

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 10	Autumn 1 – Introduction to GCSE Drama	Autumn 2 – Mock Component 2 - Devising
Knowledge to be taught	<p>Theatre role and responsibilities</p> <p>What do we mean by staging, and what are the different types that can be used in the Theatre?</p> <p>The key techniques of Naturalistic Practitioner Stanislavski, including motivation, objectives, units, characterisation.</p> <p>The key techniques of non-naturalistic Practitioner Brecht, including alienation technique, direct audience address, split role and multi role.</p>	<p>How to tackle the coursework – what do I put in Section 1,2 and 3?</p> <p>How to create Drama from a stimulus – how to create a useful brainstorm of ideas for potential Drama</p> <p>How to use Drama techniques in a Drama play to make the play interesting and effective</p> <p>How to create a message for the play, to make the audience think or feel</p> <p>How to evaluate your contribution to the piece</p>
Key words	Placard, Alienation, Epic Theatre, Stanislavski, Brecht, Objective, Super Objective, In-the-round, proscenium arch, traverse, promenade, End On	Devising, Stimulus, Intention, Response, Dramatic Potential, Collaboration, Refinement, Analysis, Evaluation, Drama Techniques.
Links to prior knowledge	<p>Direct Audience Address (a Brechtian technique) will have been explored in year 9 (Teechers)</p> <p>Naturalistic acting will have been explored in devising work throughout year 7,8 and 9.</p>	This devising component leads directly on from the practitioner work done in Unit 1, so many of the different drama techniques learnt can be utilised and evidenced in this devising work.
How knowledge is assessed	Students will be continually assessed by both Teachers during this scheme of work. Their performances of naturalistic extract from DNA (Stanislavski-style) and non-naturalistic extract from Find Me (Brechtian-style) will be assessed using GCSE marking criteria from Component 3 – Performing Text.	Students will be assessed individually in 2 ways: A mark of 20 for their performance A mark out of 60 for their coursework based on creating and evaluating their play
How gaps will be addressed	Students will be grouped in mixed ability working groups, to help all students to feel supported. Students will be given handouts to support knowledge – Homework tasks and in-class discussions will highlight students who have gaps. These gaps will then be addressed with one-to-one support from teacher.	Teachers will be observing and supervising constantly to check that students are using the techniques correctly. Teachers cannot direct, but can ask questions and clarify the brief and the information. As this is a mock, students need to take ownership of this work. Writing frames, sentence starters and exemplary answers will also be provided for the coursework.
Cultural capital lessons	Clips from DNA and Find Me will be shown to help to extend knowledge and understanding of the text.	As students need to create a message or intention for their audience, they can draw on issues and topics important to them and current today, for instance,

	Examples will be shown from the National theatre to help students to appreciate the different roles in the Theatre and types of staging.	Transgender Identity, Climate Change, Diversity and equal right etc. In this way, students are creating Drama to challenge Society which has a clear link to cultural Capital.
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<p>Year 10</p> <p>Knowledge to be taught</p>	<p>Spring 1 – Blood Brothers</p> <p>The aims of the Playwright, Willy Russell</p> <p>The political, social, historical and cultural setting of the play</p> <p>The non-naturalistic devices used in this play, such as direct audience address, multi-roling, symbolic set, episodic structure, narration.</p> <p>The use of comedy in this play</p> <p>Development of character</p> <p>Design elements such as set, staging, costume, lighting, sound</p> <p>Directing techniques</p>	<p>Spring 2 – Blood Brothers</p> <p>The aims of the Playwright, Willy Russell</p> <p>The political, social, historical and cultural setting of the play</p> <p>The non-naturalistic devices used in this play, such as direct audience address, multi-roling, symbolic set, episodic structure, narration.</p> <p>The use of comedy in this play</p> <p>Development of character</p> <p>Design elements such as set, staging, costume, lighting, sound</p> <p>Directing techniques</p>
Key words	Non-naturalism, Brecht, Direct Audience Address, Characterisation, Episodic structure, Cross cutting, Comedy, Monologue, Duologue, Tragedy, Flashback, Multi role, Staging, Directing, Set, Props, Costume, Lighting, Sound	Non-naturalism, Brecht, Direct Audience Address, Characterisation, Episodic structure, Cross cutting, Comedy, Monologue, Duologue, Tragedy, Flashback, Multi role, Staging, Directing, Set, Props, Costume, Lighting, Sound
Links to prior knowledge	Students will have studied this play in year 8 Drama, and also in English. This mean that the students will have a good understanding of the characters, themes and message of the play, allowing more time to explore key scenes and practice the theory of the exam.	Students will have studied this play in year 8 Drama, and also in English. This mean that the students will have a good understanding of the characters, themes and message of the play, allowing more time to explore key scenes and practice the theory of the exam.
How knowledge is assessed	Class work will be a combination of exploring key scenes practically and then practising exam questions. As this play is examined in the written exam, assessment will be based on written work only.	Class work will be a combination of exploring key scenes practically and then practising exam questions. As this play is examined in the written exam, assessment will be based on written work only.
How gaps will be addressed	Teacher will provide additional resources, such as additional information handouts, writing frames, sentence starters, fill in the gap sheets and exemplary material.	Teacher will provide additional resources, such as additional information handouts, writing frames, sentence starters, fill in the gap sheets and exemplary material.
Cultural capital lessons	Blood Brothers is a great example of a famous British play, with relevant themes of education vs wealth and nature vs nurture. Students will be able to relate to this especially in the wake of coronavirus where there is an ongoing debate about the education State students are receiving compared with privately educated children.	Blood Brothers is a great example of a famous British play, with relevant themes of education vs wealth and nature vs nurture. Students will be able to relate to this especially in the wake of coronavirus where there is an ongoing debate about the education State students are receiving compared with privately educated children.

