

# Curriculum Progression Maps



## DRAMA

DRAMA					
	Year 7	Year 8	Year 9	Year 10	Year 11
Autumn 1	<p><b>Evacuees:</b></p> <p>To develop empathy for the evacuees in WW2.                      To understand both linear and non-linear structures.                      To demonstrate devising techniques successfully.                      To be able to create and sustain a role.                      To be able to work both independently and as part of a group                      To develop performance techniques both independent and group.                      To evaluate own and others work, using subject specific vocabulary, enabling work to be improved.                      To improve and extend the use of spoken English during whole class, group and paired discussion.</p>	<p><b>Dark Wood Manor: Soap Opera</b></p> <p>To use a range of drama skills and strategies to develop storytelling.                      To be able to work both independently and as part of a group.                      To use elements of drama and the drama medium in order to create interesting, naturalistic characters.                      To develop an understanding of soap opera.                      To be able to demonstrate a soap opera structure, understand cliff hangers and the structure of soap opera.                      To work to a brief and respond as writers, directors and actors.</p>	<p><b>Actors Tool Kit /Leadership</b></p> <p>To introduce students to GCSE course. To introduce the actors toolkit and the importance of warming up. To be able to work from a stimulus as required by GCSE. To develop leadership skills. To be become familiar with the class and work within a team setting. To develop understanding and secure knowledge of specific devising techniques</p> <p><b>Choral Speaking: Performance</b></p> <p>Be able to explain what choral speaking is and apply it within a performance. To understand how to contextualise in performance. To understand what techniques are effective in performance</p>	<p><b>Written Set Text.</b></p> <p>Formalising the practical exploration of the Set Text and develop written responses and exam technique.</p> <p><b>Live theatre Review Unit 3</b></p> <p>Study the use of voice, interactions, movement, for the chosen production. Learn how to justify and communicate meaning. Develop audience response and justification of personal opinion.</p>	<p><b>Due to covid absences, currently Unit 1 performances /coursework is still ongoing. Stanislavski scheme to be amended to a shorter time frame.</b></p> <p><b>Practical Study: Stanislavski:</b></p> <p>To understand Stanislavski, his background, theories and impact on the modern theatre world. To be able to use his techniques within scripted work. To learn naturalistic techniques; how rhythm tempo effects performance; to understand given circumstances and their importance in script work and subtext. To develop rounded characters with backgrounds and emotional life. To understand how social, cultural, historic and political contexts determine outcomes for characters. To develop an actors imagination and discover how truth and belief are achieved on stage. To understand units and objectives to support performances.</p>

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<p>Autumn 2</p>	<p><b>Mime and Mask:</b></p> <p>To understand mime and mask and demonstrate the key techniques successfully. To be able to work both independently and as part of a group. To develop the techniques of mime and mask work and use them effectively in performance. To evaluate own and others work, using subject specific vocabulary, enabling work to be improved. To improve and extend the use of spoken English during whole class, group and paired discussion.</p>	<p><b>Dark Wood Manor: Horror and Physical Theatre</b></p> <p>To develop understanding of physical theatre and use effectively in performance. To work as an ensemble and learn the key techniques associated with physical theatre and body as prop. To understand the genre of horror and how to develop tension. To demonstrate key techniques of horror and dramatic tension. To evaluate own and others work, using subject specific vocabulary, enabling work to be improved. To improve and extend the use of spoken English during whole class, group and paired discussion. Speaking and Listening.</p>	<p><b>Staging:</b></p> <p>Be able to identify, describe and use different stages within performances. To understand the challenges that different stages present. To understand the significance of the audience and sightlines. Be able to perform successfully in each stage configuration: Theatre in the Round, Traverse, Thrust and Proscenium Arch.</p>	<p><b>Unit 1 Portfolio</b></p> <p>Portfolio: What the exam board expect, examples of good practise, appendix, working from a stimulus, writing about development, amendments, refinements and changes. Rehearsal techniques and individual contributions to the piece.</p> <p><b>Unit 1 Stimulus Exploration</b></p> <p>The board set four potential stimulus that can be interpreted by the students. These are theme based in the form of pictures, songs, articles, books, quotes etc. An example being, 'Edvard Munch, 'The Scream', A Little Life by Hanya Yanagihara, System Failure' by Igor Morski etc. Students research, mind-map and develop ideas from these.</p>	<p><b>Unit 2 20% Live Exam Preparation</b></p> <p>Students choose published scripts for the Unit 2 exam. These can be from any published play that are written within the constraints of Unit 3. Popular text include, Death of a Salesman, A Taste Of Honey, The Crucible, Kes, Macbeth, Romeo and Juliet, Pronoun, Baby Girl. Students will learn artistic intentions, how to interpret a script, develop and refine understanding of subtext. Students will learn to block, set, and rehearse scenes.</p>
<p>Spring 1</p>	<p><b>Our Day Out:</b></p> <p>To understand the social context of the play 'Our Day Out', social exclusion and division and how this impacts on the central characters. To understand how to</p>	<p><b>Macbeth:</b></p> <p>Explore the themes/issues/characters in Macbeth. To learn some of the key principles of direction: taking the work from page to stage. To be able to create mood and atmosphere</p>	<p><b>Set Text - currently Hard To Swallow</b></p> <p>To understand the form, style and context of Hard to Swallow. To be able to set, lighting, sound and costume design each character. To be</p>	<p><b>Unit 1 Devising Performance 10%</b></p> <p>Devising, amending, refining and rehearsing the final Unit 1 Exam. Students spent time researching, experimenting, and</p>	<p><b>Revision Unit 3 Set Text SET TEXT: Hard To Swallow 75% of Unit 3</b></p> <p>Revise the form, style and context of Hard to Swallow. Revise how to set, light, sound and costume</p>

