Drama Year 7						
	Term 1	**Term 2**	**Term 3**	**Term 4**	**Term 5**	**Term 6**
Topic/ Specification reference	**The Box**	**Melodrama**	**The Disappearance**	**Wyedeaners**	**Ashley's World**	**I'm Rich! Drama Exam**
Knowledge and Skills	Students develop **physical control skills** through fun interactions used by actors as warm ups. Alongside creating and sharing acted moments with their classmates, students cement collaborative working relationships in groups or pairs.	Students are introduced to the conventions of Victorian Theatre forms. They explore the characters and story conventions focusing on **Sweeney Todd** and **The Damsel in Distress.** They work with script and physicalisation to bring infamous stories to life.	**A girl has gone missing**. Students are introduced to contemporary literary conventions such as the unreliable narrator and, alongside creating and sharing devised scenes with their classmates, they learn about personal safety and social responsibility in their own lives.	Students learn about the history of **soap opera** and why it is so important to our society. They design and play their own soap character in a variety of groups. They develop their Social & Emotional Skills, practice effective group work and understand the influence of the media on social norms.	Students learn how to avoid **conflict in families** and solve issues as they arise. Hearing the experiences of Ashley and their home life helps students identify which behaviours make sharing space difficult and explore solutions for them. Students learn skills in Expressing emotions articulately and in talking to adults and other people who can help with mental health and wellbeing	Students practice **devising from a picture stimulus:** a photograph. They work in groups and create an original piece of Drama which is then shared with and evaluated . They must plan, cooperate, write and source props and costumes for their piece. Students further develop their Social & Emotional Skills as well as summarise their Drama learning from the year.
Key vocabulary	Mime Facial Expression Gesture Stance Mirroring Character	Lines Hero/Heroine Villain Sidekick Damsel Exaggeration Stock Gesture	Character Characterisation Role Spontaneous Role-play Dialogue	Naturalism Devising Tension	Devise Prompt Perform Share Character Characterisation	Devise Characterisation Script Costume Props Perform Share Evaluate
Careers focus	Roles and job opportunities - puppeteer	Roles and job opportunities – costume/prop designer	Roles and job opportunities Police service	Roles and job opportunities -	Roles and job opportunities – family support worker	Roles and job opportunities – production roles
Assessment	Short performance in pairs or groups. Peer and teacher evaluation	Performance of a short script in groups. Peer and teacher evaluation	Continuous assessment of characterisation. Self-evaluation of final roles.	Continuous assessment of scenes for our Soap Opera.	Performance of a short-devised scene in groups. Peer and teacher evaluation	Performance of a longer devised scene in groups. Presentation of a Design.

Drama Year 8						
	Term 1 Term 2		Term 3	Term 4	Term 5	Term 6
Topic/ Specification reference	***Goodnight Mr Tom/Evacuees***	***Hamilton* (3 Lessons)**	***Soap Operas***	***The Identification***	**Invisible**	***Live Theatre review***
Key Knowledge and Skills	Students explore events of the **2nd World War**, and examine Children's Experiences when separated from parents. They follow different perspectives on evacuation using key drama exploratory techniques. They understand social duty / collective action and social responsibility.	Students explore and learn to perform a number from popular Musical **"Hamilton"** They work in pairs to learn the music, lyrics and choreography of "Ten Duel Commandments" before performing as a class ensemble.	Students explore the conventions and techniques used in the making of the UK's most popular drama form: Soap Opera, Using Role- play in groups and cooperative working in pairs, they devise scenes to contribute to their own Soap Opera, following the conventions and characteristics of the genre.	Developing scripted scenes from a poem stimulus: Students explore the characters described in The Identification by Roger McGough. They bring Stephen to life through flashback scenes, create new scenes for the characters and are introduced to Pathos and the ingredients of sad scenes. Physical theatre techniques are introduced and practiced in small group- scene	Students work in larger groups to devise a creative response to a picture stimulus. They can use costume, props and sound effects to enhance their response. Through this unit they develop their communication of character, understanding of metaphor and vocal and physical characterisation skills.	Students watch a production from the National Theatre Collection and analyse the functions various roles in the theatre perform. They are introduced to principles of set, lighting, sound and costume design through reviewing and critically evaluating this highest quality theatrical repertoire.
Key vocabulary	**Characterisation** **Vocal/ Physical skills** **Exploratory conventions** Monologue Voice Over Mime Freeze Frame Thought Tracking Evacuee, empathy, challenge, contrasts, understanding	**Musical Theatre skills** **Ensemble** **Performance** **Characterisation** American Revolution Duelling Accent development Revolutionary Duellist	**Naturalism** **Characterisation** **Genre,** Generations, storylines, locations, households	**Naturalism** **Pathos** **Physical Theatre** Adaptation, creative response, tension, silence, stillness, exploration	**Performance, Devising** effective use of time, creative response, character	**Analysis/Evaluation** Production Narrative Performers, Performance support, Lighting, Sound, Costume, Set Design National Theatre

