



Why study Drama? - Studying drama requires emotional maturity, and gives pupils a deep understanding of themselves. Because it involves using not only their voices and bodies, but also emotions and creativity, it is able to engender a deep sense of self-esteem. It is also a subject that requires a great deal of peer trust, and so it plays an important role in teaching communication, listening and empathy skills. Studying drama is demanding, and teaches pupils that success only comes from hard work.

The skills that are learnt by studying drama are invaluable in later life. For example, being able to speak and present confidently in front of people, and the skill of planning that is required in any production, are useful in many careers. Drama can be a good basis for a career not only in the theatre, but in advertising, the film industry and even in events planning, among many others.

Aims - Our drama curriculum is developed progressively through and across each key stage, building upon previous learning. Progression and achievement is assessed through the three interrelated activities of:

Making encompasses the many processes and activities employed when exploring, devising, shaping and interpreting drama.

Performing covers the skills and knowledge displayed when enacting, presenting and producing dramas, including the use of theatre technology.

Responding incorporates reflecting on both emotional and intellectual reactions to the drama. This reflection is deepened as pupils gain a knowledge and understanding of how drama is created.

We aim to encourage confidence and a greater appreciation of the arts. In addition, students will develop an aptitude of learning about themselves, others and the world around them by taking on different roles and viewpoints. Drama is associated with artistic practices and is significant in a range of diverse and cultural contexts. We analyse controversial issues and develop a greater understanding of key themes.

Rationale for how the curriculum has been sequenced in Drama

The drama curriculum is planned taking into account the Arts Council recommendations and Ofsted guidance for drama (for more information please see the appendix: Ofsted's guidance on inspecting drama 11–16)

Year 7: To succeed in drama, pupils must understand the fundamentals of drama, therefore in Autumn 1 we introduce pupils to skills such as facial expression, body language, gesture, status, tone of voice and volume. In Autumn 2, we explore what features are needed to make a good story, the Aristotelian narrative arc, and how we create a believable story on stage for an audience. In addition, we make pupils aware of the drama conventions that will make a performance more interesting and mature for an audience, such as soundscape, use of mime and techniques on how to build up tension.

Spring 1, Year 7 are taught the fundamentals of working with a script, such as blocking, subtext, proxemics, given circumstances, character intention and backstory. This concludes in an off-script performance to a live audience in order to develop pupil's independence, memory, perseverance and team-working skills. The students are also introduced to the role of the director and their responsibilities. For Spring 2, pupils are introduced to the technical side of drama and asked to use their creative skills to make decisions in order to bring a script to life. Students will gain knowledge in directing, reviewing live theatre, lighting, sound, costume and set design. The project will culminate in a presentation of ideas to their peers where they will select and analyse appropriate design ideas for their chosen play.

Summer 1, pupils explore in more depth, how to create a character on stage, in order for pupils to produce a more rounded and thoughtful character. We explore, in depth, our use of voice and movement and introduce pupils to terminology such as pace, pitch, emphasis, tone, stress, weight-placement, posture, gesture and eye-line. In addition to this pupil's research in to a range of different genres, look in to the history of drama, and the genre of melodrama. This allows the pupils to clearly see how drama has and continues to develop over time. In Summer 2, the first year of the curriculum concludes with a scheme focusing on developing their comedic writing and puppetry skills. Pupils will learn how to bring an inanimate object to life using breath, focus and weight. The students will explore how puppets are operated and select suitable vocal techniques to bring the puppet to life. The performance will be in the form of a stand-up comedy routine.

Year 8 curriculum builds on the fundamentals learnt in year 7 and asks pupils to empathise with characters, situations and personal experiences in order to make a more believable performance. Students will explore the play 'Blood Brothers' by Willy Russell and look into the life of the two characters Mickey and Eddie who are separated at birth. They will do this through the use of hot-seating, split-stage, flashbacks and narration. Being as though theatre is constantly developing, we introduce the pupils to a variety of different staging types that they can choose to perform in, considering the advantages and disadvantages of these. In Autumn 2 pupils consider the purpose of a piece of drama and whether it should educate, inform or entertain. This theatre-in-education / PSHE unit explores the life of a fictional character called Lisa and focuses on milestones within her life. Pupils are then asked to create these milestones in an entertaining, yet educational way to inform the audience of events which may affect their own life. To ensure that the audience are entertained, avoiding being lectured at, we teach the pupils to use a variety of more advanced drama conventions such as thought tracking, split stage, multi-rolling, choral speaking, narration, cross-cutting, mime, marking the moment and direct address.