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	<p>interpret a script and use a scouse accent. To understand social status and be able to demonstrate this in performance. To understand 'intentions' of various characters and demonstrate these in performance. Be able to use physical and vocal skills to interpret script.</p>	<p>and build dramatic tension on the stage. Study life in the Jacobean era to understand how and why religion and superstition were so prominent in the play. To appreciate Shakespeare's background and life, and what influenced his play. Study the three weird sisters, atmosphere and tension. To evaluate own and others work, using subject specific vocabulary, enabling work to be improved.</p>	<p>able to analyse and demonstrate social status of all characters. To be able to demonstrate and evaluate acting skills. To understand anorexia and its impact on the Dunbar family. To be able to stage each section and demonstrate character relationships and interactions</p> <p><b>Prior learning to reactivate:</b></p> <p><b>Opportunities to reactivate knowledge:</b></p>	<p>developing a final performance piece.</p> <p><b>Unit 1 Devising Portfolio 20%</b> Students to put together a 700-900 word portfolio with appendix to track the development phase. Homework to be portfolio focused, with classes to include evaluative and reflective material. Learning to focus on how to write to a word count and follow the three key areas of assessment.</p>	<p>design each character. Revise the social status of all characters and demonstrate and evaluate acting skills. To revise the themes, genre, structure and styles within the play. Revise staging and demonstrate character relationships and interactions. Revise rehearsal techniques and understand how to direct, act and design specific sections. To revise social, historical and political contexts of the play and its impact on the central characters.</p> <p><b>Exam Plan: Rotation of topics and skills in build up to GCSE Examinations</b></p>
Spring 2	<p><b>Our Day Out Continued:</b></p> <p>To understand the main characters and how their social context impacts their decisions and experiences.</p> <p>To perform a variety of scenes, with a dramatic focus: intention, motivation, voice, physicality, relationships, use of space.</p>	<p><b>Macbeth Continued:</b></p> <p>Realise extracts of Shakespeare in performance, with appropriate characterisation. To think as a director and develop creative decisions about set, atmosphere, costume, actors and time. To be able to pitch in a dragons den style arena a theatre or film company version of Macbeth. To explore Macbeth and Lady Macbeth's relationship. To explore 'emotion' and 'truth' on stage using</p>	<p><b>Set Text Continued:</b></p> <p>To be able to analyse rehearsal techniques and understand how to direct, act and design specific sections. To understand social, historical and political context of the play and its impact on the central characters. To understand different theatre styles and use these to design various sections in the play.</p>	<p><b>Unit 1 Continued Devising and Portfolio Assessment focus:</b></p> <p><b>Developing</b> three key areas: 1) Stimulus and research 2) Develop work in the style of Brecht 3) Key amendments and refinements of work.</p> <p><b>Evaluating</b> the effectiveness of own work, responding to feedback and using</p>	<p><b>Revision Unit 3 Set Text SET TEXT: Hard To Swallow 75% of Unit 3</b></p> <p>Revise the form, style and context of Hard to Swallow. Revise how to set, light, sound and costume design each character. Revise the social status of all characters and demonstrate and evaluate acting skills. To revise the themes, genre, structure and styles within the play. Revise staging and demonstrate</p>

