

**Curriculum Plan**

Department/subject: **Drama**

Our Vision: **We take opportunities and aspire to excellence**

Our Intent:

- All students will experience a curriculum richness, breadth and depth
- The curriculum equips every student with the knowledge and skills for the future in our local area and beyond
- The curriculum builds on prior knowledge and creates a ‘web of knowledge’
- Gaps in knowledge and skills are identified and addressed quickly

Year 7	<b>Autumn 1- Key Skills</b>	<b>Autumn 2- Soap Opera</b>
Knowledge to be taught	Key skills of freeze frame/ still image, cues, improvisation, thought tracking, planning and devising, responding to stimuli (images, text)	<ul style="list-style-type: none"> <li>● Context: The key aspects of a soap opera, such as Cliff-hanger; character development; issue-based drama; appealing to an audience; heightened drama</li> </ul>
Key words	Freeze frame/ still image, cues, improvisation, thought tracking, planning and devising, responding to stimuli (images, text); Body Language, facial expression, gesture, mirroring, mime.	Naturalistic acting, Stanislavski, Heightened Drama, Cliff-hanger, Issue-based Drama, Director, Script-writer
Links to prior knowledge	Some students will have prior experience of performance and others not, therefore, we begin this unit as a new start for all students.	This scheme builds on the improvisation skills explored in Term 1. It is also underpinned by the skills of Body Language, Facial Expression and Gesture embedded in each scheme.
How knowledge is assessed	<ul style="list-style-type: none"> <li>● Group Practical Assessment, utilising skills and techniques used in this term, to create a performance based on the idea of “The Lost Bag”.</li> <li>● All groups are organised by the Teacher to ensure a range of abilities. The task is self-differentiating (learning outcomes)</li> </ul>	<ul style="list-style-type: none"> <li>● Group Practical Assessment, utilising skills and techniques used in this term, to create a filmed performance of their soap opera.</li> </ul> <p>All groups are organised by the Teacher to ensure a range of abilities. The task is self-differentiating (learning outcomes)</p>
How gaps will be addressed	<ul style="list-style-type: none"> <li>● In this practical exploration, gaps will be addressed by one-to-one support and written handout instructions for students who need it.</li> </ul>	<ul style="list-style-type: none"> <li>● Teacher observes the class in their practical tasks, and circulates when it is safe to do so. Gaps will be addressed by one-to-one support and written handout instructions for students who need it.</li> </ul>
Cultural capital lessons	<ul style="list-style-type: none"> <li>● Learning about professional Theatre Company “Off Balance”, connecting their practical skills learned within a professional context</li> <li>● Understanding that teamwork, communication and the term “cue” are crucial skills in the professional theatre world</li> </ul>	<ul style="list-style-type: none"> <li>● Learning that soap operas require natural, believable acting - links to the Practitioner, Stanislavski.</li> <li>● Links to Radio Plays as the route of soap opera - The Archers; Careers in acting</li> </ul>

Year 7	Spring 1 – <b>COMMEDIA DELL'ARTE</b>	Spring 2 – <b>The 7 Deadly Sins</b>
Knowledge to be taught	<ul style="list-style-type: none"> <li>• How and why this style of Theatre emerged in Italy</li> <li>• Links to other styles of performance, such as Pantomime</li> </ul>	<ul style="list-style-type: none"> <li>• Understanding cultural, historical and religious reasons behind the concept of the 7 deadly sins.</li> <li>• What the concepts mean</li> <li>• How the concepts can be related to situations in everyday life.</li> </ul>
Key words	Physicality, Facial expression, Movement, Gait, Gesture, Exaggeration, Mime, Movement, Expression, Comedy, Pantomime, Pantalone, Zanni, El Capitano, Arlequino/Harlequin	ENVY, WRATH, SLOTH, VANITY, GLUTTONY, PRIDE, LUST, Soundscape, Forum Theatre, Flashback, Narration, Devil and Angel, Role Play
Links to prior knowledge	Awareness and re-cap on archetypal characters (basic, character types). In this unit, we will be learning how to add details to our characters, to deepen the role, making them more interesting and believable	This unit builds on the ability to stage dramatic, serious scenes as explored in the Soap Opera scheme of work. It challenges the students by also introducing to techniques such as Soundscape, while also drawing inspiration from Hamlet, giving them a taste of more abstract forms of presentation.
How knowledge is assessed	Group performance, using Improvisation, with a focus on physical comedic skill and the ability to act in an over-exaggerated, non-naturalistic way. This work is Teacher assessed and Peer assessed.	Filmed group performance assessment task of their Nightmare sequence, which is based on the wrath expressed by Hamlet. .
How gaps will be addressed	Students who struggle to grasp the details of the story will be supported in their groups and with Teacher one-to-one support. Script-writing will be differentiated by group.	Through class discussion and group discussion, Teacher will be made aware of any gaps in knowledge or understanding. Teacher will work one-to-one with these students and provide help sheets and/or differentiated tasks to support these students.
Cultural capital lessons	References made to popular pantomimes which may be traced back to Commedia Dell'Arte.	Cultural links include references to Hamlet by Shakespeare. There will also be mention of a popular film form the 1990's called "Seven", which is a modern murder-mystery thriller based around the seven deadly sins.

