

## **DRAMA CURRICULUM OVERVIEW 2021-2022**

### **Drama Department Vision**

**Our ethos and moral imperative to provide quality education in Drama:** learning experiences in Drama are something that students should remember, ideally treasure, for life. They are vital opportunities to engage, explore and express. To gain and expand knowledge. To practice, experiment with and to master skills. To learn ideas and concepts from the best theatre practice across time and across nations, to learn how these work – and even subvert them. To truly collaborate and become absorbed in drama with enthusiasm, creativity and critical awareness, always keen to move progressively upwards and onwards, always keen to dig deeper.

Every decision we make in developing, enhancing, reviewing, deepening and keeping relevant a drama curriculum must be made in the best interests of the child. Each decision must be made to enable every child, regardless of socio-economic and cultural barriers to value learning, to invest in themselves as theatre makers. Each decision must be made to help a child understand how the arts help us de-code, question and understand the strange and complex human world. How theatre, in particular, is a force for change, that it can hold that mirror up to both the beauty and brutality of nature, that it can produce felt responses that resonate, often for years.

Quality drama education should make us enquiring, active learners and citizens, rejecting homogenous, mainstream values that do not embrace diversity, do not question, put individualism first and serve to uphold assumptions that it is not worth attempting to make necessary social change.

**Our aim** - progressively building student knowledge, understanding, analytical practice and performance/design skills via a well-chosen and clearly articulated curriculum, where teaching and learning is appropriately structured and sequenced – and delivered by subject specialists with consistency and passion.

The KS3 Drama curriculum should empower students with declarative knowledge and procedural knowledge that maintains their understanding and appreciation of performance through adulthood, and an open mind-set to transfer and cross-relate knowledge and practice to other curriculum areas and wider life. Over five years, extending into GCSE study, we should foster a life-long appreciation of the arts, aware of how meaning is collaboratively created and communicated and how quality live performance can, should and must make audiences think and feel.

## DRAMA CURRICULUM OVERVIEW 2021-2022

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

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|         | AUTUMN 1  | AUTUMN 2  | SPRING 1   | SPRING 2  | SUMMER 1   | SUMMER 2  |
|---------|---|---|--|---|--|---|
| YEAR 10 | <b>THE BIG QUESTION</b><br>How can we make instantly clear characterisations? Engage the audience with action and interaction?  | <b>THE BIG QUESTION</b><br>How can we break from the restrictions of non-linear narrative to create poignant drama?   | <b>THE BIG QUESTION</b><br>What are the most effective theatrical methods to make meaningful staging of social class conflicts?  | <b>THE BIG QUESTION</b><br>How effectively can we link artistic intention to choices in genre, conventions and techniques?  | <b>THE BIG QUESTION</b><br>How can we push our decisions and impact as actors, directors and designers?  | <b>THE BIG QUESTION</b><br>How do we most effectively meet the demands of a professional playwright – and then expand beyond that?  |
|         | <b>DEVISING DRAMA + STATUS AND COMMEDIA</b><br>Re-setting characterisation skills via <b>STATUS LEVELS</b> exploration; GCSE devising brief with Commedia archetypes and <b>LAZZI</b> stimuli, into performance assessment. Quality comedy performance exemplars, adding skills development in live performance review. | <b>PERFORMANCE AND RESPONSE meets PRESENTING AND PERFORMING TEXTS.</b><br>Practical and theory work covering artistic intention, directing, characterisation and stage design for <b>Blood Brothers</b> . ( <b>Set text, Section A</b> ). Written examination questions as actor, director, designer. | <b>PERFORMANCE AND RESPONSE</b><br>Mock examination on SECTION A <b>Blood Brothers</b> and follow up. SECTION B, Analysing quality professional performance; preparing model paragraphs.<br><b>PRESENTING AND PERFORMING TEXTS</b><br>Scripted performance exploration and written artistic intention. | <b>DEVISING DRAMA</b><br>30% mock exam brief <b>MARTIAN POSTCARDS</b> – diagnostic performance and portfolio assessment.<br><b>DRAMA PERFORMANCE AND RESPONSE</b><br>Continued exam preparation, SECTIONS A and B; deeper level exam answers; exam technique; high level, accurate specialist vocabulary. | <b>DEVISING DRAMA</b><br>30% final examination paper commences: PLANNING AND RESEARCH for portfolio; devising; Creating and Developing for portfolio; rehearsal, characterisation/design development, timed runs, feedback and target setting. | <b>DRAMA: PERFORMANCE AND RESPONSE</b><br>June full mock exam and follow up.<br><b>PRESENTING AND PERFORMING TEXTS</b><br>Practical exploration of potential examination scripts, confirmation of selected scenes for examination. Initiation of Concept Pro Forma. |

