

Drama Curriculum Overview

Each key stage covers each area so students are given the opportunity to develop in each area, in every year. Progression from each key stage allows those who continue with the subject to deepen their knowledge, understanding and practice.

Year Group	Topic
7	Pantomime
	Mime and Physical Theatre
	Lights Camera Action!
8	Script Acting - Naturalism
	Shakespeare
	Harry Potter – Backstage Elements
9	Prejudice and Privilege (Noughts and Crosses)
	Practitioners/Analysing Live Theatre
	Devising
10	Component 1: Understanding Drama – Set Text Noughts and Crosses
	Component 2: Devising Theatre
	Component 1: Study of Live Theatre
	Component 3: Making Theatre (Scripted work)
	Revision
12	Component 1: Study of Live Theatre
	Component 2: Creating Original Drama (Devising Work)
	Component 1: Understanding Drama – set text: Yerma
13	Component 3: Making Theatre (Scripted work).
	Component 1: Study of Live Theatre
	Component 1: Understanding Drama – set text: Jerusalem
	Revision

Year 13	
Autumn Term 1a	Term 1b
<p style="text-align: center;">Study of a set play – Jerusalem</p> <p style="text-align: center;">(3 lessons – component 1A)</p> <p>From the specification students can study one play from a list of 6. The Drama department has chosen this play due to its cultural context and social, moral and political issues it raises. When contrasted with the play chosen from component 1B (Our Country's Good) both of them together provide a wide variety of contrasts (in terms of style, context and themes), which therefore allow our students access to 2 plays which ultimately give them the opportunity to explore a wider spectrum of Drama, than they would access if the plays chosen were more similar. Jerusalem is incredibly contemporary and allows students to explore the difference in its historical context as Our Country's Good is set during the Georgian era. The curriculum has been designed to allow students to study one set text per year, to allow for balance.</p> <p>Key learning concepts:</p> <ul style="list-style-type: none"> • Understanding a plays themes • Understanding the historical/social and cultural context of the play • Developing a clear interpretation • Applying appropriate performance and design skills • Performance analysis: • What 	<p style="text-align: center;">Study of a set play - Jerusalem</p> <p style="text-align: center;">(3 lessons – component 1A)</p> <p>From the specification students can study one play from a list of 6. The Drama department has chosen this play due to its cultural context and social, moral and political issues it raises. When contrasted with the play chosen from component 1B (Our Country's Good) both of them together provide a wide variety of contrasts (in terms of style, context and themes), which therefore allow our students access to 2 plays which ultimately give them the opportunity to explore a wider spectrum of Drama, than they would access if the plays chosen were more similar. Jerusalem is incredibly contemporary and allows students to explore the difference in its historical context as Our Country's Good is set during the Georgian era. The curriculum has been designed to allow students to study one set text per year, to allow for balance.</p> <p>Key learning concepts:</p> <ul style="list-style-type: none"> • Understanding a plays themes • Understanding the historical/social and cultural context of the play • Developing a clear interpretation • Applying appropriate performance and design skills