<p>Year 10</p> <p>Knowledge to be taught</p>	<p>Summer 1 – Component 1C Live Theatre and Component 3 – Performing Text</p> <p>Component 1C - How to analyse the key elements of lighting, sound, costume, set and staging How to evaluate the effectiveness of the technical elements involved in a live production, in terms of the effect on the audience How to analyse and evaluate the acting in a production, in terms of its effect on the audience</p> <p>Component 3 – How to use the given circumstances of the text to interpret character How to use a range of vocal and physical techniques to present a character truthfully How to learn lines</p>	<p>Summer 2 – Component 2 – Devising</p> <p>How to tackle the coursework – what do I put in Section 1,2 and 3? How to create Drama from a stimulus – how to create a useful brainstorm of ideas for potential Drama How to use Drama techniques in a Drama play to make the play interesting and effective How to create a message for the play, to make the audience think or feel How to evaluate your contribution to the piece</p>
<p>Key words</p>	<p>Comp 1C - Audience Response, Lighting, Costume, Set, Staging Comp 3 - Given Circumstances, Vocal Techniques – pace, pitch, pause, tone, inflection; Physical Techniques – body language, gesture, action/movement, facial expression, eye contact, proxemics</p>	<p>Devising, Stimulus, Intention, Response, Dramatic Potential, Collaboration, Refinement, Analysis, Evaluation, Drama Techniques.</p>
<p>Links to prior knowledge</p>	<p>Comp 1 C - In year 8 and 9 students will have had some experience of watching a live production and beginning to evaluate its effectiveness. This builds on that work and extends the students by making them analyse and evaluate in detail. Comp 3 – Students had experience of performing text in unit 1 (Introduction to GCSE Drama). This builds on this experience, and allows students to choose the style of extract they would feel most interested in exploring.</p>	<p>As students have already experienced a mock of this unit (y10 Unit 2), they will have learned lessons from their previous experience and be able to develop their performing skills and coursework skills</p>
<p>How knowledge is assessed</p>	<p>Comp 1C – Students will practice answering exam questions from the paper and their mark will be based on this Comp 3 – Students will perform at least one extract, which will be marked using the exam criteria</p>	<p>Students will be assessed individually in 2 ways: A mark of 20 for their performance A mark out of 60 for their coursework based on creating and evaluating their play</p>
<p>How gaps will be addressed</p>	<p>Comp 1C – Teacher will provide additional resources, such as additional information handouts, writing frames, sentence starters, fill in the gap sheets and exemplary material. Comp 3 – Teacher will differentiate the task by simplifying the need to learn lines for those students who find this difficult. There is also the option for students to complete a design option, supporting a performance group</p>	<p>Teachers will be observing and supervising constantly to check that students are using the techniques correctly. Teachers cannot direct, but can ask questions and clarify the brief and the information. Students who are finding the demands of this component too challenging can be directed to follow the Design route option, where they support a performance group. Writing frames, sentence starters and exemplary answers will also be provided for the coursework.</p>
<p>Cultural capital lessons</p>	<p>Comp 1C - Watching a professional production of Billy Elliot will demonstrate how the technical elements combine to create a meaningful performance. Comp 3 - Examples of extracts will also be shown to demonstrate to students how characters may be presented.</p>	<p>As students need to create a message or intention for their audience, they can draw on issues and topics important to them and current today, for instance, Transgender Identity, Climate Change, Diversity and equal right etc. In this way, students are creating Drama to challenge Society which has a clear link to cultural Capital.</p>