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|        | AUTUMN 1  | AUTUMN 2  | SPRING 1   | SPRING 2   | SUMMER 1   | SUMMER 2  |
|--------|---|---|--|--|--|---|
| YEAR 9 | <b>THE BIG QUESTION</b><br>How can the stage be such an effective means of showing and exploring cause and effect?  | <b>THE BIG QUESTION</b><br>How can we engage and make an impact on an audience through mood and atmosphere?   | <b>THE BIG QUESTION</b><br>How do playwrights select appropriate theatrical methods to make meaningful drama with clear artistic intentions?                     | <b>THE BIG QUESTION</b><br>How can we build upon the playwright's artistic intention to create our own interpretations and stagings of professional text?  | <b>THE BIG QUESTION</b><br>How can we push our decisions and impact as actors, directors and designers?  | <b>THE BIG QUESTION</b><br>How can the stage inform, educate and also entertain a target, enquiring audience? |
|        | <b>PRACTITIONER, GENRE AND STIMULUS DRAMA</b><br><br><b>The Identification</b><br><br>Realism in acting style meets Representational conventions for impact | <b>GENRE, AUDIENCE AND IMPACT</b><br><br><b>Realism Vs Representational</b><br><br>Practical exploration through stimuli and script. Live performance review; theoretical study of live professional performance. | <b>ANALYSING AND EVALUATION</b><br><br><b>Textual analysis</b><br><br>Artistic intention, staging demands and characterisation requirements in performance text. | <b>CHARACTERISTICS OF A PERFORMANCE TEXT</b><br><br><b>Interpretation and Staging</b><br><br>Establishing artistic intention, interpretation of character and design demands to stage script extracts. | <b>DEVISING PROJECT</b><br><br><b>Theatre in Education</b><br><br>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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|        | AUTUMN 1  | AUTUMN 2  | SPRING 1  | SPRING 2   | SUMMER 1  | SUMMER 2   |
|--------|---|---|---|--|---|--|
| YEAR 8 | <b>THE BIG QUESTION</b><br><i>How can we contrast dull reality with exciting fantasy?</i>               | <b>THE BIG QUESTION</b><br><i>How can we experiment with and communicate alternative views of the world?</i>  | <b>THE BIG QUESTION</b><br><i>Is Drama more powerful, and truly universal, when we remove dialogue?</i>                 |  | <b>THE BIG QUESTION</b><br><i>How do we most effectively meet the demands of a professional playwright – and then expand beyond that?</i>         |  |
|        | <b>GENRE</b><br><br><b><i>The Secret Life of Walter Mitty</i></b><br><br>Genre, semiotics and contrast. | <b>ANALYSING AND EVALUATING</b><br><br><b><i>Bush of Ghosts</i></b><br><br>Film and prose stimuli, with analysis focused on stage design, mood and atmosphere | <b>CONVENTIONS AND TECHNIQUE</b><br><br><b><i>Acting Without Words Part 1</i></b><br><br>Mask, Clowning and New Circus. | <b>CONVENTIONS AND TECHNIQUE</b><br><br><b><i>Acting Without Words Part 2</i></b><br><br>Visual Comedy, Mime and staging <i>Hamlet</i> . | <b>PRACTITIONERS AND GENRE</b><br><br><b><i>Page to Stage Part 1</i></b><br><br>Interpreting and staging extracts from professional play scripts. | <b>STAGE DESIGN</b><br><br><b><i>Page to Stage Part 2</i></b><br><br>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 |
|--------|---|---|--|--|--|----------|
|        | <b>THE BIG QUESTION</b><br>How do we take on the actions, experiences and thoughts of characters so different to ourselves?                                       | <b>THE BIG QUESTION</b><br><i>What exciting secrets and surprise endings can enthral an audience?</i>             | <b>THE BIG QUESTION</b><br><i>How can we make entertaining contrasts of young and old, heroes and villains?</i>  | <b>THE BIG QUESTIONS</b><br><i>Is there truth in stereotypes? Is there harm? How can we make responsible drama?</i>                                | <b>THE BIG QUESTIONS</b><br><i>How many styles of performance can we master in just one legend? Can we identify our strengths and preferences?</i> |          |
|        | <b>INTRODUCTION TO DRAMA AND THEATRICAL CONVENTIONS</b><br><br><b>Collaboration &amp; Communication AND Space Mission</b><br><br>Stage craft and working in role. | <b>CHARACTERISATION</b><br><br><i>Time Travel</i><br><br>Developing character to a brief, vocally and physically. | <b>DEVISING</b><br><br><i>Superheroes</i><br><br>Plots with pace and impact through flashback and cross-cutting. | <b>ANALYSING AND EVALUATING</b><br><br><i>The Human Zoo</i><br><br>Developing precision in ensemble performance and expanding skills in monologue. | <b>STORYTELLING AND SCRIPT WORK</b><br><br><i>Jason and the Argonauts</i><br><br>Script, devising and Physical Theatre.                            |          |