p><b>Audience</b>- people watching the performance</p>

		<ul style="list-style-type: none"> <li>• Know how to use Gait, Tension, Control, Gesture, Facial Expression, Eye Contact, Posture</li> <li>• Understand the different dramatic techniques- Narration, Still-image and Freeze Frame, Thought-tracking, Mime, Slow Motion and Marking the Moment</li> <li>• Be able to develop characterisation by changing vocal and physical expression</li> <li>• Be able to demonstrate these skills in performance and evaluation</li> </ul>		
	3	<p><b>Unit title Study of Devised drama</b></p> <p><b>Why this? Why now?</b></p> <p>It is important to explore a range of contrasting approaches to creating drama devised work. The students will explore popular theatrical genres and styles. This will lead to the exploration of character and interpreting and performing this considering carefully their impact on the audience.</p> <p><b>Students will:</b></p> <ul style="list-style-type: none"> <li>• Know different genres of theatre and performance style</li> <li>• Understand the process of devised drama during rehearsals</li> <li>• Be able to contribute to a final devised duologue or group performance</li> <li>• Know how to use performance skills – Characterisation, Posture, Facial Expression, Gesture, Levels, Vocal projection, Exaggeration</li> <li>• Know how to use Pitch, Pace, Pause, Volume, Accent, Articulation, Tone - Vocal skills</li> <li>• Know how to use Gait, Tension, Control, Gesture, Facial Expression, Eye Contact, Posture-Physical skills</li> </ul>	<p>Seahaven 60 Form on Macbeth</p> <p>MCQ questions</p> <p>Rehearsal</p> <p>Performance</p> <p>Evaluation</p>	<p><b>Naturalism</b> –theatre that attempts to create reality</p> <p><b>Audience</b> – the people watching the performance</p> <p><b>Evaluation-</b> www and ebi</p> <p><b>Devised-</b> drama created by the students-unscripted</p> <p><b>Non-naturalism</b> – theatre that has techniques that are not like reality and are designed to educate and alienate the audience</p> <p><b>Effect-</b> impact on the audience</p> <p><b>Proxemics-</b> nearness in acting space to demonstrate the relationship</p>

		<ul style="list-style-type: none"> <li>Understand the different dramatic techniques and performance styles</li> <li>Be able to use non-naturalism in Theatre in Education</li> <li>Be able to develop characterisation by changing vocal and physical expression</li> <li>Be able to demonstrate these skills in performance and evaluation</li> </ul>		
	4	<p><b>Unit title Study of Devised drama</b></p> <p><b>Why this Why now?</b></p> <p>It is important to explore a range of contrasting approaches to creating drama devised work. The students will explore popular theatrical genres and styles. This will lead to the exploration of character and interpreting and performing this considering carefully their impact on the audience.</p> <p><b>Students will:</b></p> <ul style="list-style-type: none"> <li>Know different genres of theatre and performance style</li> <li>Understand the process of devised drama during rehearsals</li> <li>Be able to contribute to a final devised duologue or group performance</li> <li>Know how to use performance skills – Characterisation, Posture, Facial Expression, Gesture, Levels, Vocal projection, Exaggeration</li> <li>Know how to use Pitch, Pace, Pause, Volume, Accent, Articulation, Tone- Vocal skills</li> <li>Know how to use Gait, Tension, Control, Gesture, Facial Expression, Eye Contact, Posture-Physical skills</li> <li>Understand the different dramatic techniques and performance styles</li> <li>Be able to use non-naturalism in Theatre in Education</li> </ul>		<p><b>Naturalism</b> –theatre that attempts to create reality</p> <p><b>Audience</b> – the people watching the performance</p> <p><b>Evaluation-</b> www and ebi</p> <p><b>Devised-</b> drama created by the students-unscripted</p> <p><b>Non-naturalism</b> – theatre that has techniques that are not like reality and are designed to educate and alienate the audience</p> <p><b>Effect-</b> impact on the audience</p> <p><b>Proxemics-</b> nearness in acting space to demonstrate the relationship</p>

