

DRAMA

		Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Year 7	Topic	The Greatest Show	Bugsy Malone	Bugsy Malone	Darkwood Manor	History of Theatre	Room 13
	Enquiry Question	How did the character you created show their journey to becoming part of the Greatest Show?	What did you do to become different characters from the script, Bugsy Malone?	What did you do to become different characters from the script, Bugsy Malone?	How did you create atmosphere and tension in your abstract theatre pieces in Darkwood Manor?	Where did theatre begin and how has it changed through time?	How do you perform a script, Room 13, to the audience successfully?
	Key Knowledge and skills	To show how to use – still image, thought tracks and flashbacks in a variety of settings.	- To show how to use – movement, still image, thought tracks and flashbacks when using a script. - To show a convincing character using the acting skills with an accent.	- To show how to use – movement, still image, thought tracks and flashbacks when using a script. - To show a convincing character using the acting skills with an accent.	To show how to use – movement, still image, thought tracks, flashforwards, flashbacks and physical theatre when creating an abstract theatre piece.	- To show how theatre is shown through the ages –Shakespearean Theatre,Commedia dell’arte - Greek Theatre	To show how to use – movement, still image, thought tracks, flashforwards, flashbacks and physical theatre when marking the moment when performing a script to create impact on the audience.
	End Point	To rehearse, perform and evaluate the acting skills and drama techniques – still image, thought tracks and flashback.	To rehearse, perform and evaluate the acting skills and drama techniques – movement, still image, thought tracks and flashback when using a script.	To rehearse, perform and evaluate the acting skills and drama techniques – movement, still image, thought tracks and flashback when using a script.	To rehearse, perform and evaluate the acting skills and drama techniques – movement, still image, thought tracks, flashforwards, flashbacks and physical theatre when creating an abstract theatre piece.	To rehearse, perform and evaluate the acting skills and drama techniques for each style of theatre through the ages – Shakespearean Theatre Commedia Dell’Arte Greek Theatre	To rehearse, perform and evaluate the acting skills and drama techniques – movement, still image, thought tracks, flashforwards, flashbacks and physical theatre when performing a script.
Year 8	Topic	The Play That Goes Wrong	The Lion, The Witch and the Wardrobe	Rosa Parks	Blood Brothers	Blood Brothers	T.I.E & Social Media
	Enquiry Question	How did you perform a humorous role and scenes?	How did you create your characters that may not be human?	What drama techniques did you use to show the audience segregation and discrimination?	What acting skills do you use to multi-role as different ages and genders of characters in Blood Brothers?	What acting skills do you use to multi-role as different ages and genders of characters in Blood Brothers?	How can T.I.E and exploration of scenarios help keep you safe online?
	Key Knowledge and skills	- To show how to use Teacher in Role, conscience alley and Hot Seating to explore the characters in the play. - To show how - Still images, thought tracking, Sustained focus, Role Play, stage directions and Rehearsal reinforce the comedy aspect of the script.	- To show how to use acting skills to create a fantasy creature rather than a naturalistic character. - To show how to mark the moment in the script – still image, thought tracks, narration to have an impact on the audience.	To show discrimination and segregation through devised scenes using still image, thought tracks, flashbacks, narration and montage.	- To show explore the play as an entirety. - Students will apply and adapt performance skills for the genre of Musical theatre with moments and key scenes of Naturalism using the script as well as still image and thought tracks.	- To show explore the play as an entirety. - Students will apply and adapt performance skills for the genre of Musical theatre with moments and key scenes of Naturalism using the script as well as still image and thought tracks.	To show how to use – Still image, Thought Track, Narration, Stimulus, hot seating, conscience alley, direct address, T.I.E, split stage and choral speaking to educate the audience.
	End Point	To rehearse, perform and evaluate the acting skills and drama techniques – Still images, thought tracking, Sustained focus, Role Play, stage directions and Rehearsal reinforce the comedy aspect of the script.	To rehearse, perform and evaluate the acting skills and drama techniques – Still images, Thought tracking, Sustained focus, stage directions and creature characteristics.	To rehearse, perform and evaluate the acting skills and drama techniques – Still images, thought tracking, flashbacks, narration and montage.	To rehearse, perform and evaluate the naturalistic acting skills and drama techniques – Still images, Thought tracking and script.	To rehearse, perform and evaluate the naturalistic acting skills and drama techniques – Still images, Thought tracking, movement, and script.	To rehearse, perform and evaluate the acting skills and drama techniques – Still image, Thought Track, Narration, Improvisation, Stimulus, hot seating, conscience alley, direct address, T.I.E, split stage, and choral speaking to educate the audience.
Year 9	Topic	Face	Soap Operas	Practitioners – Constantine Stanislavski and Frantic Assembly	Practitioners – Bertolt Brecht and Steve Berkoff	Missing Dan Nolan – Verbatim theatre	DNA
	Enquiry Question	What drama techniques did you use to show actions have life changing consequences?	How did you develop your character over time?	How do the two practitioners use techniques to create their own style?	How do the two practitioners use techniques to create their own style?	What different styles of practitioner have you used to explore the Verbatim piece?	How can Stanislavski’s use of naturalism bring a script to life?
	Key Knowledge and skills	To show how to use Hot Seating, still images, thought tracking, Monologues, Sustained focus, Role Play, Rehearsal, off text improvisation, Narration, Slow Motion, Physical Theatre, T.I.E, to inform he audience of anti-social behaviour and the consequences of this.	To show how to use Hot Seating, Acting for camera, Sustained focus, improvisation, off text improvisation, character speed dating, character profile Role Play, Rehearsal, Off text improvisation, Physical Theatre, Script writing for television.	- To show how Constantine Stanislavski and Frantic Assembly use their techniques for stage. - To understand acting techniques to become a naturalistic performer. To understand how to safely use physical theatre.	- To show how Bertolt Brecht and Steven Berkoff use their techniques for stage. *To understand the alienation effect and 7 levels of tension. - To understand Total Theatre and Epic Theatre in its own style.	To show the true story of the script, Missing Dan Nolan with the use of naturalistic acting skills and Sustained focus, Role Play, Rehearsal and Narration.	- To show the script, DNA, with the use of naturalistic acting skills and Sustained focus. - To understand the use of Stanislavski and his techniques when creating a naturalistic piece of drama.
	End Point	To rehearse, perform and evaluate the acting skills and drama techniques – Hot Seating, still images, thought tracking, Monologues, Sustained focus, Role Play, Rehearsal, off text improvisation, Narration, Slow Motion, Physical Theatre, T.I.E, to educate the audience of how actions have consequences.	To rehearse, perform and evaluate a series of scenes that create a Soap Opera using Acting for camera, Sustained focus, improvisation, off text improvisation, character speed dating, character profile. Role Play, Rehearsal, Off text improvisation, Script writing for television.	To rehearse, perform and evaluate a series of the two practitioners’ techniques with effect on the audience using both naturalism and physical theatre.	To rehearse, perform and evaluate a series of the two practitioners’ techniques with effect on the audience using both alienation and 7 levels of tension.	To rehearse, perform and evaluate a selection of scenes with the use of Brechtian and Stanislavski style of theatre.	To rehearse, perform and evaluate a selection of scenes with the use of Stanislavski style theatre.
Year 10	Topic	Devising Drama	Devising Drama	Texts in Practice	Texts in Practice	Knowledgeandunderstandingofdramaandlive theatre	Knowledgeandunderstandingofdramaandlive theatre
	Enquiry Question	How is your devised piece informing the audience?	What are the outcomes of analysis and evaluation of your devised piece?	How has your characterisation developed?	What was the creative intention of your performance?	What are the performance elements of Blood Brothers?	What costume, lighting, set etc create mood and tension in the live theatre performance?