Year 7	Summer 1 - <b>STATUS</b>	Summer 2 - <b>SUMMER STIMULI</b>
Knowledge to be taught	What does Status mean in Drama? How is it shown onstage, in relation to other characters? How does a character have high or low status? Can it be earned/gained? Can status be lost? How does an Actor show that the status relationship has changed?	How to take ideas for a play from an image. Drama Techniques such as Improvisation, Slow-motion - How to use Collaboration and Refinement, to make your piece effective.
Key words	Status; Improvisation; Vocal skills; Physical skills; Proxemics	Stimulus, Improvisation, Mindmap, Collaboration, Refinement, Rehearsal, Evaluation.
Links to prior knowledge	This scheme reinforces the characterisation work explored in the Soap Opera and 7 Deadly sins work, as this scheme is about plying one character truthfully and owning their words as though they are your own.	This unit consolidates a lot of the improvisation work undertaken throughout the year, while also giving students the freedom to create a performance they are interested in and have sole responsibility for the context, plot and characters.
How knowledge is assessed	Students' ability to rehearse and perform a short script, where status is clearly displayed by the characters.	Students will write, create, perform and film their own script and are assessed on this and/or their performance skills.
How gaps will be addressed	Simplified versions of scripts; or improvised equivalent task for students with SEND considerations, to ensure that literacy is not a barrier to exploring Status and character.	This unit is a mostly practical unit, in which the students in their groups are in charge of the storyline of their piece. The Teacher can assist the students by helping them to take a technical route, to help their confidence, by supporting others, whilst still feeling part of the creative process.
Cultural capital lessons	Links and references made to popular Dramas where Status is shown, such as those found in popular Soap Operas and British Dramas such as "Waterloo Road". Students asked "how would you show you are a Headteacher?" "How would you show you are a year 7 student?"	This is a student-led unit, where the Teacher can respond to the needs and interests of the group. Teacher can utilise YouTube and Play texts to continue to challenge and support students. For example, if a group showed an interest in using Lighting, Teacher would introduce them to basic lighting states and also speak to them about "The Woman in Black" - the style and effectiveness of this production lies in its use of blackouts.

Year 8	<b>Autumn 1 – Key skills and Techniques</b>	<b>Autumn 2 - War</b>
Knowledge to be taught	Understanding the concepts of dramatic stimulus and dramatic potential; Proxemics, Soundscape; Re-capping knowledge and understanding of characterisation, thought track, flashback, mirroring and Improvisation	Understanding the concepts of Censorship; Deserters, symbolism of the white feather to indicate cowardice; Propaganda The brutal reality of living through a war, as a soldier and a family member
Key words	Proxemics, Soundscape, Text, Characterisation, Improvisation, Thought track, Flashback, Physicality, Facial expression, Body language, Gesture	Split-scene, Reportage, Role Play, Proxemics, Body Language, Facial expression, Gesture
Links to prior knowledge	Recaps the skills and techniques learned in year 7, but deepens knowledge through the addition of skill such as Soundscape and Proxemics, Stimulus.	This unit builds on the experience of thought tracking and improvisation, but gives extra techniques such as split-scene and reportage to add an extra level of challenge
How knowledge is assessed	Group devised performance from the stimulus of PopArt image, from Roy Lichtenstein.	Groups have the freedom to choose one task from a choice of 4. Each task is one that has been explored in a lesson and the group has the opportunity to revisit this and extend their use of technique
How gaps will be addressed	Teacher observes the class in their practical tasks, and circulates when it is safe to do so. Gaps will be addressed by one-to-one support and written handout instructions for students who need it.	Key concepts are re-capped each lesson to check for retained knowledge. Peer chat and questioning used with no hands up. Teacher will check individual understanding and misconceptions by circulating and offering one-to-one support.
Cultural capital lessons	<ul style="list-style-type: none"> <li>• How soundscape can be used in a professional production – shown in a YouTube performance clip;</li> <li>• How soundscape performance may be linked to a Shakespearean performance, to add atmosphere and impact for the audience</li> <li>• How an image from Art may be applied to a dramatic performance.</li> </ul>	<ul style="list-style-type: none"> <li>• This unit is delivered to coincide with Armistice Day, to provide relevance and meaning.</li> <li>• Links to the recent movie release of 1917</li> <li>• Links to popular British culture, e.g Blackadder goes forth</li> </ul>