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		<p>Macduff, Malcolm and Ross.</p> <p>To explore the Macbeth's decision and study his 'Is this a dagger' speech.</p> <p>To study Lady Macbeth's madness and suicide.</p>		<p>subject specific vocabulary and concise use of spoken English.</p>	<p>character relationships and interactions. Revise rehearsal techniques and understand how to direct, act and design specific sections. To revise social, historical and political contexts of the play and its impact on the central characters.</p>
<p>Summer 1</p>	<p><b>The Party: Issue based Drama.</b></p> <p>To develop student ability to empathise, become self-aware and demonstrate kindness towards their peers.</p> <p>To explore the theme of 'outsiders' and understand how the 'protagonist feels'.</p> <p>To develop empathy for the protagonist and his situation.</p> <p>To be able to use 'whole class role play'. To develop comic characters and 'straight characters'. Understand and develop the techniques needed to produce comedy.</p> <p>To understand why is contrast important.</p> <p>To develop dramatic tension in dialogue.</p> <p>To understand bias and non-bias in drama.</p> <p>To explore reportage techniques.</p>	<p><b>Melodrama:</b></p> <p>The Melodrama unit will introduce students to a different style of theatre and will teach them about theatre from a different historical period. They will discover a new performance style and experiment with stock characters and familiar storylines associated with Melodrama. Students will have developed an understanding that Melodrama must include Stock Characters, Relationships and Situations. Students will have developed an understanding of the origins of Melodrama and that it is a different style of Theatre that involves exaggeration. Students will also learn the rudiments of slapstick comedy and how to structure, write rehearse and perform their own Melodrama.</p>	<p><b>Brecht and Exploring his Theories:</b></p> <p>Brecht's history and legacy and his impact on the world of theatre.</p> <p>Explore his theories and key concepts: Clarity - Putting Over a social or political message - Gest, Exaggeration &amp; Realism, Demonstration &amp; Emotion, Narrative Techniques, Epic Theatre and style, Multi-rolling, Alienation, Social, Historical, Political and Cultural Contexts</p>	<p><b>Unit 1 Performance</b></p> <p>Perform all devised Unit 1 exams.</p> <p>Students to run full technical and dress runs with costume. Students to act upon feedback from these and implement changes before the final performance.</p> <p><b>Prior learning to reactivate:</b></p> <p>Revision of Unit 3 in preparation of PPE exams. Revise the form, style, context, set, lighting, costume, social status, acting, design elements, genre, style, relationships and interactions..</p>	<p><b>Live theatre Review Revision</b></p> <p>Prepare students for the live theatre review. Study the use of voice, interactions, movement, for the chosen production. Learn how to justify and communicate meaning. Develop audience response and justification of personal opinion.</p>