		<ul style="list-style-type: none"><li>• Be able to develop characterisation by changing vocal and physical expression</li><li>• Be able to demonstrate these skills in performance and evaluation</li></ul>		
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	5	<p><b>Unit title Study of Docudrama and Theatre to Educate</b></p> <p><b>Why this? Why now?</b></p> <p>There are many genres and styles that can be explored in the initial stages of a devised drama piece to develop and steer it. It is vital that the chosen genre or style will work and the students consider a target audience. They will consider more Brechtian techniques by the practitioner such as breaking the fourth wall and this will link to Component 2 at GCSE drama. Theatre in Education is a style that works well for the 40% NEA coursework at GCSE.</p> <p><b>Students will:</b></p> <p>Study two texts by Mark Wheeler: Too Much Punch for Judy and Missing Dan Nolan</p> <ul style="list-style-type: none"> <li>• Know the effect of breaking the fourth wall and Theatre to Educate</li> <li>• Understand the effects of documentary drama on the audience</li> <li>• Know how to explore performance texts, understanding their social, cultural and historical context including the theatrical conventions of the period in which they were created</li> <li>• Know characteristics of the performance text: genre, structure, character, form, style, language, mood, pace, climax, stage directions and practical demands of the set play.</li> <li>• Understand how meaning is interpreted and communicated by performance space, configuration, relationships, audience, design, vocal interpretation of character and physical interpretation of character</li> <li>• Be able to prepare a short extract for performance</li> </ul>	<p>Creating, Rehearsing and Performing</p> <p>Responding and Evaluating</p>
	6	<p><b>Unit title Study of Docudrama and Theatre to Educate</b></p> <p><b>Why this? Why now?</b></p> <p>There are many genres and styles that can be explored in the initial stages of a devised drama piece to develop and steer it. It is vital that the chosen genre or style will work and the students consider a target audience. They will consider more Brechtian techniques by the practitioner such</p>	<p>Creating, Rehearsing and Performing</p> <p>Responding and Evaluating</p>

10		<p>as breaking the fourth wall and this will link to Component 2 at GCSE drama. Theatre in Education is a style that works well for the 40% NEA coursework at GCSE.</p> <p><b>Students will:</b></p> <p>Study two texts by Mark Wheeler: Too Much Punch for Judy and Missing Dan Nolan</p> <ul style="list-style-type: none"> <li>• Know the effect of breaking the fourth wall and Theatre to Educate</li> <li>• Understand the effects of documentary drama on the audience</li> <li>• Know how to explore performance texts, understanding their social, cultural and historical context including the theatrical conventions of the period in which they were created</li> <li>• Know characteristics of the performance text: genre, structure, character, form, style, language, mood, pace, climax, stage directions and practical demands of the set play.</li> <li>• Understand how meaning is interpreted and communicated by performance space, configuration, relationships, audience, design, vocal interpretation of character and physical interpretation of character</li> <li>• Be able to prepare a short extract for performance</li> </ul>	
	1	<p><b>Why this Why now?</b></p> <p>Students are given the basic toolkit of skills required for the GCSE course. This includes a necessary overview of theatrical staging, positioning and theatrical roles which form the basis for the first section of the written exam- Component 1. They will also start the study of the Set Text Blood Brothers by Willy Russell in preparation for Section B of Component 1.</p> <p><b>Unit title Component 1: Section A - Multiple Choice</b></p> <p><b>Theatre Roles and Terminology</b></p> <p><b>Students will:</b></p> <ul style="list-style-type: none"> <li>• Know drama and theatre terminology and how to use it appropriately</li> <li>• Understand the roles and responsibilities of theatre makers in contemporary theatre practice</li> <li>• Be able to recognise activities and process of the following roles in the theatre: playwright, performer, understudy, lighting/sound/set/costume designer, director, stage manager, theatre manager</li> <li>• Be able to name stage positions- upstage(LRC), downstage(LRC), centre stage</li> </ul>	<p>Practice MCQ 4 marks</p> <p>Section B: Questions 1-4 4 mark, 8 mark, 12 mark, 20 mark questions 44/80 marks Written paper</p>