	Term 1 Term 2		Term 3	Term 4	Term 5	Term 6
Careers focus	Roles and job opportunities – historical roles in WWII	Roles and job opportunities- Creators and performers	Roles and job opportunities – production roles – jobs in Soaps	Roles and job opportunities - Roles associated with investigation	Roles and job opportunities -	Roles and job opportunities - creators
Assessment	Continuous assessment in class Final performance in groups using non-naturalistic drama forms.	Continuous assessment in class Ensemble performance as a class	Continuous assessment in class Performance in groups using naturalistic dialogue and various drama forms. Whole group finale scene.	Continuous assessment in class Performance groups using naturalistic dialogue and drama forms. Whole group finale scene.	Group devised and rehearsed performance for video. Marks for group skills, creativity and acting performance.	Evaluative discussion and written review completed in class.

Drama Year 9					
	Term 1 and Term 2	**Term 3**	**Term 4**	**Term 5**	**Term 6**
Topic/ Specification reference	***Blood Brothers by WIlly Russell*** ***Investigation of a Key Performance Text*** ***(Link to Edexcel GCSE Drama Components 2 and 3)*** Students explore a key political text. Students explore the characters described identifying themes and characterisation decisions in the popular musical. They bring the Johnstone twins to life through flashback scenes, create new scenes for the characters and work with the script to rehearse key scenes in pairs and threes. They develop costume and set design skills and create their own design portfolios for the play.	***Teenagers*** ***(Link to Edexcel GCSE Drama Component 1)*** Students work in groups and pairs to examine the characterisation by the public of their age group: Teenagers. They explore and emulate some comedy creations such as Kevin and Lauren and deconstruct and challenge the stereotypes that have made these characters popular.	***Review of a Live Performance*** ***(Link to Edexcel GCSE Drama Component 3)*** Students watch a production from the National Theatre Collection and analyse the functions various roles in the theatre perform. They further develop critical thinking about set, lighting, sound and costume design through reviewing and critically evaluating this highest quality theatrical repertoire.	***Boy in the striped pyjamas*** ***(Link to Edexcel GCSE Drama Components 2 and 3)*** ***An introduction to The Holocaust (link to History Curriculum) from a personal and emotional perspective.*** BitSP film and script provide gentle introduction to the facts and events of the time as well as introducing some aspects of Jewish culture. Students bring the characters to life through flashback scenes, create new scenes and devise in larger groups. They also work with the script to rehearse key moments in pairs and threes.	***Arbeit Macht Frei*** ***(Link to Edexcel GCSE Drama Component 1)*** Continuing the theme of last term, students work independently in groups of 6 to stage a short GCSE play / T.I.E. project which summarises the events of the Holocaust in a non- naturalistic style. The emphasis is on cultural and political sensitivity and using the “language of theatre” in staging and costume decisions in order to create a strong message suitable for a younger audience.

	Term 1 and Term 2	Term 3	Term 4	Term 5	Term 6
Knowledge	Text, characters, plot. Theme. Designing for set and costume. Accent development	Devising on a theme Sources of materials, caricatures	The role of the designer / director The language of theatre re design of costume and staging.	**Holocaust Education Trust Materials are used for both of these units of learning.** Background, Historical context, Political movements Social Responsibility	
Skills	**Vocal/ Physical skills** **Characterisation/Research** **Participation B4L–** **Devising skills** **Choral speaking** **Combination of skills developed** **Characters from Script and Devised**	**Vocal/ Physical skills** **Comedy timing** **Characterisation/Research** **Participation B4L–** **Devising skills** **Combination of skills developed** **Characters from Script and Devised**	**Analysis/Evaluation**	**Vocal/ Physical skills** **Characterisation** **Research** **Participation B4L–** **Devising skills** **Monologue** **Characters from Script and Devised**	**Vocal/ Physical skills** **Group devising skills** **Research** **Participation B4L–** **Devising skills** **Non naturalistic / Representation on stage** **Characterisation from script**
Key vocabulary	Character, Contrast, opposite, cultures, wealth and Poverty Class system Musical	Caricature, Stereotype, role reversal	Production Narrative Performers, Performance support, Lighting, Sound, Costume, Set Design National Theatre	Political spectrum Far left / Far right Holocaust Persecution, fear, innocence, fortitude, appreciation Yiddish	Arbeit Macht Frei Ghetto Furnace Vermin
Careers focus	Roles and job opportunities				
Assessment	Continuous assessment in class Performance of devised creative response piece on a theme from the text.	Continuous assessment in class Performance of devised campaign piece to rebrand the teenager.	Evaluative discussion and written review completed in class.	In class	Performance of final piece to an audience Reflection / Evaluation document / video review completed in class.

