

Curriculum Overview 23-24



DRAMA

| Year Group 7 | Autumn 1 (8 weeks) | Autumn 2 (7 weeks) | Spring 1 (5 weeks) | Spring 2 (5 weeks) | Summer 1 (7 weeks) | Summer 2 (7 weeks) |
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| THEME | Transition and resilience Historical Drama | Imagination/Storytelling Devising | Social deprivation Script | Lack of Education Technical Theatre | Kindness and Citizenship Process and Devising | Choice and Humility Script and Devising |
| TOPIC | Evacuees | Mime and Mask | Our Day Out | Our Day Out: Staging | The Party | Harry Potter and the Philosophers Stone |
| CONTENT | Introduce routines and expectations. Study how an Evacuee's life in 1939 differs from today; focusing on Evacuee education, experiences and feelings. Accept, respect and understand cultural diversity. Cover linear and non-linear structures, devising processes, introduce T.I.R, freeze frame narration and improvisation, monologue and duologue, performance and evaluation. | Introduce the origins of mime and its historical and cultural importance. Workshop a variety of associated techniques and place into devised work for performance and evaluation. Industry: introduce contemporary mime artists such as Rowen Atkinson and Etenem Oton. Introduce Trestle Masks, and work on associated techniques with performance assessment. | Study: Social divisions within the play and working class Liverpool in the 1970's. Investigate moral and ethical issues within the script and discuss and explore reasoned views. Practically explore script interpretation, social and historical context, character intentions, character relationships direction, vocal techniques and the scouse dialect. | Introduce different types of stages in contemporary theatre. Rehearse and perform in small and larger group settings, sections of the play to satisfy the rules within each theatre stage. To learn the stage rules and blocking of each stage and develop direction skills and creativity. | Explore a true story of an 'outsider' and understand how the 'protagonist feels'. Develop student ability to empathise, become self-aware, demonstrate kindness towards their peers and good citizenship. This work includes whole group and small group improvisation, working from a stimulus, a study of contrast: comedy and dramatic tension, reportage, devising and performance techniques. | Develop characterisation skills using both vocal and physical expression by depicting human and anthropomorphic characters. Develop literacy skills using extracts from J K Rowling's novel and scenes from the film script by Steve Kloves. Further develop performance skills learnt across the year, including devised and scripted techniques. |
| KS3 ASSESSMENT CRITERIA | Monologues and Duologues baseline assessments. | Park Bench routines demonstrating all taught techniques. | Mr Briggs and Linda Croxley extract. | Devising and direct address: Include two stage types. | Split-stage: comedy and contrast Devised reportage: bias | Act 1 Scene 1 Act 1 Scene 3 |
| WEEK | 5 and 6 | 6 and 7 | 5 | 4 and 5 | 4 and 7 | 5 and 7 |

| Year Group 8 | Autumn 1 (8 weeks) | Autumn 2 (7 weeks: 3/4) | Spring 1 (5 weeks) | Spring 2 (5 weeks) | Summer 1 (7 weeks) | Summer 2 (7 weeks) |
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| THEME | Ambition / Supernatural Shakespeare | Good versus Evil Script and Devising | Provocation and Penalty Script | Community Realism / Naturalism | Gothic Horror Physical Theatre | Self-Image/Identity Introduction: Brecht |
| TOPIC | Macbeth | Macbeth/Melodrama | Melodrama Script Writing | Darkwood Manor Soap Opera | Physical Theatre and Dramatic Tension | Face Scripted Performance |
| CONTENT | Explore the themes, issues, characters and narrative in Macbeth. To learn key principles of direction: taking the work from page to stage. Study life in the Jacobean era to understand how and why religion and superstition were so prominent in the play. To use exploratory rehearsal techniques to devise work and to rehearse, perform and evaluate significant scenes from the text, exploring language, emotion and the complexities of character. | Continued study of Macbeth covering Macduff and Lady Macbeth's madness. The Melodrama unit will introduce students to a different style of theatre, prominent in the Victorian era. Experimentation in a workshop style covering associated features including, stock characters, familiar storylines, example texts and exaggeration. Focus on physicality and vocal attributes associated with each stock character. | Rudiments of slapstick comedy to support characterization and narrative provocation. A study of script writing and the structure of Melodrama will enable students to write, rehearse and perform their own plays in groups. Peer assessment and evaluation on completion. | Study of realism and naturalistic acting style through the genre of soap opera, along with the introduction of the practitioner Stanislavski. Students will develop backgrounds for their characters and make decisions about their moral compass. They will explore beliefs, and experience and use imagination and creativity to shape and refine their roles. They will work through a narrative, which they will steer through exploratory improvisation. | Study of physical theatre, its history, skills and techniques to use effectively in performance. To work as an ensemble and learn the key associated techniques. An introduction to professional companies DV8, Complicite, Frantic assembly and actors, Steven Berkoff. Students will also study mood and atmosphere in performance and explore dramatic tension to create work based around the myth and legend of Dark wood Manor. | Study of theatre in Education style and their associated techniques. A focus on Face by Benjamin Zephania to explore the subject of self-image and Identity, and its impact on the protagonist and his family. An opportunity to stage key sections and demonstrate character relationships and interactions. A key focus on rehearsal techniques to prepare for higher study. |
| KS3 ASSESSMENT CRITERIA | Base-line: Act 1 Scene 1 Design and Direction | Macbeth: Macduff learns his family are dead. | Melodrama: Writing, rehearsing and performing own plays. | Episode one Episode two | Self-devised responses as an ensemble. | Hospital scene: Rehearsal techniques |
| WEEK | 4 and 5 | 3 | 4 and 5 | 4 and 5 | 6 and 7 | 6 and 7 |