Spring 1 asks students to look into the features of what makes an effective monologue. They will write a monologue for one character in a story and use choral movement and voice to stage the monologue. They will also be briefly introduced to the terms given circumstances and super objective. In Spring 2, students are given an opportunity to engage with the improvisation genre. Over the six lessons students will have time to embed the core principles of improvisation in an engaging and practical manner. The unit concludes with an assessed improvisation task based on an un-seen stimulus.

Summer 1 examines a work by William Shakespeare and asks pupils to experiment with their creative adaptation skills to modernise the plot for an audience. Summer 2 introduces students to the genre physical theatre and methods of devising, enabling students to be creative and perform a piece of physical theatre based on a text.

Year 9, the Autumn 1 unit focuses on the genre of masked theatre, particularly commedia del' arte, trestle and Noh theatre. Students will learn about the history of masked theatre and will learn how to exaggerate their movements, performing a short sketch demonstrating mask and mime skills such as clocking the audience, exaggeration, gestures, the rule of three, stage combat and status. In Autumn 2 students will have the chance to explore a particular play text and understand a writer's intentions. They will explore the play text practically using the medium and elements of drama and explore plot, character, intentions, how to create tension through tempo-rhythm and how to stage an 'impossible' scene

Spring 1, pupils are introduced to a range of different theatre practitioners and their theories of how to structure a piece of drama on stage, whether this be naturalistic, non-naturalistic or a mixture. Spring 2 asks year 9s to research in to other roles and responsibilities within drama and performing arts in order for them to have a broader understanding of future career opportunities and a better appreciation of the arts. This

concludes with pupils completing a live theatre review, analysing technical elements such as lighting, sound, acting, costume and set.

Summer term focuses on taking a factual piece of information, perhaps from a newspaper and turning this from page to stage to film in the form of a docudrama. Pupils will be reminded to keep the message of the article clear and present this information from different character viewpoints in order to make it more interesting for an audience and to extend the original stimuli material. This project will ensure that pupils are introduced to historical events such as Pompeii, the Aberfan disaster, Craig and Bentley or desertion in world war one, for example. There is also the opportunity for cross-curricular links with this scheme of work.

It is important to remember that running alongside all of these units of work, Drama is fundamentally about developing inter-personal skills such as problem solving, teamwork, creativity, imagination and confidence.

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Year 7	Toys - The basics of year 7 drama	Darkwood Manor - Storytelling	Fish – The fundamentals of working with a script	Technical Theatre	Roald Dahl - Vocal and movement skills & improvisation	Puppetry
	What fundamental skills will make me succeed in drama?	How do we create meaning for an audience?	Where do we begin when we approach a script for the first time?	Is drama only about the acting?	How do we make characters more interesting for an audience?	What top tips make an effective puppetry performance ?
Assess	Making (character) Performing	Making (devising) Performing Responding	Making (rehearsal) Performing	Making (creation) Performing (presentation)	Making (rehearsal) Performing	Making (content) Performing
<p>Interpersonal skills including:</p> <ul style="list-style-type: none"> • 7 C's of drama: confidence, creativity, communication, cooperation, commitment, concentration, collaboration • Group Work: Offering ideas to a group, listening to ideas, compromising, • Responding to Ideas: using relevant drama techniques to shape work, using imagination <p>Audience: staging conventions (end-on, in-the-round, traverse) audience awareness, stage space (centre stage, stage right, stage left, upstage, downstage)</p> <p>Performing and Devising Skills: characterisation, scenarios, performance work, structure, staying in role, empathy, sympathy, responding to stimulus, application of drama conventions</p> <p>The Drama Medium: lighting, sound, directing, set design, costume /makeup, theatre review, props, puppetry, movement, mime and gesture (including facial expression, body language, stance, and posture) use of voice and spoken language (including tone, volume, pace, pitch, pause, accent, emphasis, repetition and stutter), approaching and working with a script</p> <p>Elements of Drama: plot, narrative, action, characters, content, character intentions, given circumstances, dramatic forms (including mime, choral work, physical theatre, musical theatre, climax and anti-climax, tension, genre, audience, setting, atmosphere, backstory, subtext, status</p> <p>Drama conventions: freeze frame, thought tracking, role play, transitions, slow motion, breaking into song, multi-role, use of proxemics, soundscape, flashback, hot seating,</p>						