		<ul style="list-style-type: none"> <li>Be able to recognise and understand the effects of stage configuration: theatre in the round, proscenium arch, thrust stage, traverse, end on staging, promenade</li> </ul> <p><b>Study of the practitioner: Brecht</b></p> <p><b>Students will:</b></p> <ul style="list-style-type: none"> <li>Know the elements of Epic Theatre that Brecht introduced: theatre is a force for change, non-naturalism</li> <li>Understand the techniques used by the practitioner-Brecht- Montage, Gestus, Placards, Narration, Breaking the Fourth Wall, Verfremdungseffekt</li> <li>Be able to use Brechtian techniques in their own performance and understand the impact on the audience</li> </ul> <p><b>Component 1: Section B- Set Play</b></p> <p><b>Blood Brothers by Willy Russell</b></p> <p><b>Students will:</b></p> <ul style="list-style-type: none"> <li>Know how to explore performance texts, understanding their social, cultural and historical context including the theatrical conventions of the period in which they were created</li> <li>Know characteristics of the performance text: genre, structure, character, form, style, language, mood, pace, climax, stage directions and practical demands of the set play.</li> <li>Understand how meaning is interpreted and communicated by performance space, configuration, relationships, audience, design, vocal interpretation of character and physical interpretation of character</li> <li>Be able to answer 4 questions on a selected extract in performance: discuss accent, volume, pitch, timing, pace, delivery of lines- vocal skills</li> <li>Be able to answer 4 questions on a selected extract in performance: discuss build, height, age, facial features, movement, posture, gesture, facial expression- physical skills</li> </ul>	
	2	<p><b>Why this Why now?</b></p> <p>Students are given the basic toolkit of skills required for the GCSE course. This includes a necessary overview of theatrical staging, positioning and theatrical roles which form the basis for the first section of the written exam- Component 1. They will also start the study of the Set Text Blood Brothers by Willy Russell in preparation for Section B of Component 1</p>	<p>Practice MCQ papers</p> <p>Section B: mock exam 4 mark, 8 mark, 12 mark, 20 mark questions</p>