<ul style="list-style-type: none"> • How • Why • Justify • Independent learning and critical thinking • Team work and leadership (directing others) <p>.</p> <p style="text-align: center;">Making Theatre Extract 1&2</p> <p style="text-align: center;">(2 lessons – Component 3)</p> <p>This unit requires students to study 3 plays and develop 3 performance extracts from each, with extract 3 being externally examined.</p> <p>The choice of plays will vary each year dependent upon the group size/gender makeup of the cohort.</p> <p>The 3 extract picked will be done so using the rational that they provide students with a varied experience. The plays will be contrasting in cultural context/themes and styles therefore allowing students the opportunity to study a wide spectrum of plays and develop their skills across a varied selection of styles, thus preparing them in the best possible way for if they chose to do a Drama/Theatre or Performance degree.</p> <p>Key Learning concepts:</p> <ul style="list-style-type: none"> • Understating the themes/narrative and context of 3 contrasting performances • Developing interpretation skills • Developing performance skills • Developing critical analysis with via the accompanying coursework • Understanding and utilising the working methodology of a range of key practitioners • Working as part of an ensemble. • Negating ideas. • Presenting work. 	<ul style="list-style-type: none"> • Performance analysis: • What • How • Why • Justify • Independent learning and critical thinking • Team work and leadership (directing others) <p style="text-align: center;">Making Theatre Extract 3</p> <p style="text-align: center;">(2 lessons – Component 3)</p> <p>This unit requires students to study 3 plays and develop 3 performance extracts from each, with extract 3 being externally examined.</p> <p>The choice of plays will vary each year dependent upon the group size/gender makeup of the cohort.</p> <p>The 3 extract picked will be done so using the rational that they provide students with a varied experience. The plays will be contrasting in cultural context/themes and styles therefore allowing students the opportunity to study a wide spectrum of plays and develop their skills across a varied selection of styles, thus preparing them in the best possible way for if they chose to do a Drama/Theatre or Performance degree.</p> <p>Key Learning concepts:</p> <ul style="list-style-type: none"> • Understating the themes/narrative and context of 3 contrasting performances • Developing interpretation skills • Developing performance skills • Developing critical analysis with via the accompanying coursework • Understanding and utilising the working methodology of a range of key practitioners • Working as part of an ensemble. • Negating ideas. • Presenting work.
Spring Term 2a	Term 2b
<p style="text-align: center;">Making Theatre Extract 3</p> <p style="text-align: center;">(5 lessons – Component 3)</p> <p>This unit requires students to study 3 plays and develop 3 performance extracts from each, with extract 3 being externally examined.</p> <p>The choice of plays will vary each year dependent upon the group size/gender makeup of the cohort.</p> <p>The 3 extract picked will be done so using the rational that they provide students with a varied experience. The plays will be contrasting in cultural context/themes and styles therefore allowing students the opportunity to study a wide spectrum of plays and develop their skills across a varied selection of styles, thus preparing them in the best possible way for if they chose to do a Drama/Theatre or Performance degree.</p> <p>Key Learning concepts:</p> <ul style="list-style-type: none"> • Understating the themes/narrative and context of 3 contrasting performances • Developing interpretation skills 	<p style="text-align: center;">Moderation of Extract 3 and reflective Report.</p> <p style="text-align: center;">(5 lessons – Component 3)</p> <p>This unit requires students to study 3 plays and develop 3 performance extracts from each, with extract 3 being externally examined.</p> <p>The choice of plays will vary each year dependent upon the group size/gender makeup of the cohort.</p> <p>The 3 extract picked will be done so using the rational that they provide students with a varied experience. The plays will be contrasting in cultural context/themes and styles therefore allowing students the opportunity to study a wide spectrum of plays and develop their skills across a varied selection of styles, thus preparing them in the best possible way for if they chose to do a Drama/Theatre or Performance degree.</p> <p>Key Learning concepts:</p> <ul style="list-style-type: none"> • Understating the themes/narrative and context of 3 contrasting performances

<ul style="list-style-type: none"> • Developing performance skills • Developing critical analysis with via the accompanying coursework • Understanding and utilising the working methodology of a range of key practitioners • Working as part of an ensemble. • Negating ideas. • Presenting work. 	<ul style="list-style-type: none"> • Developing interpretation skills • Developing performance skills • Developing critical analysis with via the accompanying coursework • Understanding and utilising the working methodology of a range of key practitioners • Working as part of an ensemble. • Negating ideas. • Presenting work.
Summer Term 3a	Term 3b
Drama and Theatre Component one Revision	1:1 Revision
Year 12	
Autumn Term 1a	Term 1b
<p style="text-align: center;">Style Workshops (3 lessons – component 2)</p> <p>This unit requires students to devise their own performance using the methodology of one key practitioner. However to provide our students with a rich learning experience, the first half term sees students participating in weekly workshops that look at a different practitioner each week. This allows students to develop an understanding of a range of practitioners, allows them to develop skills using a variety of methods and allows the class teacher to observe students strengths and guide them upon their selection.</p> <ul style="list-style-type: none"> • Practitioners covered: • Stanislavski • Artaud • Brecht • Kneehigh • Frantic assembly • Stephen Berkoff <p>These practitioners have been selected due to their varying styles: Naturalism, Theatre of Cruelty, Epic Theatre, Storytelling, and Physical Theatre. Katie Mitchell, Max Stafford Clark, DV8 may also be explored.</p> <p>Key learning concepts:</p> <ul style="list-style-type: none"> • Knowing a wide range of Theatrical Practitioners (Their influences, working methodology, style, key features, past works and who they influenced). • Developing skills in the working style of each practitioner. • How to respond to a stimulus (visual/audio etc...) • Developing a range of Devising strategies. • Exploring a range of contemporary issues. 	<p style="text-align: center;">Creating Original Drama (3 lessons – component 2)</p> <p>Devising techniques, style and practitioners. During this half term students develop the structure of their performances, continue to research their chosen topic and practitioner in order to develop a clear aim and intention for their audience.</p> <p>Key Learning concepts:</p> <ul style="list-style-type: none"> • Continued development of their practitioner. • Developing performance skills in line with practitioner's style. • How to structure a performance. • Devising to meet an aim and intention. • Development of Practitioner understanding. • Appropriate application of Practitioner Strategies in relation to achieving aim and intention. • Developing research techniques. • Character and narrative development. <p style="text-align: center;">Live Theatre (2 lessons – Component 1C)</p> <p>Students will visit the New Vic Theatre, as each Christmas production provides our students with opportunities to not only analyse acting, but also set/costume/props/lighting.</p>