| Year Group 9 | Autumn 1 (8 weeks) | Autumn 2 (7 weeks) | Spring 1 (5 weeks) | Spring 2 (5 weeks) | Summer 1 (7 weeks) | Summer 2 (7 weeks) |
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| THEME | Domestic Abuse Poetry and Song | Racism Symbolic Drama | Naturalism | Technical Theatre | Live Theatre Review | Epic Theatre |
| TOPIC | Ensemble Work | Rosa Parks | Stanislawski | Stanislawski continued Lighting / Set design | Wicked Introduction Brecht | Brecht |
| CONTENT | Explore what choral speaking and choral movement, all related techniques and apply them within a performance. To understand how to contextualise in performance. To understand what techniques are effective in performance. To work from a stimulus in devised work, using poems and songs. Areas of study: Augustus Gloop poem by Roald Dahl, Tracy Chapman's 'behind the wall', Vasessa Gibbs poem 'Misty', Poem 'Gone' author unknown. Reactivate staging. | A study of symbolic drama, the depths and greater meaning reflected in its style. The themes of racism and discrimination via the story of Rosa Parks is explored to provide a study of America in the 1950's, the civil right movement and Dr. Martin Luther King. Removing literal suggestion allows students to experiment with audience perception, interpretation and communication, in both devising and scripted work. | Stanislawski, his background, theories and impact on the modern theatre world. An in depth study of his techniques: improvisation and scripted work: Truth and belief, rhythm tempo, imagination, given circumstances, the magic if, relaxation, concentration, To develop rounded characters with backgrounds, emotional life studying how social, cultural, historic and political contexts determine outcomes for characters, using extracts from Kes and East is East. | Stanislawski continued: Subtext, objectives and super objectives. Assessment with extracts from DNA. Historical, social and cultural context through technical theatre. Lighting and set design will be a focus of study, their evolving industry trends, contemporary techniques, and digital culture in theatrical experience. Study the roles of the creative team, and the design elements of theatrical performance. | A study of Theatre reviews and critical, opinionated writing, and evidence based observations. An investigation into how performance and design communicates to an audience. An in depth study of Broadway's Wicked at the Gershwin Theatre how to present findings in a review. History of Brecht and his legacy on the world of theatre. Explore his theories and key concepts: Gest, social or political messages; didactic theatre, epic Theatre and style. | An in depth study of Brecht's key techniques including: Exaggeration and demonstration, multi-rolling, alienation, placards, montage, narration, spass, music and song, episodic structures and mechanical theatre. Social, Historical, Political and Cultural Contexts. To be able to understand and demonstrate Brecht's style of acting and write, devise and perform within his style, embedding his key techniques. |
| KS3 ASSESSMENT CRITERIA | Augustus Gloop poem Tracy Chapman's 'Behind the wall', | I have a dream speech / Black lives matter presentations | Kes extract Stanislawski assessment | DNA extract Design: LX/SET presentations /quiz. | Written reviews of Wicked | Devised working from a stimulus |
| WEEK | 4 and 7 | 6 and 7 | 5 | 5 | 5 and 7 | 6 and 7 |