Year 8	Spring 1 – <b>Blood Brothers Live Production and practical exploration</b>	Spring 2 – <b>Isolation and Survival</b>
Knowledge to be taught	Understanding of social class, the education system, the Playwright’s message about wealth and opportunity; character interpretation, design features such as costume, lighting, staging, set and sound.	Understanding of social hierarchy, peer pressure and gang mentality; the psychology of doing anything you can to survive/be rescued.
Key words	Tragedy, Duologue, Setting, Lighting, Narrative Structure – Episodic, Non-naturalistic conventions such as multi-roling and direct audience address, marking-the-moment.	Text; Democracy; Leader; Vote; Split-scene; Characterisation
Links to prior knowledge	Use of text, physicality, characterisation and marking-the-moment, split-scene used in a design sense.	Use of text (Blood Brothers)), physicality, characterisation and marking-the-moment, split-scene
How knowledge is assessed	Practical assessment in small groups, using the text.	Practical assessment in small groups, using the text.
How gaps will be addressed	For students who particularly struggle with text, they can use the ideas presented in the script and use improvisation instead.	For students who particularly struggle with text, they can use the ideas presented in the script and use improvisation instead.
Cultural capital lessons	Historical and geographical setting of Post-war Liverpool (linking to The Beatles and post-war economic struggles in Britain) Professional production of Blood Brothers watched, to aid understanding.	What does it mean to have rules and vote for a leader? (Why is this important?) Link to classical literature (Lord of the Flies) and modern culture (Yellowjackets)

Year 8	Summer 1 – <b>Melodrama</b>	Summer 2 – <b>Summer Stimuli</b>
Knowledge to be taught	Understand the links to silent movies, pantomime, direct audience address and breaking the fourth wall. Exaggeration of character, through vocal and physical techniques	Understand that a stimulus can be an image, article, quote, song lyric etc. Understand that there is not one simple interpretation of a stimulus; like Art, meanings can be nuanced, while also being justified.
Key words	Melodrama, Stock characters, Text/script, Gesture, Facial expression, Body Language, Aside, Villain, Hero, Damsel in Distress.	Stimulus, Improvisation, Character, Plot, Structure, Drama Techniques, Evaluation.
Links to prior knowledge	Links to Miming skills explored in Units 1 and 2, and silent movies (year 7).	Links to script exploration in Blood Brothers and Melodrama; Characterisation work done throughout Year 8.
How knowledge is assessed	Groups create, rehearse and perform a melodrama performance (scripted or improvised).	Groups are assessed practically, on the quality of their filmed performances.
How gaps will be addressed	Peer chat and no hands up discussion used to help to identify gaps in knowledge. One-to-one support and differentiated tasks and help sheets given.	This is a student-led unit, where Teacher responds to the needs and interests of the students, providing them with helpful texts, lyrics, music, and directing if necessary, to help them to fulfil their potential.
Cultural capital lessons	Links to Pantomime explored with YouTube clips to deepen understanding.	Examples may be shown via You Tube of helpful characterisation and performance style, such as Brechtian and Stanislavskian, to show clear examples for students to emulate.

Year 9	<b>Autumn 1 – Introduction to Year 9 Drama</b>	<b>Autumn 2 – Introduction to Year 9 Drama continued...</b>
Knowledge to be taught	Acting in different styles for different effects; e.g Mime and Physicality; Round-By-Through and Chair Duets (Frantic Assembly); Naturalistic acting and improvisation (Murder Mystery task)	Studying the main plot of a Gothic Horror as a genre in theatre (the woman in black); Analysing the techniques used to make a piece of acting effective and scary; using these techniques in a horror trailer; Devising/improvising, as a taster for GCSE Drama
Key words	Proxemics, Mime, Improvisation, Motive, Alibi, Frantic Assembly, Physicality, Characterisation,	Horror; Suspense; Camera shots/angles; Tension; Thriller; Improvisation; Blackout; Masks
Links to prior knowledge	Drama comes in different styles, just as it comes in different genres. This scheme links to mime and physicality used in Commedia (Y7) and Melodrama (Y8), as well as naturalism used in War and Blood Brothers (Y8). In creating a murder mystery, this scheme also practises the improvisation skills employed in the Devising unit (end of Y8)	Links to Mime work done (Y7 - Commedia; Y8 - War trailer), for use in facial expression and physicality used in thriller trailer. Improvisation used in Devising unit (End of Y8)
How knowledge is assessed	Group presentations/formal written assessment as appropriate to the ability and needs of the class.	Practical assessment – Creation of Thriller trailer
How gaps will be addressed	Differentiated tasks and help sheets given to students with SEND/Literacy considerations. Visual and written information displayed and verbally delivered.	Class discussion, peer chat and one-to-one discussion with students as they create and rehearse. Misconceptions and gaps addressed verbally and re-capped throughout the scheme of work.
Cultural capital lessons	Use of Agatha Christie’s “The Mousetrap” play, which is the longest running play in British Theatre History. Also utilising the techniques of a British Theatre Company (Frantic Assembly)	Use of the thriller “The Woman In Black”; Use of practical skill - filming and editing using “iMovie” - IN this way, students are learning how to self-edit, refine and problem-solve.