<ul style="list-style-type: none"> Team work – suggesting and developing ideas <p>Component 2 is split into 4 distinct units to allow students to explore their chosen topic and practitioner in great depth, while allowing time for devising and developing skills:</p> <p>Initial exploration of practitioners/devising strategies.</p> <p>Development of work with application of practitioner's methodology and practice.</p> <p>Development of performance skills.</p> <p>"Staging" the performance, with all production elements and exam.</p> <p>Live Theatre (2 lessons – Component 1C)</p> <p>This half term focuses upon students de-constructing what they saw. Requiring students to critically analyse and evaluate:</p> <ul style="list-style-type: none"> Acting Set Costume Lighting Mood Atmosphere Style and Genre 	<p>The rationale of splitting this component up over the term means that students spend this half term exploring the play, its background and characters before they watch the production in order to develop their own ideas about how the play could be staged.</p> <p>Students have to critically evaluate and analyse how it (successfully or unsuccessfully) contributed to the production.</p> <p>Key Learning concepts:</p> <ul style="list-style-type: none"> Exploration of Play (themes/narratives/aim/intention/characterisation). Understanding of Production roles, how to describe them and understand their function within a given performance. Group work to stage extracts.
<p>Spring Term 2a</p> <p>Creating Original Drama (5 lessons – component 2)</p> <p>This term focuses upon students revising their performance in relation to feedback regarding their aim and intention. While students have also been developing their application of their chosen practitioner's style, this half term focuses upon improving performance skills using that style.</p> <ul style="list-style-type: none"> Analysis of own work. Organisation to meet deadline and create work. Negotiation with group members. Rehearsal and refinement of character. 	<p>Moderation of Devised Performance and working notebook (5 lessons – Component 2)</p> <p>Staging the production.</p> <p>Final exam.</p> <p>Working notebook - Developing analysis and evaluative skills reflecting upon:</p> <ul style="list-style-type: none"> Topic Aim and intention Application of Practitioners style Development of skills Refinement of performance
<p>Summer Term 3a</p> <p>Study of a set play (Yerma) (5 lessons – Component 1B)</p> <p>From the specification students can study one play from a list of 6. The Drama department has chosen this play due to its cultural context and social, moral and political issues it raises. When contrasted with the play chosen from component 1A (Jerusalem) both of them together provide a wide variety of contrasts (in terms of style, context and themes), which therefore allow our students access to 2 plays which ultimately give them the opportunity to explore a wider spectrum of Drama, than they would access if the plays chosen were more similar. Yerma explores Spanish culture in 1920's rural Spain and the expectations placed upon women by society.</p>	<p>Study of a set play (Yerma) (5 lessons – Component 1B)</p> <p>From the specification students can study one play from a list of 6. The Drama department has chosen this play due to its cultural context and social, moral and political issues it raises. When contrasted with the play chosen from component 1A (Jerusalem) both of them together provide a wide variety of contrasts (in terms of style, context and themes), which therefore allow our students access to 2 plays which ultimately give them the opportunity to explore a wider spectrum of Drama, than they would access if the plays chosen were more similar. Yerma explores Spanish culture in 1920's rural Spain and the expectations placed upon women by society.</p>