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<p>Summer 2</p>	<p><b>Anne Frank:</b></p> <p>To develop an awareness and understand the source of 'conflict' – on a global/current/historical scale.</p> <p>Develop empathy for Anne Frank situation and life as a Jew.</p> <p>To question concepts of prejudice and exclusion through the Jewish ghetto in WW2 .</p> <p>To explore this through different dramatic techniques.</p> <p>To be able to work from a variety of stimulus to develop ideas and performances.</p> <p>To look at 'character' and the relationships within the family and emotional responses of the characters.</p>	<p><b>Rosa Parks:</b></p> <p>To develop understanding of how we can use drama to explore and understand issues from the past and present. An understanding of Rosa Parks, her childhood and heritage and the discrimination in America during the 1950's. An understanding of Martin Luther King and his contribution to the Civil Rights Movement.</p> <p>To learn how important Dr. Martin Luther King's 'I have a dream speech' was in both in 1963 and today.</p> <p>To be able to work from a stimulus and explore symbolic drama and how meaning can be communicated.</p> <p>To introduce and recap key drama techniques of angel and devil, voices in the head, flashback and use of imagery.</p>	<p><b>Brecht and Performance:</b></p> <p>To be able to understand and demonstrate Brecht's style of acting and write, devise and perform within his style, embedding his key techniques.</p> <p>Work from a gest and alienate the audience</p> <p>Work from a stimulus and develop a gest.</p> <p>Evaluate performance work and identify key techniques and theories.</p>	<p><b>Unit 1 Evaluation EXAM</b></p> <p>Prepare students for their controlled evaluation exam. Students will study interpretation of character; effectiveness of performance skills; individual contribution, fulfilling aims and objectives, analysing how Brecht was realised in performance and how the individual stimulus was realised.</p> <p><b>Unit 3 PPE analysis and misconceptions</b></p> <p>Review of the PPE, misconceptions and mistakes. Students have an opportunity to review the PPE.</p>	<p><b>Exams</b></p>
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## DRAMA

### DRAMA KEY VOCABULARY

	Year 7	Year 8	Year 9	Year 10	Year 11
Autumn 1	<p><b>Evacuees:</b></p> <p>Improvisation Spontaneous Improvisation Visualisation Body Language Facial Expression Gesture Narration Levels Linear Non-Linear Flashback Flash-forward's Character Tableaux Thought-tracking Monologue Duologue Direct Address</p>	<p><b>Dark Wood: Soap Opera</b></p> <p>Naturalism Soap Opera Cliff Hangers Location Narrative Characterisation Improvisation</p>	<p><b>Actors Tool Kit /Leadership</b></p> <p>Linear and non-linear structures. Symbolic drama. Thought-tracking. Exposition. Conflict. Resolution. Voices In the Head. Angel and Devil. Conscience Alley. Direct address. Split focus and narration.</p> <p><b>Choral Speaking: Performance</b></p> <p>Unison. Movement. Solo-lines. Refrain. Antiphonal. Line-around. Cumulative. Soundscapes. Pitch. Rhythm tempo. Power and projection.</p>	<p><b>Written Set Text / Live theatre Review Unit 3</b></p> <p>General Wash, intensity, colour, direction, movement, gobo, flood, rig, profile, cross fade, cyclorama, sounds, gels, mood and atmosphere, text analysis, props, backdrop, set, projections, costume, make-up, hair, motivation, movement, interaction, gesture, style, form, structure, facial expression, gait, physicalisation, proxemics, tone, tempo, social status, historical context.</p>	<p><b>Stanislavski</b></p> <p>The Magic If. Given Circumstances. Imagination. Subtext. Rhythm Tempo. Concentration. Emotional Recall/Memory. Units and Objectives. Historical, Cultural, Political and Social Context. Role on the Wall. Truth and belief.</p>
Autumn 2	<p><b>Mime and Mask:</b></p> <p>Action / Reaction. Peripheral vision Blocking Exaggeration. Body Language. Facial expression. Gesture. Clocking the audience. Imagination. Control. Energy. Accuracy. Timing. Passing the focus. Levels. Slow Motion</p>	<p><b>Dark Wood Manor: Horror and Physical Theatre:</b></p> <p>Story-telling Myths/Legends Physical Theatre Dramatic Tension Horror Ensemble Still image. Levels, Physicalisation, Facial Expression Gesture Movement Narration. Hot seating. Role-play. Directing.</p>	<p><b>Staging:</b></p> <p>Theatre In the Round. Proscenium Arch. Proscenium Arch with Apron. Traverse. Thrust. Sight-lines. Audience. Back drops Entrance and Exits. Blocking. Atmosphere. Stage Directions</p>	<p><b>Unit 1 Portfolio</b></p> <p>Gest, FourthWall, Characters, Plot, Intentions, Historical, Cultural and Social Context, Stage Configuration, Brecht, Stimulus, Multi-rolling, Characterisation, Devise, Placards, Emotion, politics Verfremdungseffekt, Mechanical theatre, Minimal set, Alienation,</p>	<p><b>Unit 2: Scripted Live Exam Preparation</b></p> <p>Artistic Intentions The Magic If. Given Circumstances. Subtext. Rhythm Tempo. Concentration. Emotional Recall/Memory. Truth and belief. Blocking Pitch, pace, inflection, accent, dialect, gesture, physicalisation, gait, emphasis.</p>