		<p><b>Unit title Component 1: Section A - Multiple Choice</b> <b>Theatre Roles and Terminology</b> <b>Students will:</b></p> <ul style="list-style-type: none"><li>• Know drama and theatre terminology and how to use it appropriately</li><li>• Understand the roles and responsibilities of theatre makers in contemporary theatre practice</li><li>• Be able to recognise activities and process of the following roles in the theatre: playwright, performer, understudy, lighting/sound/set / costume designer, director, stage manager, theatre manager</li><li>• Be able to name stage positions- upstage(LRC), downstage(LRC), centre stage</li><li>• Be able to recognise and understand the effects of stage configuration: theatre in the round, proscenium arch, thrust stage, traverse, end on staging, promenade</li></ul> <p><b>Study of the practitioner: Brecht</b> <b>Students will:</b></p> <ul style="list-style-type: none"><li>• Know the elements of Epic Theatre that Brecht introduced: theatre is a force for change, non-naturalism</li><li>• Understand the techniques used by the practitioner-Brecht- Montage, Gestus, Placards, Narration, Breaking the Fourth Wall, Verfremdungseffekt</li><li>• Be able to use Brechtian techniques in their own performance and understand the impact on the audience</li></ul> <p><b>Component 1: Section B- Set Play</b> <b>Blood Brothers by Willy Russell</b> <b>Students will:</b></p> <ul style="list-style-type: none"><li>• Know how to explore performance texts, understanding their social, cultural and historical context including the theatrical conventions of the period in which they were created</li><li>• Know characteristics of the performance text: genre, structure, character, form, style, language, mood, pace, climax, stage directions and practical demands of the set play.</li></ul>	<p>44/80 marks Written paper Questions 1-4</p>
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		<ul style="list-style-type: none"> <li>Understand how meaning is interpreted and communicated by performance space, configuration, relationships, audience, design, vocal interpretation of character and physical interpretation of character</li> <li>Be able to answer 4 questions on a selected extract in performance: discuss accent, volume, pitch, timing, pace, delivery of lines- vocal skills</li> <li>Be able to answer 4 questions on a selected extract in performance: discuss build, height, age, facial features, movement, posture, gesture, facial expression- physical skills</li> </ul>	
	3	<p><b>Why this? Why now?</b></p> <p>Students will now work towards a final filmed and assessed practical performance they have devised from a stimulus. They will complete their devising logs throughout the process- this is done now as NEA coursework and when complete at the end of term 6 will be worth 40% of the course.</p> <p><b>Unit title Component 2- Devising drama (practical)</b></p> <p><b>Students will: Link the ideas of Brecht to Theatre in Education and non-naturalism</b></p> <ul style="list-style-type: none"> <li>Know- different genres of theatre and performance style</li> <li>Be able to-contribute to a final devised duologue or group performance</li> <li>Know how to use performance skills –Characterisation, Posture, Facial Expression, Gesture, Levels, Vocal projection, Exaggeration</li> <li>Know how to use Pitch, Pace, Pause, Volume, Accent, Articulation, Tone- Vocal skills</li> <li>Know how to use Gait, Tension, Control, Gesture, Facial Expression, Eye Contact, Posture- Physical skills</li> <li>Understand the different dramatic techniques and performance styles</li> <li>Be able to use non-naturalism in Theatre in Education</li> <li>Be able to develop characterisation by changing vocal and physical expression</li> <li>Be able to demonstrate these skills in performance and evaluation</li> </ul> <p><b>Devising Log (written)</b></p> <p><b>Students will:</b></p> <ul style="list-style-type: none"> <li>Be able to- produce an individual Devising Log documenting the devising process</li> </ul>	<p>Devised Performance (20 marks) 40% of GCSE</p> <p>Devising Log (60 marks) 2500 words Approx 800 words each section</p>

		<ul style="list-style-type: none"> <li>Section 1-Response to stimulus- research, findings and dramatic aims and intentions</li> <li>Section 2-Development and collaboration-how they developed their ideas and theatrical skills and refined the piece in rehearsal</li> <li>Section 3-Analysis and evaluation- how far they developed their theatrical skills and the overall impact they had in the group</li> </ul>	
	4	<p><b>Why this? Why now?</b></p> <p>Students will now work towards a final filmed and assessed practical performance they have devised from a stimulus. They will complete their devising logs throughout the process- this is done now as NEA coursework and when complete at the end of term 6 will be worth 40% of the course.</p> <p><b>Unit title Component 2- Devising drama (practical)</b></p> <p><b>Students will:</b></p> <ul style="list-style-type: none"> <li>Know- different genres of theatre and performance style</li> <li>Be able to-contribute to a final devised duologue or group performance</li> <li>Know how to use performance skills –Characterisation, Posture, Facial Expression, Gesture, Levels, Vocal projection, Exaggeration</li> <li>Know how to use Pitch, Pace, Pause, Volume, Accent, Articulation, Tone- Vocal skills</li> <li>Know how to use Gait, Tension, Control, Gesture, Facial Expression, Eye Contact, Posture- Physical skills</li> <li>Understand the different dramatic techniques and performance styles</li> <li>Be able to use non-naturalism in Theatre in Education</li> <li>Be able to develop characterisation by changing vocal and physical expression</li> <li>Be able to demonstrate these skills in performance and evaluation</li> </ul> <p><b>Devising Log (written)</b></p> <p><b>Students will:</b></p> <ul style="list-style-type: none"> <li>Be able to- produce an individual Devising Log documenting the devising process</li> <li>Section 1-Response to stimulus- research, findings and dramatic aims and intentions</li> </ul>	<p>Devised Performance (20 marks) 40% of GCSE</p> <p>Devising Log (60 marks) 2500 words Approx 800 words each section</p>

