Drama Curriculum Long Term Plan

		Term 1		Term 2		Term 3	
Year 7	Big Idea	**Skills audit** What are the fundamental skills needed in Drama?	**The Robbery** How can we use the fundamental skills to create a performance?	**The Tale of Charlotte Dymond** What is devising from a stimulus?	**The Tale of Charlotte Dymond** How do we create a performance from a stimulus?	**Grotowski's Poor Theatre** How can we use the body as a prop?	**Transition Musical** How do we use Musical Theatre conventions to convey a story?
	Key Knowledge and skills	**Freeze Frames:** Pupils explore the skill of freeze frame and how it can help convey a narrative and highlight significant moments. **Split scene:** Implementation of Split scene to show multiple perspectives. **Thought track:** Using this to share the thoughts and feelings of the roles they are playing. **Characterisation skills-** Facial	Applying the skills of **freeze frames, split scene and thought track** to create the scenes in the performance. Pupils will form characters using **characterisation skills** and techniques to bring a character to life in 'The Robbery'.	Pupils will use The Tale of Charlotte Dymond to expand their practical skills: **Voices in the head:** Pupils explore the thoughts and feelings of the character they are playing and use the skill to share it in performance. **Good cop/Bad cop:** Later in the tale, pupils will work on this skill together to show the difference in characterisation	When re-creating The Tale of Charlotte Dymond, pupils practice their rehearsal and refinement skillset. **Effective rehearsal:** Using their time effectively to practice and improve the piece. **Transitions:** Practicing the transitions in their performance to ensure they are smooth and well-rehearsed.	Exploring Physical Theatre and Poor Theatre as a performance style. **Grotowski's Poor Theatre:** Pupils will explore Grotowski's Poor Theatre and what influenced him to create his performance style as a practitioner. **Body as a prop:** To use their body as a prop, creating objects, inventions and items that they may find in the future.	Taking drama from page to stage in a Musical Theatre style. **Practicing Musical Theatre conventions:** Learning the disciplines of telling a narrative through acting, singing and movement/dancing. **Working as an ensemble:** Whole class scenes and group performances of significant moments.

		expressions, vocal expression, physicality being changed to match the role they are playing.		between these two roles. **Stage discipline:** Being able to stay in role for the performance and have discipline to show the role they are playing clearly. They will work in groups to create, rehearse and refine key moments from the tragic tale.	**Evaluative thinking:** As a group, pupils practice reflective thinking when rehearsing to see what parts work most effectively and what needs adding. **Refinement:** Removing parts of the performance that are not needed and adding parts that are missing. **Self-assessment/Peer assessment:** When watching the performances, pupils will give verbal evaluative comments on **WWW** (what is working well) and **EBI** (even better ifs) for the performances.	**Narration:** Pupils will explore narrating what the future might look like and how it will be different. **Working as an ensemble:** Groups will work collaboratively on creating the objects and inventions.	**Stage discipline:** Staying in character throughout the performance and having discipline when not saying any lines in the whole class scenes. **Characterisation:** Pupils will apply Musical Theatre disciplines to perform parts of the transition musical. As an ensemble, they will rehearse the songs, movement and acting to bring the scenes to life.

	End Point	Pupils will have a bank of skills and techniques they can use in Drama to create, rehearse and refine during the rehearsal process. This will structure their evaluative feedback during the peer assessments of watching performances.	Pupils will be able to apply the previously learnt skills to build confident knowledge and performance discipline to their piece on 'The Robbery', focusing on characterisation, working as a group and structuring a performance to tell a narrative.	Pupils will be able to confidently perform and re-create parts of the tale using a variety of performance skills. They will be able to engage an audience through their application of skills and be reflective on the purpose of each one.	Pupils will create, rehearse and refine their own version of The Tale of Charlotte Dymond, with emphasis on performance technique being applied to create artistic meaning. Pupils will perform their final pieces with confidence. Peer and self-assessment will become more confident and coherent.	Pupils will use creative flair to explore a different practitioner and performance style, using their bodies and movement to convey a narrative confidently. Working as an ensemble will support Pupils in a more advanced performance style.	Working as an ensemble, pupils will perform the Transition Musical, being reflective during the creative process and underpinning their decisions with creative meaning.
Year 8	Big Idea	**<u>Darkwood Manor</u>** How do you build tension in a performance?		**<u>Blood Brothers</u>** How do you take a script from page to stage?	**<u>Darkwood Manor</u>** How do you build tension in a performance?		**<u>Blood Brothers</u>** How do you take a script from page to stage?