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				Epic Theatre, ensemble Sculpt and Clay Transitions Swapping roles	
Spring 1	<p><b>Our Day Out:</b></p> <p>Direct Address, Intentions, accents vocal intonation, physicality, subtext, improvisation, interpretation of script, directing, conflict, resolutions, social context, historical context, poverty, education, social exclusion, division, social status. Mobility gap.</p>	<p><b>Macbeth:</b></p> <p>Jacobean, mood and atmosphere, Shakespeare Witchcraft, religion Superstition, soundscape, physical theatre, symbolism, script work, subtext</p> <p><b>Prior learning to reactivate:</b></p> <p>Angel and devil/persuasion in performance, conscience alley. proxemics, directing narration, storytelling,</p>	<p><b>Set Text SET TEXT: Hard To Swallow</b></p> <p>Costume, material, fabric, colour, fit, direction, audience, pace, pitch, accent, dialect, staging, props, lighting, sound, general wash, intensity, colour, direction, movement, gobo, flood, rig, profile, cross fade, cyclorama, sounds, gels, mood and atmosphere.</p>	<p><b>Unit 1 Devising</b></p> <p>Gestus, rehearsal techniques, line learning. Individual contribution, rehearsal techniques, Brecht, stimulus, research, amendments, refinements.</p>	<p><b>Revision Unit 3:</b></p> <p>General Wash, intensity, colour, direction, movement, gobo, flood, rig, profile, cross fade, cyclorama, sounds, gels, mood and atmosphere, text analysis, props, backdrop, set, projections, costume, make-up, hair, motivation, movement, interaction, gesture, style, form, structure, facial expression, gait, physicalisation, proxemics, tone, tempo, social status, historical context.</p>
Spring 2	<p><b>Our Day Out Continued:</b></p> <p>Pitch, pace, tone, emphasis, dialect, projection, diction, gesture, body language, proxemics, eye contact, physicalisation, attitude.</p>	<p><b>Macbeth continued:</b></p> <p>Jacobean, mood and atmosphere, Shakespeare Witchcraft, religion Superstition, soundscape, physical theatre, symbolism, script work, subtext</p> <p><b>Prior learning to reactivate:</b></p> <p>Angel and devil/persuasion in performance, conscience alley. proxemics, directing narration, storytelling</p>	<p><b>Set Text Continued:</b></p> <p>Text analysis, props, backdrop, set, sight-lines, projections, make-up, hair, motivation, movement, interaction, gesture, style, form, structure, facial expression, gait, physicalisation, proxemics, tone, tempo, social status, historical context.</p>	<p><b>Unit 1 Devising continued</b></p> <p>Gestus, rehearsal techniques, line learning. Individual contribution, rehearsal techniques, Brecht, stimulus, research, amendments, refinements.</p>	<p><b>Revision Unit 3:</b></p> <p>Costume, material, fabric, colour, fit, direction, audience, pace, pitch, accent, dialect, staging, props, lighting, sound, general wash, intensity, colour, direction, movement, gobo, flood, rig, profile, cross fade, cyclorama, sounds, gels, mood and atmosphere.</p>