		<ul style="list-style-type: none"> <li>Section 2-Development and collaboration-how they developed their ideas and theatrical skills and refined the piece in rehearsal</li> <li>Section 3-Analysis and evaluation- how far they developed their theatrical skills and the overall impact they had in the group</li> </ul>	
	5	<p><b>Why this? Why now?</b></p> <p>Students will now work towards a final filmed and assessed practical performance they have devised from a stimulus. They will complete their devising logs throughout the process- this is done now as NEA coursework and when complete at the end of term 6 will be worth 40% of the course.</p> <p><b>Unit title Component 2- Devising drama (practical)</b>  <b>Students will:</b></p> <ul style="list-style-type: none"> <li>Know- different genres of theatre and performance style</li> <li>Be able to-contribute to a final devised duologue or group performance</li> <li>Know how to use performance skills –Characterisation, Posture, Facial Expression, Gesture, Levels, Vocal projection, Exaggeration</li> <li>Know how to use Pitch, Pace, Pause, Volume, Accent, Articulation, Tone- Vocal skills</li> <li>Know how to use Gait, Tension, Control, Gesture, Facial Expression, Eye Contact, Posture- Physical skills</li> <li>Understand the different dramatic techniques and performance styles</li> <li>Be able to use non-naturalism in Theatre in Education</li> <li>Be able to develop characterisation by changing vocal and physical expression</li> <li>Be able to demonstrate these skills in performance and evaluation</li> </ul> <p><b>Devising Log (written)</b>  <b>Students will:</b></p> <ul style="list-style-type: none"> <li>Be able to- produce an individual Devising Log documenting the devising process</li> <li>Section 1-Response to stimulus- research, findings and dramatic aims and intentions</li> <li>Section 2-Development and collaboration-how they developed their ideas and theatrical skills and refined the piece in rehearsal</li> </ul>	<p>Devised Performance (20 marks) 40% of GCSE</p> <p>Devising Log (60 marks) 2500 words Approx 800 words each section</p>

		<ul style="list-style-type: none"> <li>Section 3-Analysis and evaluation- how far they developed their theatrical skills and the overall impact they had in the group</li> </ul>	
	6	<p><b>Why this? Why now?</b></p> <p>Students will perform their final devised drama piece which will be filmed for the exam board. They will complete their devising logs throughout the process- this is done now as NEA coursework and when complete at the end of term 6 will be worth 40% of the course.</p> <p><b>Unit title Component 2- Devising drama (practical)</b>  <b>Students will:</b></p> <ul style="list-style-type: none"> <li>Know- different genres of theatre and performance style</li> <li>Be able to-contribute to a final devised duologue or group performance</li> <li>Know how to use performance skills –Characterisation, Posture, Facial Expression, Gesture, Levels, Vocal projection, Exaggeration</li> <li>Know how to use Pitch, Pace, Pause, Volume, Accent, Articulation, Tone- Vocal skills</li> <li>Know how to use Gait, Tension, Control, Gesture, Facial Expression, Eye Contact, Posture- Physical skills</li> <li>Understand the different dramatic techniques and performance styles</li> <li>Be able to use non-naturalism in Theatre in Education</li> <li>Be able to develop characterisation by changing vocal and physical expression</li> <li>Be able to demonstrate these skills in performance and evaluation</li> </ul> <p><b>Devising Log (written)</b>  <b>Students will:</b></p> <ul style="list-style-type: none"> <li>Be able to- produce an individual Devising Log documenting the devising process</li> <li>Section 1-Response to stimulus- research, findings and dramatic aims and intentions</li> <li>Section 2-Development and collaboration-how they developed their ideas and theatrical skills and refined the piece in rehearsal</li> <li>Section 3-Analysis and evaluation- how far they developed their theatrical skills and the overall impact they had in the group</li> </ul>	<p>Recorded Performance of Devised Drama for AQA moderation</p> <p>Completion of final draft of Devising Log</p>