| Year Group 10 | Autumn 1 (8 weeks) | Autumn 2 (7 weeks) | Spring 1 (5 weeks) | Spring 2 (5 weeks) | Summer 1 (7 weeks) | Summer 2 (7 weeks) |
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| THEME | Teenage Drug Use Verbatim Theatre | Stimulus Devising Verbatim Theatre | Didactic Theatre Verbatim Theatre | Didactic Theatre Verbatim Theatre | Didactic Theatre Verbatim Theatre | Written Coursework Unit 3 Revision |
| TOPIC | I Love You Mum I Promise I Won't Die. | Unit 1 and Unit 3 | Unit 1 and 3 | Unit 1 and 3 | Brecht Performances Written Evaluations | Unit 1 Coursework Live Theatre Review |
| CONTENT | To understand the form, style, themes and context of 'I love You Mum, I Promise I Won't Die' by Mark Wheeler. To be able to demonstrate and evaluate acting skills. To understand drug use and its impact on the Spargo -Mabbs family. To be able to stage and demonstrate character relationships and interactions; to analyse and understand how to direct, act and design specific sections. To understand the plays social, historical and political context. | Unit 3: Written. Exam technique analysis and knowledge. Unit 1: Work through each Eduqas stimulus Develop ideas with a concentrated focus on gest, and share. Introduction Unit 1 portfolio: Exam board expectations, examples of good practise, development, amendments, refinements, changes and appendix. Rehearsal techniques and individual contributions. | Reactivate Set Text: Continued analysis of exam questions and set text. Developing exam Devising, amending, refining, writing and rehearsing the final Unit 1 Exam. Students spend time researching, experimenting, and exploring ideas, themes characters, techniques and structures with their group. | Reactivate Set Text: Continued analysis of exam questions and set text. Continued development of Unit 1 final exam: Devising, amending, refining, writing and rehearsing. Students continue to research, experiment and develop their final performance piece with their group. Working towards a full script. | Reactivate Set Text: Continued analysis of exam questions. Amending and refining performances, introducing set, props and costume, culminating in a technical and dress rehearsals and performances of Unit 1. Controlled evaluation exam and preparation: interpretation of character; effectiveness of performance skills; individual contribution, fulfilling aims and objectives, analysing how Brecht and stimulus was realised in performance. | 700-900 word portfolio with appendix to track the development phase. Set Text: Continued analysis of exam questions and set text with a PPE. Section B: Practically explored the acting questions relating to the live theatre review. |
| KS4 ASSESSMENT CRITERIA | Exam Questions | Exam Questions Coursework submission | Exam Questions | Exam Questions | Exam Questions Evaluation Controlled assessment | Unit1 PPE Exam Portfolio |
| WEEK | 5 and 6 | 6 and 7 | On -going | On -going | On-going | Week 7 |

| Year Group 11 | Autumn 1 (8 weeks) | Autumn 2 (7 weeks) | Spring 1 (5 weeks) | Spring 2 (5 weeks) | Summer 1 (7 weeks) | Summer 2 (7 weeks) |
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| THEME | Unit 2 Scripts /Unit 3 | Unit 2 Scripts / Unit 3 | Unit 2 Exam Live Theatre Review | Revision Unit 3 | Revision Unit 3 | |
| TOPIC | Stanislawski | Stanislawski | Section B | Section A | Revise and Recall | |
| CONTENT | <p>Unit 2 20% Live Exam Preparation</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, research historical, social and cultural contexts, develop, refine understanding of subtext and unit the text.</p> | <p>Unit 2 20% Live Exam Preparation</p> <p>Continued preparation and rehearsals including line learning, blocking, direction, experimentation, use of voice and body and movement. Artistic intentions will be agreed and cemented.</p> <p>Costuming and working with set and props.</p> | <p>Live theatre Review Reactivation 10%</p> <p>Revise the use of voice, interactions, movement, direction, spatial awareness, along with technical designs for set, costume, make-up, and lighting design, for the chosen production. Learn and practice how to justify and communicate meaning. Develop audience response and justification of personal opinion.</p> <p>Unit 2 External Exam Performance</p> | <p>Set Text: 30%</p> <p>Revise the form, style and context of I Love You Mum I Promise I Won't Die'. Revise how to set, light, sound and costume design each character. Revise the social status of all characters and demonstrate and evaluate acting skills.</p> | <p>Revision of Unit 3:</p> <p>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>Revise section B Live Theatre Reviews.</p> | |
| KS4 ASSESSMENT CRITERIA | Two extracts of a published text | Two extracts of a published text | Performance to a live examiner Written responses | Exam Questions | Unit 3 external exam | |
| WEEK | On-going | On-going | Week 5 | On-Going | | |