	<p>Have knowledge and understanding of:</p> <ul style="list-style-type: none"> • How to work effectively to rehearse a piece of drama • How to create characters different from themselves • How to select and apply relevant drama techniques to shape own work • How to work as part of a group to create the right effect or atmosphere • The importance of the audience <p>Through the application of knowledge, skills and understanding demonstrate the ability to:</p> <ul style="list-style-type: none"> • respond to a stimulus or stimuli • refine ideas • communicate mood • create an effective performance piece • comment on a piece of drama and suggest ways to improve it using basic drama vocabulary 					
Year 8	Blood Brothers- Working with a script focusing on character development/relationships	Life - Theatre in Education / PSHE	Diary of a Wimpy Kid- Characterisation, choral movement & monologue work	Improvisation	Hamlet - Devising Theatre based on a stimulus	Physical Theatre
	How do we make a scripted piece of work more interesting for an audience?	What is the purpose of a performance ? Should drama educate or entertain?	How can we create an engaging monologue performance using choral movement?	Why is it important to think on your feet?	Is Shakespeare relevant to today's society?	How do we communicate meaning through our bodies and respond to a stimulus?
Assess	Making (rehearsal) Performing Responding	Making (purpose) Performing	Making (character) Performing	Making (skill) Performing	Making (structure) Performing	Making (teamwork) Performing
	<p>Interpersonal skills including:</p> <ul style="list-style-type: none"> • 7 C's of drama: confidence, creativity, communication, cooperation, commitment, concentration, collaboration • Group Work: Offering ideas to a group, listening to ideas, compromising, leadership • Responding to Ideas: using relevant drama techniques to shape work, using imagination <p>Audience: staging conventions (end-on, in-the-round, traverse, arena, thrust) audience awareness, stage space (centre stage, stage right, stage left, upstage, downstage, upstage left, upstage right, downstage left, downstage right)</p> <p>Performing and Devising Skills: characterisation, exaggeration, mime, scenarios, performance work, structure, staying in role, empathy, sympathy, responding to stimulus, application of drama conventions, improvisation skills</p> <p>The Drama Medium: space and levels, lighting, sound, directing, props, costume, movement, mime and gesture (including facial expression, body language, physicality, stance, and posture) use of voice and spoken language (including tone, volume, pace, pitch, pause, accent, emphasis, unison, canon, repetition and stutter), approaching and working with a script (including given circumstances, objectives, character intentions and conflicting objectives)</p> <p>Elements of Drama: plot, narrative, action, characters, content, character intentions, given circumstances, dramatic forms (including mime, choral work, physical theatre) tension, genre, audience, setting, atmosphere, backstory, subtext, status, contrast, monologues, direct address, hot-seating, improvisation,</p>					