Year 9	<b>Spring 1 – Let Him Have It</b>	<b>Spring 2 – Too Much Punch for Judy</b>
Knowledge to be taught	Context of post-war Britain (1950s)	Context of the 1980s (politically and historically); Non-naturalistic style of acting using multi-role, exaggeration and Direct Audience Address
Key words	Justice; Death penalty/Capital Punishment; Minor; Prosecution and Defence;	Exaggeration; Reportage; Naturalism and non-naturalism;comedy, tragedy
Links to prior knowledge	This scheme builds on the Commedia Dell'Arte exaggeration skills (Y7), performing script in an exaggerated way (BB – Y8).	This scheme builds on the Commedia Dell'Arte exaggeration skills (Y7), naturalism and creating drama from a real-life story ((Let Him Have It).

How knowledge is assessed	Practical assessment – small group work with a script extract from Teechers.	Practical assessment – small group work with a script extract from the play.
How gaps will be addressed	Help sheets and/or different tasks given to students with SEND/Literacy considerations.	Help sheets and/or different tasks given to students with SEND/Literacy considerations, e.g option to use own dialogue rather than script - Teacher to model/support with this.
Cultural capital lessons	John Godber is a famous British Playwright, whose plays are still widely performed. His Theatre Company, Hull Truck Theatre Company as years of touring success. Clips from productions will be shown to demonstrate the level of exaggeration needed and help to show characters clearly.	Mark Wheeler is one of Britain’s most accessible and famous Playwrights. “Too Much Punch for Judy” is the most performed play in schools and community groups, because of its warning message regarding drink-driving.

Year 9	Summer 1 – <b>DNA</b>	Summer 2 – <b>Summer Stimuli</b>
Knowledge to be taught	How peer pressure and collective responsibility in a crime can lead to poor mental health. The importance of owning up to a crime. How an improvised play can become a National theatre success. How to rehearse and perform script in a naturalistic style. How to develop your character beyond the words written in the script.	How a chosen stimulus can influence a piece of Drama. How a chosen genre can influence a Drama. How to use technical elements to enhance a piece of Dram. How to work as a Team, with each member having a specific role in the production of a filmed drama.
Key words	Thriller; Naturalistic acting; Stanislavski; monologue; duologue; characterisation.	Stimuli/Stimulus; Dramatic potential; Genre; Blackout; Director; Sound Effects
Links to prior knowledge	This unit links to the script-work done in Year 7 (Status); and year 8 (Blood Brothers). Through the lessons we will be examining a broken down version of the play, by selecting key moments within it, which we will explore practically.	This unit builds on the summer stimuli work which has been undertaken in year 7 (Summer stimuli - Term 6) and in year 8 (Summer stimuli - Term 6). In year 7 the focus is on the plot and character; in year 8 we encourage students to consider the structure of the piece; in year 9, they also need to consider the genre (style) of the piece.
How knowledge is assessed	Through a performance of a scripted scene from the play, which they will choose, rehearse and film for the Teacher.	Students will be assessed on their ability to create a performance in a group. Some students will be stronger directors or scriptwriters than performers, and this is take into account, as this mark is about their creative ideas and contribution.
How gaps will be addressed	Any students who may be struggling with reading the text will be offered the option of improvising the scene, using their own words, while maintaining the	This is a student-led project, in which the students have almost total free rein to create a piece they are interested in, with support from the Teacher. Therefore, if a



	same characters and situation, as written in the play. Students who find this too challenging could film for other groups or direct the piece.	group needed more support in writing a script or developing characters, the Teacher would work more intensively with that group.
Cultural capital lessons	Clips will be shown from previous productions of this play, to help to define characters, and show students how to set up a scene and present characters using physical and vocal skills. References also to be made to the National theatre, which is where this humble script reached high acclaim.	Clips will be shown from a wealth of different dramatic styles, such as "Clue" (murder mystery), "The Three Stooges" (Comedy), "Dexter" (Psychological Thriller) etc. This will help to demonstrate the importance of deciding a clear genre, and also to draw attention to the criteria used in each genre, e.g music and close-ups are essential in a thriller.