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<p>Summer 1</p>	<p><b>The Party:</b></p> <p>Thought-tracking Hot-seating Tableaux Emotion. Protagonist Improvisation Split Stage. Blocking and staging. Freeze-Frame Dramatic Tension. Pace. Reportage. Bias and non-bias. Kindness Compassion Tolerance Respect Self-Awareness</p>	<p><b>Melodrama:</b></p> <p>Physicalisation, body language, gesture, use of voice, script writing, directing, facial expression, creation of stock characters, research skills, stereo types, cyclical structures, use of exaggeration, use of music, levels.</p>	<p><b>Brecht and Exploring his Theories:</b></p> <p>Gest, Politics, Characters, Plot, Intentions, Historical, Cultural and Social Context, Stage Configuration, stimulus, multi-rolling, devise characterisation, placards, emotion, fourth wall, Verfremdungseffekt , mechanical theatre, minimal set, alienation, epic theatre</p>	<p><b>Unit 1 Performance</b></p> <p>Pace, pitch, tone, expression, accents, stereotypes, multi-rolling, demonstrating, emoting, gait, body language, blocking, staging, proxemics, levels, rhythm, fourth wall, ensemble, episodic, dialogue, dress rehearsal, placards, mechanical theatre.</p>	<p><b>Live Theatre Review Revision</b></p> <p>Performance analysis, props, backdrop, set, sight-lines, projections, make-up, hair, motivation, movement, interaction, gesture, style, form, structure, facial expression, gait, physicalisation, proxemics, tone, tempo, audience response, communication, meaning.</p>
<p>Summer 2</p>	<p><b>Anne Frank:</b></p> <p>Visualisation technique, improvisation, hot-seating, teacher in role, blocking, use of movement, defining space, creating appropriate atmosphere, forum theatre choral speaking and symbolic drama. prejudice, Ghetto, exclusion, conflict, global, stimulus.</p>	<p><b>Rosa Parks:</b></p> <p>Symbolic Drama, choral speaking, levels, proxemics, movement, naturalism, narration, repetition, still image, role play, montage, angel and devil, conscience alley, voices in the head, ensemble, message, discrimination, racial prejudice, civil rights, heritage, racism</p>	<p><b>Brecht and Performance:</b></p> <p>Gest, Politics, Characters, Plot, Intentions, Historical, Cultural and Social Context, Stage Configuration, stimulus, multi-rolling, devise characterisation, placards, emotion, fourth wall, Verfremdungseffekt , mechanical theatre, minimal set, alienation, epic theatre</p>	<p><b>Unit 1 Evaluation EXAM</b></p> <p>Audience response Opinion Justification Marking the moment Gestus Analysis Demonstration Individual contribution</p> <p><b>Unit 3 PPE analysis / misconceptions</b> Key words as of Unit 3</p>	



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Nurture Strategy	Drama Nurture
The Importance of Nurture for the Development of Wellbeing	Relationships between teachers and their students are vital in the Drama classroom and building trust is essential to ensure we can give students the opportunity to be the best they can be. Performing elements of the curriculum are embedded with a focus on developing self-confidence and self-belief, being allowed to make mistakes, and developing a 'culture of care' in a supportive environment. The Drama classroom has a strict routine each lesson so students can change safely.
The classroom offers safe base	In the Drama department we have high levels of expectations with regards to behaviour and engagement in lessons. We follow the Scalby school behaviour for learning system (outlined on P8 of student planner), have a recognised Matrix and seek support from Active Patrol SLT. Pupils feel safe in the predictability of whole school standards being upheld by all staff across the department. We expect all students to be the best they can be.
Students learning is understood developmentally	Teachers have completed SEN Provision Maps for each class that they teach in the department. This is saved on Pedagogy platform for all teachers in the department to access. Links to SEN register, My Profiles. Examples of differentiation are using coloured scripts, enlarge worksheets if needed, writing frames for exam questions, allow students to type answers rather than write.
Language is a vital means of communication	In Drama we also follow the whole school focus on vocabulary and retrieval practise of key words displayed on boards and shared with students via google classrooms from knowledge organisers. When evaluating work, students are asked to become a 'critical friend' and use language that is positive yet constructive.
All behaviour is communication	The school systems are applied fairly and consistently. Good behaviour is an expectation and the calm and productive climate for learning is essential for the best outcomes for all. In the classroom teaching staff and assistant teachers are aware of the wellbeing of students. Teachers understand that behaviour can be an indicator that a student is in need of additional support. Behaviours which are a cause for concern are raised with Pastoral or SEND teams so the correct intervention and support can be put in place.
The importance of transitions in children's lives	Teachers support year 6 transition day. In Year 7 Drama we recognise that students may have never studied Drama before and SOL are written developmentally, covering all bases. Transition to KS4 from KS3 through a raise of SOL, support post 16 with careers awareness within the structure of lessons. Post 16 transitions are supported with links to university and colleges who visit the school or students are encouraged to attend events and performances from these providers.

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