<p>The curriculum has been designed to allow students to study one set text per year, to allow for balance.</p> <p>Key learning concepts:</p> <ul style="list-style-type: none"> • Understanding a plays themes • Understanding the historical/social and cultural context of the play • Developing a clear interpretation • Applying appropriate performance and design skills • Performance analysis: • What • How • Why • Justify • Independent learning and critical thinking • Team work and leadership (directing others) 	<p>culture in 1920's rural span and the expectations placed upon women by society.</p> <p>The curriculum has been designed to allow students to study one set text per year, to allow for balance.</p> <p>Key learning concepts:</p> <ul style="list-style-type: none"> • Understanding a plays themes • Understanding the historical/social and cultural context of the play • Developing a clear interpretation • Applying appropriate performance and design skills • Performance analysis: • What • How • Why • Justify • Independent learning and critical thinking • Team work and leadership (directing others)
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Year 11	
Autumn Term 1a	Term 1b
<p>Texts in Practice (4 lessons – Component 3)</p> <p>This externally examined unit challenges students as they must develop their ability to:</p> <ul style="list-style-type: none"> • Analyse and Interpret texts • Develop own ideas regarding plays cultural and social context. • create and communicate meaning • realise artistic intention in text-based drama. • Group work and organisation in developing performance from scripted work. • Confidence in presenting work to a live audience. <p>Students must perform 2 extracts from one play they must study as a whole and have a detailed understanding of how the plays context effects their role.</p> <p>This will be the most challenging performance students have faced with a scripted performance as they are required to show a development of characterisation from extract 1 to 2, meaning that students must know understand the play as a whole and how the narrative effects their character, even if not performed as one of the extracts.</p> <p>Due to differing class sizes and gender make up the plays are chosen bespoke for each cohort. For this unit this students (may but) are not required to use the workings of a practitioner in order to realise their 2 extracts for performance, however as a department we pick the relevant practitioner for the chosen texts and deliver an extensive series of workshops up until Christmas alongside “blocking” of the text</p> <p>Study of a live Theatre Production seen (1 lesson – Component 1C)</p> <p>As progress from Year 9 when the critical analysis of Live Theatre was last studied, students during Year 11 now focus on more than one extract to analyse and are required to cover all production areas in more detail. Students will visit the New Vic Theatre, as each Christmas production provides our students with opportunities to not only analyse acting, but also set/costume/props/lighting.</p>	

This unit builds on prior learning at KS3 where students learn more detail about each production area, but more importantly have to critically evaluate and analyse how it (successfully or unsuccessfully) contributed to the production.

Key Learning concepts:

- Exploration of Play (themes/narratives/aim/intention/characterisation)
- Understanding of Production roles, how to describe them and understand their function within a given performance.
- Critical analysis and evaluation of a live production.
- Group work, leadership skills, organisation.

Spring Term 2a

Term 2b

**Texts in Practice
Rehearsals & External Examination**

(5 lessons – Component 3)

In the final build up to their practical examination, students develop performance skills and critically analyse the development of their character and if they are achieving a clear interpretation for an audience. During this time students also gain the full theatrical experience of using the studio with full:

Lights

Set

Costume

Make up

Summer Term 3a

Term 3b

Revision

(5 lesson – Component 1)

Study Leave

Students revisit Noughts and Crosses and the analysis of the Live Theatre seen paper in preparation for the written exam.

Year 10

Autumn Term 1a

Term 1b

B – Understanding Drama

Set text practical exploration

(5 lessons – Component 1B)

Cultural Context, Interpretation, performance skills, Design.

In their written exam students have to answer a range of questions based upon a set text.

As a department we have chosen Noughts and Crosses, which deals with the themes of Racism, Decimation, Segregation and Privilege. I felt that from the list available this was the most culturally enriching play and would provide students with a forum to discuss relevant issue as well as to learn about the Black rights movement, Martin Luther King and the murder of Stephen Lawrence.

Each lesson this term is focussed upon students working practically through each section of the text to stage it, from this students then record their direction in their scripts. This acts as an excellent revision tool as it inform students how the directorial decisions they have made, how they made them (detailed performance descriptions) and why (analysis of effects created for audience) all of which must be contextually suitable in terms of their understanding of the play and its context.

