




Drama Curriculum Information



What I learn about in the curriculum...

Year	Topics	 How does this build on from previous learning?	The key concepts we cover and revisit
7	Autumn 1 Ancient Greek Theatre -The importance of Ancient Greek Theatre - Spatial relationships (actor and audience) - Chorus and use of multi-role	We begin our journey starting with Ancient Greek Theatre so that students have an understanding of where drama began, it's importance and significance throughout theatrical history and its impact on 21st century performance today.	Characterisation Technique
	Autumn 2 Ancient Greek performance -Amphitheatres -Ancient Greek Staging -Tragedy and comedy		
	Spring 1 Melodrama -Slapstick comedy - Mime -Pantomime	Melodrama builds on from the performance methods studied when learning about Ancient Greek Theatre because it allows students to further develop their knowledge and skills of performing comedy with the purpose of an audience in mind.	Characterisation Technique Rehearsal
	Spring 2 Creating Character -Monologue -Duologue -Scripted text	Once students have developed a good understanding of how comedy originated and was performed to early audiences, we use this knowledge to learn develop of understanding of how characters are created. We utilise the skills learned so far and build upon these in order to create, develop and perform more complex characters, not only focusing on the relationship between the actor and audience, but also on the relationship between actor and actor.	Characterisation Technique Rehearsal Relationships Text

	Summer 1	Storytelling Theatre -Using Fairy Tales to bring stories to life -Using and performing with text	Students end Year 7 by discovering the art of Storytelling Theatre. This topic builds on from previous learning because it allows them to apply their knowledge of performing for an audience by <i>creating</i> and <i>playing</i> the ‘world around the character’ (the story), as well as just the character itself.	Characterisation Technique Rehearsal Relationships Text Storytelling
	Summer 2	-Improvisation and using stimuli	Students begin to work with text, drawing upon material from a range of playwrights, using stimuli for the first time to be able to ‘tell a story’ on stage.	
8	Autumn 1	Elizabethan Theatre & The Supernatural -The significance of theatre in the Elizabethan era -Staging and the Globe Theatre -Exploration of the supernatural within texts - Performance skills and techniques to create atmosphere -Shakespearean relationships between actor and audience -Stage combat	Year 8 begin their drama learning journey by studying Elizabethan Theatre, building on their knowledge of Ancient Greek Theatre (and Year7) topics and applying theatrical skills to learn: <ul style="list-style-type: none"> • how theatre has evolved throughout history and how significant the Elizabethan era was in terms of performance • how theatre makers and a range of theatrical elements can create atmosphere on stage and ‘bring a text to life’ • how stage spaces and staging was used in performance • how language is used in performance • how explorative strategies can be used effectively to perform the work of Shakespeare 	Stage space Technique
	Autumn 2	Elizabethan Theatre- A Midsummer Night’s Dream -Performing Shakespearean text	This topic builds on pupils’ prior knowledge gained during the Elizabethan Theatre topic because it focuses more in-depth on one performance text, allowing students to apply knowledge and skills already learned in order to stage a performance by working as an ensemble, considering all aspects of performance.	
	Spring 1	Commedia Dell’Arte -Stock characters - Clowning - Developing characterisation -Devising theatre	Commedia Dell’Arte builds upon knowledge and skills learned when studying Ancient Greek Theatre, Melodrama and Storytelling Theatre because it deepens their knowledge of the stock characters we use today in 21 st century performance. The topic introduces students to a discreet style of performance whilst allowing them to embed specific performance skills to create dynamic characters, with unique personalities to tell a story.	
				Characterisation Stage space Storytelling Relationships

	Spring 2	<p>Developing and Enhancing Character - Exploring Modern Text</p> <p>-Exploring and performing 21st Century texts - Exploring naturalism</p>	<p>This topic builds on from previous characterisation work because it introduces them to influential styles of performance that they will use to enhance characters in performance and how they interact within the world of performance.</p> <p>Students begin to explore texts that they can link to their own lives, therefore drawing upon and exploring a wider range of emotions, characters and scenarios in order to begin to develop more sophisticated performance that communicates key messages to the audience. We begin to explore the role of the Director and other Theatre Makers in order for students to demonstrate their understanding of 21st century theatre.</p>	<p>Characterisation Text Relationships Technique</p>
	Summer 1	<p>Devising</p> <p>-What devising is and how devising happens - Working with different stimuli -Exploration and development of ideas and themes from stimuli -Developing genre, story and character to communicate with audience - Exploring the work of other Theatre Makers (such as Directors and Designers)</p>	<p>This topic is designed to utilise all prior learning and build on this as students will explore devising performance and how effective devising creates engaging and meaningful performance. Students will respond to stimuli, use acting skills and techniques to devise performances with a clear purpose. Students will draw upon both naturalistic and non-naturalistic styles of performance to create theatre that engages a range of 21st century audiences.</p>	
9	Summer 2			<p>Devising Rehearsal Characterisation Dramatic Techniques Stage space Relationships</p>
	Autumn 1	<p>Theatre Practitioners</p> <p>Rotation of 10 week blocks.</p>	<p>This topic builds on prior learning because students will utilise all previous drama knowledge, skills and techniques when unlocking each practitioner's work. They will begin to learn about the role of theatre makers and the impact they have on drama. Students will also begin to explore how playwrights and practitioners use language, develop characters and create mood and atmosphere throughout the world of the play.</p> <p>When exploring Stanislavski practically, students will develop their naturalistic acting skills and understanding of what naturalism is in drama and how to execute this effectively in performance</p>	<p>Stage space Devising Text Technique Rehearsal</p>
	Autumn 2	<p>-Stanislavski (Naturalistic Acting, the magic If, Given Circumstances, Objectives and Super Objectives)</p>		
Spring 1	<p>-Frantic Assembly</p>			