Year 11	Autumn 1 – Devising	Autumn 2 – Coursework completion and Component 3
Knowledge to be taught	<p>How to tackle the coursework – what do I put in Section 1,2 and 3?</p> <p>How to create Drama from a stimulus – how to create a useful brainstorm of ideas for potential Drama</p> <p>How to use Drama techniques in a Drama play to make the play interesting and effective</p> <p>How to create a message for the play, to make the audience think or feel</p> <p>How to evaluate your contribution to the piece</p>	<p>Revisiting How to tackle the coursework – what do I put in Section 1,2 and 3?</p> <p>How to analyse use of characterisation and Drama techniques, to create impact on your audience</p> <p>How to evaluate your contribution to the piece</p> <p>Component 3 - How to use the given circumstances of the text to interpret character</p> <p>How to use a range of vocal and physical techniques to present a character truthfully</p> <p>How to learn lines</p>
Key words	Devising, Stimulus, Intention, Response, Dramatic Potential, Collaboration, Refinement, Analysis, Evaluation, Drama Techniques.	Devising, Stimulus, Intention, Response, Dramatic Potential, Collaboration, Refinement, Analysis, Evaluation, Drama Techniques. Component 3 - Given Circumstances, Vocal Techniques – pace, pitch, pause, tone, inflection; Physical Techniques – body language, gesture, action/movement, facial expression, eye contact, proxemics
Links to prior knowledge	Students will have begun exploring this component practically in the Summer term of year 10. This component builds on previous work done.	Students completed a mock of this component in year 10; they started the real component in year 10 (summer term), and performed it at the end of Autumn term 1, so it is a natural progression.
How knowledge is assessed	Students will be assessed individually in 2 ways: A mark of 20 for their performance A mark out of 60 for their coursework based on creating and evaluating their play	For the coursework, students will be given a mark out of 60, based on the creation and evaluation of their play Component 3 – this is an ongoing unit which will be externally assessed in the spring term. Assessment will therefore not be carried out at this stage, when the students are exploring different texts and just beginning to rehearse for their exam. Teacher can give snapshot assessment while she observes to feedback to students on their progress.
How gaps will be addressed	Teachers will be observing and supervising constantly to check that students are using the techniques correctly. Teachers cannot direct, but can ask questions and clarify the brief and the information. Students who are finding the demands of this component too challenging can be directed to follow the Design route option, where they support a performance group. Writing frames, sentence starters and exemplary answers will also be provided for the coursework.	Writing frames, sentence starters and exemplary answers will also be provided for the coursework. Students will also be given the option of preparing a filmed interview rather than writing an essay, which can be rehearsed with the Teacher, so that the Teacher can support them to achieve the best mark they can.
Cultural capital lessons	As students need to create a message or intention for their audience, they can draw on issues and topics important to them and current today, for instance, Transgender Identity, Climate Change, Diversity and equal right etc. In this way,	Students will be writing or speaking about their play, in which they have created a message for their audience, based on themes/topics/issues which are prevalent in Society today.

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Year 11	Spring 1 – Component 1B - Blood Brothers and Component 3 – Performing Text	Spring 2 – Component 1B – Blood Brothers and Component 3 – Performing Text
Knowledge to be taught	<p>Component 1B - The aims of the Playwright, Willy Russell The political, social, historical and cultural setting of the play The non-naturalistic devices used in this play, such as direct audience address, multi-roling, symbolic set, episodic structure, narration. The use of comedy in this play Development of character Design elements such as set, staging, costume, lighting, sound Directing techniques</p> <p>Component 3 – How to use the given circumstances of the text to interpret character How to use a range of vocal and physical techniques to present a character truthfully How to learn lines</p>	<p>Component 1B - The aims of the Playwright, Willy Russell The political, social, historical and cultural setting of the play The non-naturalistic devices used in this play, such as direct audience address, multi-roling, symbolic set, episodic structure, narration. The use of comedy in this play Development of character Design elements such as set, staging, costume, lighting, sound Directing techniques</p> <p>Component 3 – How to use the given circumstances of the text to interpret character How to use a range of vocal and physical techniques to present a character truthfully How to learn lines</p>
Key words	<p>Component 1B - Non-naturalism, Brecht, Direct Audience Address, Characterisation, Episodic structure, Cross cutting, Comedy, Monologue, Duologue, Tragedy, Flashback, Multi role, Staging, Directing, Set, Props, Costume, Lighting, Sound</p> <p>Component 3 - Given Circumstances, Vocal Techniques – pace, pitch, pause, tone, inflection; Physical Techniques – body language, gesture, action/movement, facial expression, eye contact, proxemics</p>	<p>Component 1B - Non-naturalism, Brecht, Direct Audience Address, Characterisation, Episodic structure, Cross cutting, Comedy, Monologue, Duologue, Tragedy, Flashback, Multi role, Staging, Directing, Set, Props, Costume, Lighting, Sound</p> <p>Component 3 - Given Circumstances, Vocal Techniques – pace, pitch, pause, tone, inflection; Physical Techniques – body language, gesture, action/movement, facial expression, eye contact, proxemics</p>
Links to prior knowledge	<p>Component 1B - Students will have studied this play in year 8 Drama, and also in English. This means that the students will have a good understanding of the characters, themes and message of the play, allowing more time to explore key scenes and practice the theory of the exam.</p> <p>Component 3 – Students had experience of performing text in unit 1 (Introduction to GCSE Drama). This builds on this experience, and allows students to choose the style of extract they would feel most interested in exploring.</p>	<p>Component 1B - Students will have studied this play in year 8 Drama, and also in English. This means that the students will have a good understanding of the characters, themes and message of the play, allowing more time to explore key scenes and practice the theory of the exam.</p> <p>Component 3 – Students had experience of performing text in unit 1 (Introduction to GCSE Drama). This builds on this experience, and allows students to choose the style of extract they would feel most interested in exploring.</p>
How knowledge is assessed	<p>Component 1B - Students will be practising exam questions and will provide constant feedback based on this.</p> <p>Component 3 – This exam is externally assessed and feedback will not be given on the day. Teachers can direct and provide feedback, but students must understand that this is a guide, as this component is not marked by the Teacher.</p>	<p>Component 1B - Students will be practising exam questions and will provide constant feedback based on this.</p> <p>Component 3 – This exam is externally assessed and feedback will not be given on the day. Teachers can direct and provide feedback, but students must understand that this is a guide, as this component is not marked by the Teacher.</p>