## 11

1

**Why this? Why now?**

Students embark on their rehearsals for their scripted performances selected according to the strengths of the individuals and their groupings. Students will also revisit Component 1 in preparation for their mock exams

**Unit title Component 3 Texts in Practice****Performance of Texts in Practice to AQA examiner****Students will:**

- Know how to create and develop ideas to communicate meaning for theatrical performance using vocal and physical skills
- Know how to apply theatrical skills to realise artistic intentions in performance
- Know how to demonstrate knowledge and understanding of how drama and theatre is developed and performed
- Know how to analyse and evaluate their own work and the work of others
- Understand their overall contribution to performance
- Understand the range of theatrical skills demonstrated in performance
- Understand the effectiveness with which they deploy their performance skills
- Understand the appropriateness of their interpretation to the play as a whole as evidenced through their performance
- Be able to demonstrate sensitivity to the context of the play through their performance
- Be able to study and present a key extract (monologue ,duologue or group performance) to an AQA examiner to performance standard
- Be able to study and present a second key extract (monologue, duologue or group performance) from the same play to an AQA examiner to performance standard
- Be able to demonstrate their success in achieving their artistic intent, as evidenced by their performance when considered against their 'Statement of Dramatic Intentions'
- Be able to commit dialogue to memory-(fully 'off script' in performance)
- Free choice of play but it must contrast with the set play chosen for Component 1

**Section C: written paper-Live Production****Students will:**

Performance of two key extracts from one play – students will contribute as a performer  
20 marks x 2  
20% of GCSE

		<ul style="list-style-type: none"> <li>• Know how to analyse and evaluate the work of live theatre makers</li> <li>• Understand how the play has been interpreted in the production they have seen and what messages the company might be trying to communicate to the audience</li> <li>• Understand the vocal and physical skills demonstrated by the performers and how successfully meaning was communicated to the audience by the performers</li> <li>• Understand the design skills demonstrated in the production and how successfully these were communicated to the audience</li> <li>• Be able to read the play and reviews to develop understanding of plot and characters</li> </ul>	
	2	<p><b>Why this? Why now?</b></p> <p>Intensive rehearsal on small group and duologues, monologues which are performed and assessed by an external examiner from aqa in this term</p> <p><b>Unit title Component 3 Texts in Practice</b>  <b>Performance of Texts in Practice to AQA examiner</b>  <b>Students will:</b></p> <ul style="list-style-type: none"> <li>• Know how to create and develop ideas to communicate meaning for theatrical performance using vocal and physical skills</li> <li>• Know how to apply theatrical skills to realise artistic intentions in performance</li> <li>• Know how to demonstrate knowledge and understanding of how drama and theatre is developed and performed</li> <li>• Know how to analyse and evaluate their own work and the work of others</li> <li>• Understand their overall contribution to performance</li> <li>• Understand the range of theatrical skills demonstrated in performance</li> <li>• Understand the effectiveness with which they deploy their performance skills</li> <li>• Understand the appropriateness of their interpretation to the play as a whole as evidenced through their performance</li> <li>• Be able to study and present a key extract (monologue, duologue or group performance) to an AQA examiner to performance standard</li> </ul>	<p>Performance of two key extracts from one play – students will contribute as a performer</p> <p>20 marks x 2</p> <p>20% of GCSE</p>