	Key Knowledge and skills	Exploring and using voice, movement and ensemble work to create tension through storytelling. Pupils will use the following skills to underpin their own exploration of the story of Darkwood Manor. **Vocal expression:** Use of pause, pitch, pace and volume to build suspense for an audience will be practiced and explored. **Soundscapes:** Ensemble work to build tension through layering sounds to build atmosphere. **Body as a prop:** Using the body as a prop to create objects around Darkwood Manor. **Narration:** Implementing narration to re-tell the tale of Darkwood Manor. **Characterisation skills:** Applying a range of posture, body language, vocal expression and facial expressions to form the character they are playing.	Pupils will participate in a range of explorative strategies for taking Blood Brothers from page to stage. **Vocal expression:** Using accent, pause, pitch and tempo to convey a role. **Ensemble work:** To re-create musical numbers from the production. **Movement and physicality:** Implemented to show a character and explore an ensemble/cast moment on stage. **Duologues:** To explore a scripted duologue from the play.	Exploring and using voice, movement and ensemble work to create tension through storytelling. Pupils will use the following skills to underpin their own exploration of the story of Darkwood Manor. **Vocal expression:** Use of pause, pitch, pace and volume to build suspense for an audience will be practiced and explored. **Soundscapes:** Ensemble work to build tension through layering sounds to build atmosphere. **Body as a prop:** Using the body as a prop to create objects around Darkwood Manor. **Narration:** Implementing narration to re-tell the tale of Darkwood Manor. **Characterisation skills:** Applying a range of posture, body language, vocal expression and facial expressions to form the character they are playing.	Pupils will participate in a range of explorative strategies for taking Blood Brothers from page to stage. **Vocal expression:** Using accent, pause, pitch and tempo to convey a role. **Ensemble work:** To re-create musical numbers from the production. **Movement and physicality:** Implemented to show a character and explore an ensemble/cast moment on stage. **Duologues:** To explore a scripted duologue from the play.
	End Point	Pupils will gain confidence in performance and be able to successfully build tension in a performance, working as an ensemble towards a shared aim where their artistic	Paired or group work that communicates meaning of the play	Pupils will gain confidence in performance and be able to successfully build tension in a performance, working as an ensemble towards a shared aim where their artistic	Paired or group work that communicates meaning of the play

		intention is clearly communicated. Peer and self-assessment becomes more confident and coherent as the key words, skills and techniques are used to underpin discussions and verbal feedback.	to an audience, with reflective, analytical commentary on why specific skills are implemented to create and realise the characterisation and narrative of the play.	intention is clearly communicated. Peer and self-assessment becomes more confident and coherent as the key words, skills and techniques are used to underpin discussions and verbal feedback.	to an audience, with reflective, analytical commentary on why specific skills are implemented to create and realise the characterisation and narrative of the play.
Year 9	Big Idea	**<u>The Curious Incident of the Dog in the Night-Time</u>** How is performance created to demonstrate diversity?	**<u>Blood Brothers</u>** How do you take a script from page to stage?	**<u>The Curious Incident of the Dog in the Night-Time</u>** How is performance created to demonstrate diversity?	**<u>Blood Brothers</u>** How do you take a script from page to stage?
	Key Knowledge and skills	Using 'Curious Incident' as an explorative tool for creating drama that is diverse. Pupils will use the text as a way to explore performance skillset. **Building character:** Interpreting the character they will play and applying the most effective voice and movement to bring the role to life. **Frantic Assembly inspired work:** Using round-by-throughs and physical theatre sequences of movement to re-create	Using Blood Brothers to take the characters and dialogue from page to stage. Pupils will apply performance disciplines to re-create moments from the play.	Using 'Curious Incident' as an explorative tool for creating drama that is diverse. Pupils will use the text as a way to explore performance skillset. **Building character:** Interpreting the character they will play and applying the most effective voice and movement to bring the role to life. **Frantic Assembly inspired work:** Using round-by-throughs and physical theatre sequences of movement to re-create	Using Blood Brothers to take the characters and dialogue from page to stage. Pupils will apply performance disciplines to re-create moments from the play.

		significant moments from Curious Incident and as a way of demonstrating his mind-set, thoughts and perspectives of the world. **Miming and physicality:** A physical exploration of the letter left to Christopher. Each skill and technique will be layered, building pupils confidence to work on their own assessed performance of the piece, where they will work as an ensemble to re-create significant plot points in the story.	**Duologues:** Pupils will work in pairs to rehearse and perform tense moments on stage. **Communicating character:** Application of voice and movement to show the role they are playing, with consideration of the social class of the character. **Exploring context:** Understanding the class divide during the time the play was written and set as a way of improving accuracy of the depiction of character. **Building tension:** Using voice and physicality to build tension on stage.	significant moments from Curious Incident and as a way of demonstrating his mind-set, thoughts and perspectives of the world. **Miming and physicality:** A physical exploration of the letter left to Christopher. Each skill and technique will be layered, building pupils confidence to work on their own assessed performance of the piece, where they will work as an ensemble to re-create significant plot points in the story.	**Duologues:** Pupils will work in pairs to rehearse and perform tense moments on stage. **Communicating character:** Application of voice and movement to show the role they are playing, with consideration of the social class of the character. **Exploring context:** Understanding the class divide during the time the play was written and set as a way of improving accuracy of the depiction of character. **Building tension:** Using voice and physicality to build tension on stage.