GCSE Drama Year 10						
	Component 1		**Component 2**		**Component 3**	
	Term 1	**Term 2**	**Term 3**	**Term 4**	**Term 5**	**Term 6**
Topic/ Specification reference	**An introduction to Devising Techniques/Drama Conventions/ Set Text : DNA by Dennis Kelly**	**Group Devising Mock Exam**	**An introduction to Stanislavski & Performance Techniques Set Text : DNA by Dennis Kelly**	**2 Scripted Monologues/ Duologues Mock Exam**	**DNA / Section B Exam Techniques Set Text : DNA by Dennis Kelly Set Production: Frankenstein by National Theatre**	**Mock Exam C1 Devising Stimulus Introduction**
Knowledge and Skills	Students practice a variety of **devising techniques in exploration of the narrative and characters in a poem stimulus:** Adrian Mitchell's evocative poem "I Saw it in the Papers". Students are introduced to a variety of drama conventions to be included in their devised work. They look at the work of Frantic Assembly, DV8, Forced Entertainment as well as Brecht and more Naturalistic forms.	Students work in groups to **create an original piece of Drama** which is linked to the theme **"I Saw it in the Papers".** This piece is devised and rehearsed then shared and evaluated according to GCSE Assessment Objectives . They must plan, cooperate, write and source props and costumes for their piece. Students summarise their Drama learning from term 1. A devising portfolio is created during the process.	Students are introduced to the **principles of performance preparation** using monologues from the narratives explored in Term 1. They create a character research, write and resource a short monologue. They hone performance skill as well as learn how to communicate to an audience using principles of design as well as gesture, eye contact, stance and movement.	Students rehearse, perform and evaluate duologues from the set text DNA and original monologues by the characters creat ed from the "I Saw it in the papers" narrative. Design choices are also explored and embodied. Detailed feedback is given, self-evaluation is undertaken and targets set for future performance.	Students learn how to answer the C3 exam questions on the set text and watch and evaluate the set production. They explore in depth the decisions of the director of the set production which supports their decision making regarding Section A of the exam in which they are the director or designer for the set text extract. They develop exam skills and speed through timed answer practice. They compile a notes sheet on the set production for use in the C3 exam.	Students further develop exam skills through timed answer practice using their notes sheet on the set production. The complete a mock C3 exam. In preparation for the C1 devising exam, the Stimulus is introduced and explored practically in students assigned devising groups. Sections 1 and 2 of the portfolio are drafted.
Key vocabulary	Naturalism Non-Naturalism Form Genre Temporal ellipse Characterisation Physicalisation	Naturalism Non-Naturalism Form Genre Temporal ellipse Characterisation Physicalisation Narrative structure Cyclical / Linear	Stanislavski Unit Objective Super-Objective Emotion Memory	Characterisation Physicalisation	Lighting Design Set Design Costume Design Sound Design *(Technical Glossaries Issued)*	Characterisation Physicalisation Naturalism Non-Naturalism Form Genre Narrative structure Cyclical / Linear

	Term 1	Term 2	Term 3	Term 4	Term 5	Term 6
Assessment	Short performances in pairs or groups. Peer and teacher evaluation	Continuous assessment of characterisation. Self-evaluation of final roles.	Continuous assessment of characterisation.	Continuous assessment of characterisation. Performance of original monologue and evaluation of final performance.	Teacher and peer marked exam answers.	Teacher and peer marked exam answers Continuous formative feedback on devised scenes in groups/ Presentation of a Design concept

GCSE Drama Year 11						
	Component 1		**Component 2**		**Component 3**	
	Term 1	**Term 2**	**Term 3**	**Term 4**	**Term 5**	**Term 6**
Topic/ Specification reference	**Group Devising Exam Set Text : DNA by Dennis Kelly**		**Scripted Monologues/ Duologues Exam Set Text : DNA by Dennis Kelly**		**DNA / Section B Exam Preparation and Revision Set Text : DNA by Dennis Kelly Set Production: Frankenstein by National Theatre**	
Knowledge and Skills	Students work in groups to **create an original piece of Drama** which is linked to a stimulus provided by the centre. This piece is devised, scripted and rehearsed and necessary props and costumes are sourced for maximum communication to an audience. The performance is shared under exam conditions to be internally marked and externally moderated (videoed) A devising portfolio is created during the process.		Students undertake **performance preparation** using monologues and duologues provided by the centre. Students research, rehearse and perform monologues or duologues to be performed in front of a visiting examiner.		Students practise how to answer the C3 exam questions on the set text and revisit the set production. In Section A students analyse and make decisions regarding the communication of meaning to an audience through Design choices in DNA and in Section B They analyse and evaluate choices made in the set production. They hone exam skills and speed through timed answer practice. They finalise a notes sheet on the set production for use in the C3 exam.	
Key vocabulary	Naturalism Non-Naturalism Form Genre Temporal ellipse Characterisation Physicalisation	Naturalism Non-Naturalism Form Genre Temporal ellipse Characterisation Physicalisation Narrative structure Cyclical / Linear	Stanislavski Unit Objective Super-Objective Emotion Memory	Characterisation Physicalisation	Lighting Design Set Design Costume Design Sound Design *(Technical Glossaries Issued)*	Characterisation Physicalisation Naturalism Non-Naturalism Form Genre Narrative structure Cyclical / Linear
Assessment	Performance in groups for video to be externally moderated. (November) Portfolio documentation to be completed and submitted for internal, marking and external moderation.		Performance in front of a visiting examiner (March)		Externally assessed written exam paper (May)	