Key learning concepts:

- Directorial interpretation of performance/set/costume/lighting.
- Development of own practical work during workshops.
- Independent learning completing section.
- Exam written practice.
- Development of descriptive writing.
- Development of critical analysis.
- Development of justification.

Spring Term 2a

Term 2b

Students must complete a devised performance (internally marked and externally moderated)

This is worth 40% of the overall GCSE therefore is given a considerable amount of time.

Students complete a practical assessment and then 3 essays each relating to a different part of the devising process.

Devising Workshops

Introducing Stimuli

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Devising Log section 1

(5 lessons – Component 2)

During this term students are provided with a range of stimuli and spend the initial few weeks responding to various contemporary issues. Student's pic the stimulus they will devise from as they need to be independent and take ownership of their work. They are then lead through a range of workshop that equip them with a vast amount of devising strategies, which progress from those previously learned at KS3. Students also have workshops guiding them through the practices of the practitioner Bertolt Brecht (Epic Theatre).

Alongside this, student's complete section 1 of their devising log with requires students to talk about their initial response to a stimulus.

Key learning concepts:

- How to respond to a stimulus (visual/audio etc...)
- Developing a range of Devising strategies.
- Exploring a range of contemporary issues.
- Team work – suggesting and developing ideas
- Understanding of Bertolt Brecht/Frantic Assembly – key methodology and practice.

Devising & Development

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Devising Log section 2

(5 lessons – Component 2)

During this half term students develop the structure of their performances, continue to research their chosen topic and practitioner in order to develop a clear aim and intention for their audience.

Key Learning concepts:

- How to structure a performance.
- Devising to meet an aim and intention.
- Development of Practitioner understanding.
- Appropriate application of Practitioner Strategies in relation to achieving aim and intention.
- Developing research techniques.
- Character and narrative development.
- Understanding of Devising Log section 2.

<ul style="list-style-type: none"> Understanding of Devising Log section 1. 	
Summer Term 3a	Term 3b
<p>Devising & Rehearsal (5 lessons – Component 2)</p> <p>At this point students should now have completed their performance in term of content. This half term focuses around the development of their performance skills and “tweaking” of their performance in order to illicit a clear response from the audience.</p> <p>Key learning concepts:</p> <ul style="list-style-type: none"> Development of performance skills. 	<p>Devising Assessment (5 lessons – Component 2)</p> <p>Devising Log section 3</p> <p>Students are externally assessed during this period.</p>
<p>Year 9</p> <p>The rationale behind the Year 9 Curriculum is to further develop students skills, while also offering students a flavour of what GCSE Drama entails.</p>	
Autumn Term 1a	Term 1b
<p>Prejudice and Privilege</p> <p>Using Noughts and Crosses (GCSE set text) as a stimulus, students will explore the ideas behind prejudice and privilege.</p> <p>They will gain a very brief understanding of Noughts and Crosses, then explore its themes – developing both Drama techniques and a moral understanding of these issues. Students will finally devise their own short performance on the theme of Prejudice and Privilege.</p> <p>Key learning concepts:</p> <ul style="list-style-type: none"> Social, cultural and historical context of the play. An initial understanding of: The plays Narrative/themes/locations/characters Drama techniques Devising Strategies Social and cultural development Formulating an opinion regarding the plays subject matter (racism) Sharing opinions and ideas Group work 	
Spring Term 2a	Term 2b
<p>Practitioners & Analysing Live Theatre</p> <p>In these lessons' students will explore a range of Theatrical styles and the practitioners behind them. These include:</p> <ul style="list-style-type: none"> Stanislavski Bertolt Brecht Frantic Assembly <p>Students will learn about the practitioner's theatrical aims and their working methods in order to create their style of theatre.</p> <p>During these few lessons students will be able to watch a pre-filmed piece of live theatre relating to their chosen practitioner, they will study a short extract of one scene and/or learn how to critically analyse live theatre in verbal and written form.</p>	

Key Learning concepts:

- Exploration of Play (themes/narratives/aim/intention/characterisation)
- Understanding of Production roles, how to describe them and understand their function within a given performance.
- Critical analysis and evaluation of a live production.