	Spring 2	(Building block devising techniques, chair duets and stimulus work)	drawing upon ‘the best of the best’ in terms of the theatre makers who have been shaped by Stanislavski.	
	Summer 1	-Artaud (Theatre of Cruelty)	When exploring Frantic Assembly’s style of theatre, pupils will develop their devising from a stimulus, physical theatre and storytelling skills as we focus on telling story and character through physicality, synchronised movement and chair duets.	
	Summer 2		Students then study Artaud’s Theatre of Cruelty and how he aimed to shock his audience and attack the senses through immersive experiences, practical exploration, scripted text and devising. These Practitioners provide students with deep understanding of Theatre today, developing a range of styles, approaches and techniques.	
10	Autumn 1	Next Level Drama – Exploring Stimuli	<p>This period of learning is designed to inform students of what is expected of them on the GCSE drama course through both theory and practical workshops.</p> <p>Practical workshops include a range of key drama practitioners, acting styles and the skills that they have not yet been exposed to; all of which will further build on and deepen their understanding of drama and performance.</p> <p>Students further develop and strengthen their ability to respond to stimuli through research and devising, drawing upon the work of a range of theatre makers and working as an ensemble to create sophisticated performance with specific meaning.</p>	Stage space Characterisation Storytelling Devising Text Relationships Dramatic Techniques Rehearsal
	Autumn 2	Component 1 - Devising In-depth study and practical exploration of Pablo Picasso’s painting of ‘Guernica’	Component 1- Devising/Portfolio Three areas of study include: <ul style="list-style-type: none"> • Devising from a stimuli (creating, researching and exploring) • Performing • Responding and Evaluating (portfolio) 	
	Spring 1	Component 1 - Devising	Continued focus on devising.	

	Spring 2	Component 1 - Devising	Continued focus on devising and responding (beginning to engage with portfolio work).	
	Summer 1	Component 1 – Devising Introduction to Component 2 – Performance From Text	<p>Whilst students complete their first draft of portfolio and respond to teacher feedback to complete their second drafts, we begin to explore performance texts to use in Component two. Students draw upon the knowledge & skills they have gained across the curriculum</p> <p>Students make individual choices about their performance texts and begin to self-direct monologues, duologues and/or group performances. Texts explored include:</p> <p>Macbeth Othello A Streetcar Named Desire The Glass Menagerie 4.48 Psychosis</p>	
	Summer 2	Component 2	Continued rehearsal of C2 performance texts.	
11	Autumn 1	Component 2 and introduction of Component 3 Theatre Makers in Practice	Continued rehearsal of C2 performance texts with a focus on specific acting skills.	Stage space Characterisation Storytelling Devising Text Relationships Dramatic Techniques Rehearsal Analysis and evaluation
	Autumn 2 and beyond	Component 3	<p>- Written Exam</p> <p>The written exam is split into two sections Section A (An Inspector Calls) Section B (Live Review)</p> <p>Students will study DNA by Dennis Kelly from the perspective of a Director, Designer and Performer and they will learn how to evaluate live theatrical performance from the perspective of a range of different theatre makers.</p> <p>Over the next few terms, students will continue to build and apply their knowledge of performance and the ability to analyse and evaluate live Theatre and performance texts whilst also continuing to build and develop their performance skills.</p>	

	Spring 1			
	Spring 2			
	Summer 1			
	Summer 2			

Information

Personal Development within the curriculum

Drama is rich with opportunities for personal development and we passionately believe that as well as having a high quality curriculum that enables students to know more, remember more and therefore learn more, the subject provides a unique opportunity for personal development so that they are able to ‘step into the shoes’ of other people to learn more about themselves, others and the world in which they live. Our curriculum builds in personal development opportunities to build:

- Confidence
- Team work skills and the ability to work as part of an ensemble
- Communication
- The ability to present
- The ability to question – to be curious
- Critical thinking and the ability to analyse and evaluate

<p>Extra Curricular Opportunities</p>	<p>In Drama, students have the opportunity to see:</p> <ul style="list-style-type: none"> • Peer Drama performances • Live theatre performance (Theatre visits and opportunities to access recorded live performances from The National Theatre) • Musical Theatre Club • Drama Club • School Production
<p>Assessment</p>	<p>At Key Stage 3:</p> <ul style="list-style-type: none"> • Regular formative assessment of knowledge and skills, leading to regular and timely teacher feedback • Summative assessment piece focused on performance once per topic of work • Half termly diagnostic quiz to assess students on their learning across the curriculum <p>At Key Stage 4: See Edexcel GCSE Drama Specification for specific details.</p> <p>As well as being assessed throughout their Level 2 GCSE pathway, students also receive:</p> <ul style="list-style-type: none"> • Regular formative assessment of knowledge and skills, leading to regular and timely teacher feedback • Summative assessment piece focused on performance once per half term with teacher feedback
<p>Qualification Information</p>	<p>Pearson Edexcel GCSE Drama (9-1) Exam specification can be found in the following location:</p> <p>https://qualifications.pearson.com/en/qualifications/edexcel-gcses/drama-2016.html</p>
<p>Ways to Support Your Child in this Subject</p>	<ul style="list-style-type: none"> • Speak to them about how they're getting on in the subject, what they find enjoyable and what they find challenging. • Speak to them about their homework and ensuring that they complete it and ask for help where necessary. • Take them to the Theatre or expose them to other art forms such as museums, cinema and art galleries.

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| | <ul style="list-style-type: none">• Watch National Theatre Online productions together.• Engage in dialogue with the school about your child's learning and progress. |
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