		<ul style="list-style-type: none"><li>• Be able to study and present a second key extract (monologue, duologue or group performance) from the same play to an AQA examiner to performance standard</li><li>• Be able to demonstrate their success in achieving their artistic intent, as evidenced by their performance when considered against their 'Statement of Dramatic Intentions'</li><li>• Be able to commit dialogue to memory-(fully 'off script' in performance)</li><li>• Free choice of play but it must contrast with the set play chosen for Component 1</li></ul> <p><b>Section C: written paper-Live Production</b></p> <p><b>Students will:</b></p> <ul style="list-style-type: none"><li>• Know how to analyse and evaluate the work of live theatre makers</li><li>• Understand how the play has been interpreted in the production they have seen and what messages the company might be trying to communicate to the audience</li><li>• Understand the vocal and physical skills demonstrated by the performers and how successfully meaning was communicated to the audience by the performers</li><li>• Understand the design skills demonstrated in the production and how successfully these were communicated to the audience</li><li>• Be able to read the play and reviews to develop understanding of plot and characters</li></ul>	
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	3	<p><b>Why this? Why now?</b></p> <p>Intensive rehearsal on small group and duologues, monologues which are performed and assessed by an external examiner from aqa in this term</p> <p><b>Unit title Performance of Texts in Practice to AQA examiner</b></p> <p><b>Students will:</b></p> <ul style="list-style-type: none"> <li>• Know how to create and develop ideas to communicate meaning for theatrical performance using vocal and physical skills</li> <li>• Know how to apply theatrical skills to realise artistic intentions in performance</li> <li>• Know how to demonstrate knowledge and understanding of how drama and theatre is developed and performed</li> <li>• Know how to analyse and evaluate their own work and the work of others</li> <li>• Understand their overall contribution to performance</li> <li>• Understand the range of theatrical skills demonstrated in performance</li> <li>• Understand the effectiveness with which they deploy their performance skills</li> <li>• Understand the appropriateness of their interpretation to the play as a whole as evidenced through their performance</li> <li>• Be able to study and present a key extract (monologue, duologue or group performance) to an AQA examiner to performance standard</li> <li>• Be able to study and present a second key extract (monologue, duologue or group performance) from the same play to an AQA examiner to performance standard</li> <li>• Be able to demonstrate their success in achieving their artistic intent, as evidenced by their performance when considered against their 'Statement of Dramatic Intentions'</li> <li>• Be able to commit dialogue to memory-(fully 'off script' in performance)</li> <li>• Free choice of play but it must contrast with the set play chosen for Component 1</li> </ul> <p><b>Section C: written paper-Live Production</b></p> <p><b>Students will:</b></p> <ul style="list-style-type: none"> <li>• Know how to analyse and evaluate the work of live theatre makers</li> </ul>	<p><b>Performance of two key extracts from one play – to an AQA examiner</b></p> <p>students will contribute as a performer</p> <p>20 marks x 2</p> <p>20% of GCSE</p>
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		<ul style="list-style-type: none"> <li>Understand how the play has been interpreted in the production they have seen and what messages the company might be trying to communicate to the audience</li> <li>Understand the vocal and physical skills demonstrated by the performers and how successfully meaning was communicated to the audience by the performers</li> <li>Understand the design skills demonstrated in the production and how successfully these were communicated to the audience</li> <li>Be able to read the play and reviews to develop understanding of plot and characters</li> </ul>	
	4	<p><b>Why this? Why now?</b></p> <p>Having completed all the practical elements of the course students will now revisit all aspects of the written exam. Further practical exploration of Blood Brothers will support this.</p> <p><b>Unit title Revision of Component 1: Understanding drama</b>  <b>Students will:</b>            Section A: Revision of Theatre Roles and Terminology MCQ questions            Section B: Revision of the Set Play: Blood Brothers by Willy Russell            Section C: Revision of Live Production</p>	Component 1 AQA Drama GCSE written exam 40%
	5	<p><b>Why this? Why now?</b></p> <p><b>The students will sit their GCSE Component exam in the first 2 weeks of this term</b></p> <p><b>Unit title Revision of Component 1: Understanding drama</b>  <b>Students will:</b>            Section A: Revision of Theatre Roles and Terminology MCQ questions            Section B: Revision of the Set Play: Blood Brothers by Willy Russell            Section C: Revision of Live Production</p>	Component 1 AQA Drama GCSE written exam 40%