Summer Term 3a

Term 3b

Devising

This unit focuses upon students developing a creative and critical response to a given stimulus, while developing key drama techniques that are used in the creation of work.

The devising unit will draw upon the different practitioners' students looked at last term, in order to create, develop and perform their own piece of theatre in a given theatrical style.

Key concepts:

- Response to stimulus – considering possibilities, formulating ideas and sharing them.
- Devising techniques development:
- Thought tunnel
- Split scene
- Mime
- Thought aloud
- Freeze frame
- Mirroring
- Knowledge of theatrical practitioners and style

Year 8

Autumn Term 1a

Term 1b

Script Acting (Naturalism and Stanislavski)

The Year 7 Curriculum focused upon introducing students to key Drama concepts, particularly Performance skills and that Drama consists of Different styles and Genres, as well as building confidence to perform in this area.

In Year 8 Students are developed as Artists, be that performers, Directors or designers therefore preparing students with the knowledge needed for GCSE and Beyond.

The rationale for teaching script acting is that students focus the teaching of a key theatrical practitioner in order to develop their acting skills in a more natural and believable way than previously explored. Students watch a performance and must analyse exactly what performance skills were used, then recreate them in their own performance. As the Term progresses students learn more about Stanislavski's techniques and apply them to a script. Not only are students assessed on how well they use their performance skills during the performance, but they must meet a clear aim and intention that they have decided upon based upon their interpretation of the script. Students then evaluate their performance by identifying and describing their strengths and weaknesses, but also analyse the effects that this created for their audience, and ultimately if their aim and intention was met.

Key learning concepts:

- Analysing a performance seen.
- Developing control over performance skills to recreate performance.
- Performing a Naturalistic character.
- Understanding what Naturalism is.
- Understanding who Stanislavski was.
- From Stanislavski's method: Given Circumstance, context, subtext.
- Interpreting a text.

- Understanding what aim and intention is, deciding upon one and then analysing how to perform in order to achieve it.
- Naturalistic Performance skills.
- Mood/effect for audience.
- Evaluation: Identifying, describing and analysing effect.
- Pair work, confidence development, presenting work.

Spring Term 2a	Term 2b
Shakespeare	
<p>History of Theatre, Shakespearean Plays, iambic pentameter</p> <p>Throughout the curriculum so far students have studied very contemporary plays, practitioners and practices. In the final term of Year 8 students study a selection of Shakespearean plays and how to perform using iambic pentameter. The rationale for the placement of this unit here, is that students have studied some Shakespeare in English and will continue to do so far their GCSE's, by Drama approaching texts from a different perspective it should give students a familiarity with Shakespeare that helps build their confidence and deepen their existing knowledge and build a basis for further knowledge to come. It also allows students to put into perspective a timeline of everything they have studied at KS3, and quite simply it would be wrong to teach a Drama curriculum that was completely devoid of Shakespeare.</p>	
<p>Key Learning concepts:</p> <ul style="list-style-type: none"> • An understanding of Elizabethan England. • Development of performance skills in the style of Elizabethan theatre. • Understanding and performance of iambic pentameter. 	
Summer Term 3a	Term 3b
<p>Harry Potter Directing</p> <p>The Drama department is committed to helping Students Foster a love of literature, therefore Harry Potter was selected to help students learn about directing. As both the GCSE and A Level courses allow students to not only develop their skills as actors, but students can opt for a wide range of other production roles, this term is dedicated to students learning and developing their expertise in these areas.</p> <p>In this unit students learn what it is to direct to achieve a clear aim and intention in more detail than the Script Unit (which mainly focused upon their acting). Students also learn the valuable skill of how to annotate a text with performance suggestions, which is something needed for both GCSE and A Level.</p> <p>Key learning Concepts:</p> <ul style="list-style-type: none"> • Role of Direct. • Interpretation. • Aim and intention. • Understanding narrative. • Discussing plays and conveying meaning. • Knowing the themes of Harry Potter. • Understanding how themes are explored in performance. • Leadership skills (directing other students). 	<p>Harry Potter Setting the Scene – Costume – Set Props</p> <p>The Drama department is committed to helping Students Foster a love of literature, therefore Harry Potter was selected to help students learn about Set/Prop making/costume design.. As both the GCSE and A Level courses allow students to not only develop their skills as actors, but students can opt for a wide range of other production roles, this term is dedicated to students learning and developing their expertise in these areas.</p> <p>As well as being hopefully being an awe inspiring and culturally enriching trip for our students, the this unit and the trip to the Warner Brother Studios' also aims to show students what career opportunities are available in the arts.</p> <p>Key learning concepts:</p> <ul style="list-style-type: none"> • Students understand role of Set/costume/prop and lighting designer. • Students learn a range of subject specific vocabulary in order to describe set/costume/props and lighting equipment and design features. • Managing time.