	End Point	In groups, performances will be created, rehearsed and performed to an audience. Pupils will have improved confidence in practitioners and performance styles that have shaped the world of theatre. Their piece will be created with a clear artistic vision in mind, using skills to convey the diversity the play exhibits and showcase Christopher's perceptions of life.	Pupils' confidence in ability to take a play from page to stage will improve. This will be demonstrated through the creative flair of building the role played, rehearsing and refining parts of the piece with consideration to playwright's intentions and context.	In groups, performances will be created, rehearsed and performed to an audience. Pupils will have improved confidence in practitioners and performance styles that have shaped the world of theatre. Their piece will be created with a clear artistic vision in mind, using skills to convey the diversity the play exhibits and showcase Christopher's perceptions of life.	Pupils' confidence in ability to take a play from page to stage will improve. This will be demonstrated through the creative flair of building the role played, rehearsing and refining parts of the piece with consideration to playwright's intentions and context.
Year 10	Big Idea	**<u>Component 1</u>** How are performances created?	**<u>Component 2</u>** Which performance skills can I use to take a script from page to stage?	**<u>Component 3 exploration</u>** What can I use to inspire performance ideas?	
	Key Knowledge and skills	C1 Submission (30% of qualification) Pupils will **analyse and evaluate** the different aspects of live theatre, how it is created and the different areas of working theatrics needed to form professional productions.	C2 Submission (30% of qualification) Pupils will work in **groups or pairs** to **perform extracts from a script**, taking it from page to stage and bringing it to life for an audience. Alongside their practical work,	Pupils will **practically participate in workshops** that focus on developing skills to create original work from a given stimulus as preparation for Year 11. During the **workshop style lessons**, Pupils will be	

		Pupils will use **The Curious Incident of the Dog in the Night-Time** to delve in to the life of Christopher, exploring how **physical theatre/Frantic Assembly** inspired work is used to convey the narrative through his eyes. Throughout Component 1, Pupils will be completing a **portfolio of evidence** that investigates how professional performance or production work is created. This will demonstrate their **understanding of the skills, techniques and approaches used** by professionals to create performance/production work.	they will complete a **portfolio of evidence** that: • Explores rehearsal or production/design processes • Explains the application of skills and techniques in their performance/ realisation • Reviews own development and application of skills • Evaluative and analytical commentary of how their work will create meaning for an audience	exposed to the work of **Brecht, Frantic Assembly, Stanislavski, Berkoff and Artaud**. If Pupils are exploring the **Musical Theatre** route, they will be practicing skillset linked to that style including ensemble work, singing, acting, dancing/movement, control and discipline.
	End Point	Component 1 will be submitted in December. Pupils will have gained knowledge in the inner workings of theatrical companies and larger scale productions, with the ability to reference the work of designers, directors and actors confidently. This knowledge will underpin their explorations in the next two components.	Component 2 will be submitted in May. Pupils will have gained confidence in realising a character, taking their dialogue from page to stage and exploring the inner workings of the role they portray. Their critical thinking will be more confident, with the ability to look at the piece and refine it to ensure the quality is accomplished.	Pupils have a bank of skills from various practitioners and styles that they can apply to Component 3 in Year 11. They have gained confidence in their knowledge on a variety of practitioners and production styles that they can use to inform decisions for Component 3.
Year 11	Big Idea	**GCSE Component 2** How do you take a script from page to stage?	**GCSE Component 3** What is artistic vision and how can it impact a piece of Drama?	

	Key Knowledge and skills	Creation and rehearsal of **Component 2**: the scripted performance. Pupils will bring a **character and play to life onstage**. The extracts chosen will challenge pupils in applying **characterisation skills** to portray complex plays and **characters** to successfully **realise artistic intention** onstage. The **production style** of the piece must be communicated confidently throughout.	Pupils will study the play **Noughts and Crosses by Malorie Blackman** for **Component 3**. They will investigate the roles of **designers, directors and actors** within the production and present their own ideas for how they would create the play. Ideas will be underpinned with **justification and explanations**. In **Section B,** pupils will watch a **live theatrical production of Blood Brothers** and **analyse and evaluate** the impact that live performance had on them and the audience watching. Pupils are assessed on their ability to explain design, acting and directorial choices that were used to communicate meaning and achieve an **overall artistic vision** for the piece.	
	End Point	Pupils successfully perform their piece of scripted work to a visiting examiner in Jan/Feb. They gain confidence in their practical abilities and are able to communicate their role confidently to the audience.	Pupils will sit the written examination in May. They will feel confident in their abilities to answer a range of questions based on their set text and have key knowledge on the play that they can articulate in the exam, giving their own ideas and suggestions too. Pupils will have an appreciation for live theatre and the concepts that are built to make live productions happen.	