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	Key Knowledge and skills	- To show how to plan from a stimulus with a creative intention - To understand the target audience and create for the impact. To show originality and use of practitioner’s techniques to emphasise the plot, characters and genre.	- To show the process of a rehearsal schedule through a logbook. - To show the outcome of the rehearsal and scene development through the logbook. To evaluate and analyse the final devised piece through the logbook.	- To show through rehearsal the character development in relation to the social and historical context. - Show the difference in class though research and acting skills.	- To show the character through accent, status, and class. - To show the character through the choice of acting skills to interpret the role.	- To explain the characters or props/set stage positioning. - To explain how a performer would act a role and the appropriate choice of acting skills to portray this on stage.	To explain how costume, props/set, sound, lighting is used in a live performance and the effect this has on the audience.
	End Point	To create, rehearse and perform the devised piece from the given stimulus using practitioner styles from Stanislavski, Frantic Assembly, Berkoff and Brecht.	To explain how the devised piece was created using analysis and evaluation throughout the practical process.	To rehearse a character(s) with knowledge of its social and historical context. To perform a character(s) showing its class and status within the scene.	To perform a character(s) with knowledge of its social and historical context. To perform a character(s) showing its accent, class and status within the scene.	To understand and explain the performance elements of the text Blood Brothers.	To understand and explain the theatre’s workings and the creative intentions of a live performance.
Year 11	Topic	Devising Drama	Devising Drama	Texts in Practice	Texts in Practice	Knowledge and understanding of drama and live theatre	
	Enquiry Question	How is your devised piece informing the audience?	What are the outcomes of analysis and evaluation of your devised piece?	How has your characterisation developed?	What was the creative intention of your performance?	What are the performance elements of Blood Brothers and the production elements of the live theatre piece seen?	
	Key Knowledge and skills	- To show how to plan from a stimulus with a creative intention. - To understand the target audience and create for the impact. - To show originality and use of practitioner’s techniques to emphasise the plot, characters and genre.	- To show the process of a rehearsal schedule through a logbook. - To show the outcome of the rehearsal and scene development through the logbook. - To evaluate and analyse the final devised piece through the logbook.	- To show through rehearsal the character development in relation to the social and historical context. - Show the difference in class though research and acting skills.	- To show the character through accent, status, and class. - To show the character through the choice of acting skills to interpret the role.	- To explain the characters or props/set stage positioning. - To explain how a performer would act a role and the appropriate choice of acting skills to portray this on stage. - To explain how costume, props/set, sound, lighting is used in a live performance and the effect this has on the audience.	
	End Point	To create, rehearse and perform the devised piece from the given stimulus using practitioner styles from Stanislavski, Frantic Assembly, Berkoff and Brecht.	To explain how the devised piece was created using analysis and evaluation throughout the practical process.	To rehearse a character(s) with knowledge of its social and historical context. To perform a character(s) showing its class and status within the scene.	To perform a character(s) with knowledge of its social and historical context to an examiner. To perform a character(s) showing its accent, class, and status within the scene to an examiner.	Examination – Component 1 - Knowledge and understanding of drama and live theatre.	