<ul style="list-style-type: none"> Working with a variety of extracts to achieve a precise aim. To know a range of directorial strategies. How to annotate a text. Discussing ideas, sharing ideas, Oracy, presenting work, developing confidence. 	<ul style="list-style-type: none"> Students will design to a brief (ensuring their design is suitable within the context of the character or scene it is for). Key practical skills in order to make the design. – linked to discipline E.G. set/costume/lighting. How to describe and evaluate design work. Discussing ideas, sharing ideas, Oracy, presenting work, developing confidence.
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Year 7

Autumn Term 1a

Term 1b

Pantomime

Students are taught Pantomime as it is a very accessible form of theatre and most students will have entered Year 7 with little or no previous experience of Drama. As a British Theatrical tradition it also provides a great platform for students understanding of how Theatre has developed over time and that there are many different types and styles of Theatre. Pantomime is incredibly over exaggerated and works well to allow students to develop initial confidence within the subject. Students will learn what a style is and understand the key features of Pantomime, given that this style of Theatre have very easily identifiable features. They will also be introduced to basic performance skills, which given the style makes it easy for students to demonstrate these. Students begin to critically analyse by analysing whether they are stronger at vocal or physical skills.

Well suited to this term given the fun introductory nature of Pantomime and the time of year is most adept.

Key Learning Concepts:

- What are Performance skills? The difference between:
- Vocal Skills & Physical Skills – how to alter them
- What is a style
- Key features of a style
- Using Theatrical conventions in a performance
- Learning lines
- Evaluating - Identify which set of skills they do best
- Confidence development (Over exaggeration of style)
- Group work

Spring Term 2a

Term 2b

Mime and Physical Theatre

Moving on from Pantomime with Mime and Physical Theatre, allows students to now explore Physical skills in more detail and depth, refining their performance skills in this area. Students now progress from understanding what a style is (pantomime to mime and Physical Theatre) to now exploring a new concept – A Theatrical Practitioner. Here students Study Frantic Assembly, who's Artistic Director Scott Graham worked in conjunction with the National Theatre to choreograph the Critically acclaimed curious incident of the Dog in the Night time.

Throughout this term, students will understand what mime and physical Theatre is, it's key concepts and the working of a key Theatrical company.

They will in turn apply what they learn through the Frantic Assembly workshops, to a more complex script (The curious incident) and perform it. After which students will Evaluate their performance by identifying THEN describing their strengths and weaknesses in relation to their Physical skills.

Key Learning Concepts:

- What is Mime
- What is Physical Theatre

- Key features of Mime and Physical Theatre
- What/who are Frantic Assembly, their aims/intentions/working method and productions?
- Study of Curious Incident of the Dog in the Night-time.
- Ensemble work.
- Physical skills – developing accurate Control.
- Evaluation and analysis development: Identifying what they did and describing how.
- Group Work.
- Organisation.
- Confidence.
- Presenting work.

Summer Term 3a

Term 3b

Lights, Camera, Action!

Progressing on from Mime and Physical Theatre students now look at Lights Camera Action!. This unit requires them to focus once again on scripted work.

While previously with Mime and Physical Theatre students have focused upon Physical Skills, here they focus on both Physical and Vocal skills.

Each lesson students will look at a brief script extract from a different historical period that aims to create a specific mood/atmosphere for the audience watching, students will use what they have learned throughout the year so far to bring these scripts to life. Each lesson will focus upon a brief area of character development, allowing students to each lesson build upon how they refine characterisation.

Key Learning concepts:

- Vocal skills – developing accurate Control.
- Creating mood/atmosphere for a specific purpose.
- Evaluation and analysis development: Describing vocal skills, describing puppets and analysing their use in performance.
- Group Work.
- Organisation.
- Confidence.
- Presenting work.