How gaps will be addressed	<p>Component 1B - Teacher will provide additional resources, such as additional information handouts, writing frames, sentence starters, fill in the gap sheets and exemplary material.</p> <p>Component 3 - Teacher will differentiate the task by simplifying the need to learn lines for those students who find this difficult. There is also the option for students to complete a design option, supporting a performance group</p>	<p>Component 1B - Teacher will provide additional resources, such as additional information handouts, writing frames, sentence starters, fill in the gap sheets and exemplary material.</p> <p>Component 3 - Teacher will differentiate the task by simplifying the need to learn lines for those students who find this difficult. There is also the option for students to complete a design option, supporting a performance group</p>
Cultural capital lessons	<p>Component 1B - Blood Brothers is a great example of a famous British play, with relevant themes of education vs wealth and nature vs nurture. Students will be able to relate to this especially in the wake of coronavirus where there is an ongoing debate about the education State students are receiving compared with privately educated children.</p> <p>Component 3 - Examples of extracts will also be shown to demonstrate to students how characters may be presented.</p>	<p>Component 1B - Blood Brothers is a great example of a famous British play, with relevant themes of education vs wealth and nature vs nurture. Students will be able to relate to this especially in the wake of coronavirus where there is an ongoing debate about the education State students are receiving compared with privately educated children.</p> <p>Component 3 - Examples of extracts will also be shown to demonstrate to students how characters may be presented.</p>

Year 11	<p>Summer 1 – Component 1A – Theatre roles and responsibilities and 1C – Live Theatre Production</p>	<p>Summer 2 - Exams</p>
Knowledge to be taught	<p>Component 1A – The different job roles/positions found in the Theatre world The different types of staging found in Theatre</p> <p>Component 1C - How to analyse the key elements of lighting, sound, costume, set and staging How to evaluate the effectiveness of the technical elements involved in a live production, in terms of the effect on the audience How to analyse and evaluate the acting in a production, in terms of its effect on the audience</p>	<p>N/A – Exam period</p>
Key words	<p>Component 1A - Lighting Technician, Sound Designer, Costume Designer, Director, Theatre Administration, Box Office, Stage Management</p> <p>Component 1C - Audience Response, Lighting, Costume, Set, Staging</p>	<p>N/A – Exam period</p>
Links to prior knowledge	<p>Component 1A – Students will have explored this small 4 mark unit in year 10 – this is a re-cap of knowledge learnt.</p> <p>Component 1C – In the Summer term of year 10, students explored this component. This is therefore a revision and re-capping of knowledge.</p>	<p>N/A – Exam period</p>



How knowledge is assessed	For Component 1A and 1C - Students will practice answering exam questions from the paper and their mark will be based on this	N/A – Exam period
How gaps will be addressed	For Component 1A and 1C - Teacher will provide additional resources, such as additional information handouts, writing frames, sentence starters, fill in the gap sheets and exemplary material.	N/A – Exam period
Cultural capital lessons	Watching a professional production of Billy Elliot will demonstrate how the technical elements combine to create a meaningful performance. Examples from the National theatre will also be shown, to demonstrate different job roles and responsibilities	N/A – Exam period