BTEC National (Extended Certificate) Performing Arts Years 12 and 13				
	Year 12		Year 13	
Guided Learning Hours	**90**	**90**	**120**	**60**
Topic/ Specification reference	**Unit 1** **Investigating Practitioners' Work**	**Unit 2** **Development of skills for Live Performance**	**Unit 3** **Group Performance Workshop**	**Unit 27** **Musical Theatre Techniques**
Knowledge and Skills	This unit focuses on developing critical analysis skills. It gives learners the opportunity to undertake research into two influential practitioners, relevant to their interests, whose performance work and ideas may engage and inspire them. Learners research contextual factors and identify how these influence the creation of work for performance. Learners watch and analyse live and recorded productions as well as finding information in books, journals, newspapers and magazines and online. They also carry out primary research on context topics. Learners develop formal writing skills and learn formal referencing protocols to present their research findings.	This highly practical unit focuses on the acquisition and development of performance and interpretative skills within the learner's chosen performing arts discipline. Learners will gain understanding of the nature of work as a performer and through practical training, explorations, workshops and assessments, will develop essential physical, vocal and creative skills to be able to realise performance material in different styles. The unit will serve as a valuable induction, providing learners with a 'toolkit' of performance skills and techniques and a solid foundation for work in other internal and external units, and for future progression as performing arts practitioners.	This externally assessed unit provides opportunities for learners to draw on their individual practical performance skills and demonstrate an understanding of the methods and techniques for creating performance The emphasis of the unit is on exploration and development of original performance material and the selection and application of appropriate performance skills. Learners will devote much of the term to experimenting with devising and/or choreographic methods, and using discussion, improvisation, staging and compositional techniques to put together a short performance in which they will 'try out' their creative intentions and ideas to an invited audience,	This unit focuses on the multi-faceted nature of musical theatre combining acting, singing and dance. It gives learners the opportunity to develop an understanding of the key features of musical theatre through research and practical activities. They will participate in part in technique classes and workshops to develop their skills in acting, dance and singing. They will then use these skills in rehearsals and a performance of an extract of musical theatre repertoire
Key Assessment Topics	**Topic A** – Investigating contextual factor **Topic B** – The relationships between contextual factors, creative intentions and themes **Topic C** – Critical analysis of the work of performing arts practitioners	**Learning aim A** – Understand the role and skills of a performer **Learning aim B** – Develop performance skills and techniques for live performance **Learning aim C** – Apply performance skills and techniques in selected styles	**Topic A** – Generating and exploring ideas from stimulus **Topic B** – Develop and realise creative ideas for a group performance in response to stimulus **Topic C** – Personal management and collaborative skills	**Learning aim A** Understand the key features of musical theatre performance **Learning aim B** Develop skills and techniques in musical theatre **Learning aim C** Apply musical theatre skills and techniques to a performance

	Year 12		Year 13	
Guided Learning Hours	**90**	**90**	**120**	**60**
Key Assessment Topics	**Topic D** – Presentation of conclusions and independent judgements through effective investigation	**Learning aim D** – Review and reflect on development of skills and techniques for live performance	**Topic D** – Communicate creative intentions through group workshop performance **Topic E** – Review and reflect on the effectiveness of the working process and the workshop performance	**Learning aim D** Review personal development and own performance
Assessment Method	Controlled Conditions Research Period (3 Hours) & **Externally assessed written exam paper (January / May)**	**Individual Performances** for video as a Singer / Dancer / Actor . Rehearsal Log. **Presentation to an audience (Videoed)**	**Externally assessed Performance** (videoed) & 4 x 1 hour **Digital Log writing period in controlled conditions** (May)	Individual participation in technical workshops as a Singer / Dancer / MT Actor . Rehearsal Log. **Group presentation of an extract of MT repertoire to an audience (Videoed) Participation in the Whole School Musical.**