	<p>themes</p> <p>Drama conventions: soliloquy, adding narration, use of aside, choral speaking, choral movement, alternate endings, multi-role, using symbols, forum theatre, marking the moment, freeze frame, thought tracking, role play, transitions, slow motion, multi-role, use of proxemics, flashback, hot seating, cross-cutting, split-stage</p> <p>Have knowledge and understanding of:</p> <ul style="list-style-type: none"> • How to work effectively to rehearse a piece of drama • How to create believable and comedic characters different from themselves • How to select and apply relevant drama techniques to shape own work • How to work as part of a group to create the right effect or atmosphere • The importance of the audience <p>Through the application of knowledge, skills and understanding demonstrate the ability to:</p> <ul style="list-style-type: none"> • work with a stimuli / script • refine ideas • create an effective performance piece • comment on a piece of drama, justifying opinions with relevant examples using drama vocabulary 				
Year 9	<p>Masked Theatre</p> <ul style="list-style-type: none"> • Commedia Del'arte • Trestle • Strangeface • Noh 	<p>From Page to Stage:</p> <p>Script analysis and exploration</p>	<p>Practitioners of Theatre</p> <ul style="list-style-type: none"> • Stanislavski • Brecht • Artaud • Frantic Assembly 	<p>Roles & Responsibilities in the Theatre</p>	<p>Docudrama - Devising & Film making</p>
	How do we communicate non-verbally?	What techniques can we use to explore a play text in greater depth?	What type of theatre is more powerful, naturalistic or non-naturalistic?	What other areas of employment are there within the performing arts and drama?	Does good drama need a linear structure?
Assess	Making (skill) Performing	Making (character) Performing	Making (style) Performing Responding	Making (creation) Performing (presentation)	Making (rehearsal) Performing

Interpersonal skills including:

- **7 C's of drama:** confidence, creativity, communication, cooperation, commitment, concentration, collaboration
- **Group Work:** compromising, leadership, work independently, excellent self-control, work sensitively with others to create pieces using various genres and styles, confidently use symbols or abstract ideas, take an active role in the whole making process
- **Responding to Ideas:** invent and combine drama skills without help to create thoughtful and entertaining drama, can devise drama based on serious issues and themes, using imagination, responding to a factual stimulus
- **Audience:** staging conventions (end-on, in-the-round, traverse, arena, thrust, promenade) audience awareness, stage space (centre stage, stage right, stage left, upstage, downstage, upstage left, upstage right, downstage left, downstage right), direct address, breaking the fourth wall, audience interaction, target audience, non-naturalistic alienation techniques

Performing and Devising Skills: characterisation, understand pace and can use pauses appropriately, exaggeration, mime, scenarios, masked performance work, structure, staying in role, empathy, sympathy, responding to stimulus (factual, visual, auditory), application of drama conventions, naturalistic acting methods, non-naturalistic techniques

The Drama Medium: masks, space and levels, lighting, sound, set design, theatre review, directing, props, costume, movement, mime and gesture (including facial expression, body language, physicality, stance, and posture) use of voice and spoken language (including tone, volume, pace, pitch, pause, accent, emphasis, unison, canon, repetition and stutter), approaching and working with a script (including given circumstances, objectives, character intentions and conflicting objectives), visceral emotion,

Elements of Drama: plot, narrative, action, characters, content, character intentions, given circumstances, dramatic forms (including mime, choral work, physical theatre) tension, genre (Commedia dell'arte, trestle, Noh), theatre history, audience, setting, atmosphere, climax, anti-climax, backstory, subtext, status, contrast, monologues, direct address, hot-seating, improvisation, themes, rhythm, pace, tempo

Drama conventions: use of placards, multi-role, using symbols, adding narration, use of aside, choral speaking, choral movement, alternate endings, multi-role, using symbols, forum theatre, marking the moment, freeze frame, thought tracking, role play, transitions, slow motion, multi-role, use of proxemics, flashback, hot seating, cross-cutting, split-stage

Have knowledge and understanding of:

- How to work effectively to rehearse a piece of drama
- How to create believable and comedic characters different from themselves
- How to select and apply relevant drama techniques to shape own work
- How to work as part of a group to create the right effect or atmosphere
- The importance of the audience
- A variety of different ways practitioners approach theatre

Through the application of knowledge, skills and understanding demonstrate the ability to:

- work with a stimuli / script
- adapt performance skills to suit practitioner theory
- refine ideas
- create an effective performance piece
- comment on a piece of drama using correct drama vocabulary, analyse how ideas, emotions and feelings are communicated.