

DRAMA CURRICULUM OVERVIEW 2020-2021

	AUTUMN 1	AUTUMN 2	SPRING 1	SPRING 2	SUMMER 1	SUMMER 2
YEAR 11	THE BIG QUESTION How effectively can we link artistic intention to choices in genre, conventions and techniques?	THE BIG QUESTION How do we perceive, evaluate, make for ourselves different impacts on an audience?	THE BIG QUESTION How can we maximise contrast and impact on the audience in just two scenes?	THE BIG QUESTIONS How do our acting, design and directing decisions make clear impact for the set text? How do we succinctly express the WHAT, HOW and WHY of a quality live production?		
	COVID CATCH UP DEVISING DRAMA 30% final exam brief continues: portfolio Creating and Developing, plus final devising and filming. PERFORMANCE AND RESPONSE Exam preparation. SECTION A: Acting, directing and design for Blood Brothers .	COVID CATCH UP PRESENTING AND PERFORMING TEXTS Set examination teams, selection and research of examination script - Concept Pro Forma. PERFORMANCE AND RESPONSE Exam preparation. SECTION B: filmed live performance review from National Theatre free screening.	PRESENTING AND PERFORMING TEXTS Concept Prop Forma finalising and submission. Final rehearsal and examination performance. DEVISING DRAMA Final improvements to portfolios	DRAMA: PERFORMANCE AND RESPONSE Exam preparation. PERFORMANCE AND RESPONSE Exam preparation. SECTION A: Acting, directing and design for Blood Brothers . SECTION B: filmed live performance review from National Theatre free screening.		N/A

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YEAR 10	THE BIG QUESTION What does it take to truly engage and move an audience?	THE BIG QUESTION How can we break from the restrictions of non-linear narrative to create poignant drama?	THE BIG QUESTION What are the most effective theatrical methods to make meaningful staging of social class conflicts?	THE BIG QUESTION How effectively can we link artistic intention to choices in genre, conventions and techniques?	THE BIG QUESTION How can we push our decisions and impact as actors, directors and designers?	THE BIG QUESTION How do we most effectively meet the demands of a professional playwright – and then expand beyond that?
	PERFORMANCE AND RESPONSE COVID CATCH UP SECTION A: Artistic intention and characterisation demands for Blood Brothers . SECTION B: filmed live performance review from National Theatre free screening.	DEVISING DRAMA MARTIAN POSTCARDS Mock examination of full component, with portfolio assessment and performance examination.	PERFORMANCE AND RESPONSE meets PRESENTING AND PERFORMING TEXTS. Artistic intention, directing, characterisation and stage design for Blood Brothers .	DEVISING DRAMA 30% final exam brief commences: portfolio Planning and Research and initial rehearsal testing of ideas. DRAMA PERFORMANCE AND RESPONSE Exam preparation, SECTIONS A and B.	DRAMA: PERFORMANCE AND RESPONSE Expansion of learning, from mock exam diagnostic DEVISING DRAMA 30% final exam brief continues: portfolio Creating and Developing, plus trial devising.	PRESENTING AND PERFORMING TEXTS Practical exploration of potential examination scripts, confirmation of teams, confirmation of selected scenes for examination. Initiation of Concept Pro Forma.

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YEAR 9	THE BIG QUESTION How can the stage be such an effective means of showing and exploring cause and effect?	THE BIG QUESTION How can we engage and make an impact on an audience through mood and atmosphere?	THE BIG QUESTION How do playwrights select appropriate theatrical methods to make meaningful drama with clear artistic intentions?	THE BIG QUESTION How can we build upon the playwright's artistic intention to create our own interpretations and stagings of professional text?	THE BIG QUESTION How can we push our decisions and impact as actors, directors and designers?	THE BIG QUESTION How can the stage inform, educate and also entertain a target, enquiring audience?
	PRACTITIONER, GENRE AND STIMULUS DRAMA The Identification Realism in acting style meets Representational conventions for impact		ANALYSING AND EVALUATION Textual analysis Artistic intention, staging demands and characterisation requirements in performance text.	CHARACTERISTICS OF A PERFORMANCE TEXT Interpretation and Staging Establishing artistic intention, interpretation of character and design demands to stage script extracts.	DEVISING PROJECT Theatre in Education Working from topic and target audience choices. Students in elected and/or teacher negotiated roles: DESIGNER; DIRECTOR; RESEARCHER AND WRITER; PERFORMANCE ACTOR; WORKSHOP ACTOR-TEACHER.	

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YEAR 8	THE BIG QUESTION <i>How can we contrast dull reality with exciting fantasy?</i>	THE BIG QUESTION <i>How can we experiment with and communicate alternative views of the world?</i>	THE BIG QUESTION <i>Is Drama more powerful, and truly universal, when we remove dialogue?</i>		THE BIG QUESTION <i>How do we most effectively meet the demands of a professional playwright – and then expand beyond that?</i>	
	GENRE <i>The Secret Life of Walter Mitty</i> Genre, semiotics and contrast.	ANALYSING AND EVALUATING <i>Bush of Ghosts</i> Film and prose stimuli, with analysis focused on stage design, mood and atmosphere	CONVENTIONS AND TECHNIQUE <i>Acting Without Words Part 1</i> Mask, Clowning and New Circus.	CONVENTIONS AND TECHNIQUE <i>Acting Without Words Part 2</i> Visual Comedy, Mime and staging <i>Hamlet</i> .	PRACTITIONERS AND GENRE <i>Page to Stage Part 1</i> Interpreting and staging extracts from professional play scripts.	STAGE DESIGN <i>Page to Stage Part 2</i> Stage design inspired by professional play scripts and designers.

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YEAR 7	AUTUMN 1	AUTUMN 2	SPRING 1	SPRING 2	SUMMER 1	SUMMER 2
	THE BIG QUESTION How do we take on the actions, experiences and thoughts of characters so different to ourselves?	THE BIG QUESTION <i>What exciting secrets and surprise endings can enthral an audience?</i>	THE BIG QUESTION <i>How can we make entertaining contrasts of young and old, heroes and villains?</i>	THE BIG QUESTIONS <i>Is there truth in stereotypes? Is there harm? How can we make responsible drama?</i>	THE BIG QUESTIONS <i>How many styles of performance can we master in just one legend? Can we identify our strengths and preferences?</i>	
	INTRODUCTION TO DRAMA AND THEATRICAL CONVENTIONS Collaboration & Communication AND Space Mission Stage craft and working in role.	CHARACTERISATION <i>Time Travel</i> Developing character to a brief, vocally and physically.	DEVISING <i>Superheroes</i> Plots with pace and impact through flashback and cross-cutting.	ANALYSING AND EVALUATING <i>The Human Zoo</i> Developing precision in ensemble performance and expanding skills in monologue.	STORYTELLING AND SCRIPT WORK <i>Jason and the Argonauts</i> Script, devising and Physical Theatre.	