

Subject: Drama

Homework: Weekly tasks set on Satchel One including research, set design and learning scripts.

Year group	Term	Curriculum Focus
7	Autumn 1	Students learn the foundations of Drama through collaboration, communication and stagecraft. They develop still images, tableaux, flashback/flashforward and thought-tracking, then apply these skills in a Science-Fiction "Space Mission" narrative.
7	Autumn 2	Students explore characterisation through stereotypes, archetypes and comic exaggeration. They devise a time-travel narrative using dual roles, flashback/forward and symbolic time-machine design.
7	Spring 1	Students explore the conventions of the Superhero genre. They develop vocal and physical characterisation, create original heroes and villains, and rehearse action-based scenes.
7	Spring 2	Our learning revisits stereotypes – but with hybrids of classic human 'types' and some elements of 'matching' animal behaviour. The contrasting stereotype Zookeeper keeps them in check through Exercise and Feeding.
7	Summer 1	Time of ancient Greek legend, and the ultimate Quest of <i>Jason and the Argonauts</i> , enabling us to experiment with a wide range of performance styles and skills – and meet many challenges, including Mythical Beasts.
7	Summer 2	Jason, accompanied by surviving Argonauts, now meets the Ultimate Challenge – gaining the Golden Fleece. The ultimate whole class performance features skeleton soldiers, magic and danger.
8	Autumn 1	Students study <i>The Secret Life of Walter Mitty</i> , contrasting dull reality with exciting fantasy. They analyse genre, subtext, thought-tracking and juxtaposition, then devise and script scenes showing Walter's workplace struggles and heroic daydreams.
8	Autumn 2	Students explore fantasy and the afterlife through <i>My Life in the Bush of Ghosts</i> . They develop stylised vocal and physical characterisation, analyse professional design (Beetlejuice, Stardust).
8	Spring 1	Students study <i>Acting Without Words</i> , focusing on mask, clowning and physical theatre. They learn global mask traditions, full-mask technique, blocking, precision and exaggerated movement. They devise masked stories (e.g., Naughty Neighbours), create stylised masked-ball scenes, and analyse professional clowning and vaudeville.
8	Spring 2	<i>Acting Without Words</i> continues into workshops on Mime skills, developing precision and timing to a high level. The conclusion is a mime performance of <i>The Mousetrap</i> , aka the murder by poison of Hamlet's father.
8	Summer 1	Having established our overview of <i>Hamlet</i> , we explore different stagings of and designs for the Ghost who demands his son takes revenge – and create original Blackout Poetry, re-interpreting Shakespeare's text,
8	Summer 2	Page to Stage moves us into contemporary scripted drama, and how we can make important decisions to deliver dialogue fluently and with expressions, and to direct the action on stage with impact.
9	Autumn 1	Students explore Realism through <i>The Identification</i> . They analyse naturalistic acting, character relationships and staging, and rehearse scenes that build tension and emotional truth.
9	Autumn 2	Students study <i>The Curious Incident of the Dog in the Night-Time</i> , focusing on representational theatre, physical theatre and audience impact, with a truly striking stage design.

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9	Spring 1	Students study <i>Billy Liar</i> , focusing on artistic intention, staging demands and characterisation. They explore imagination vs reality and rehearse scenes. They develop set designs, blocking and vocal/physical characterisation.
9	Spring 2	Drama students now take charge of a PSHE style curriculum, following the professional model of Theatre In Education to design characters, scenarios and interactive learning through drama for a younger audience.
9	Summer 1	<i>SOUND ON STAGE AND SCREEN</i> links Drama to professional stage and screen, first exploring to context of silent film, then the impact on the industry and the style of films as sound technology developed.
9	Summer 1	<i>SOUND ON STAGE AND SCREEN</i> continues, with a more contemporary focus on Foley artists and sound designers who add atmosphere and impact – and students are challenged to their own sound design for an atmospheric drama.
10	Autumn 1	Students study Status and Commedia dell'Arte. They explore stock characters, physicality, improvisation and mask technique, building towards stylised performance.
10	Autumn 2	Students are introduced to <i>Blood Brothers</i> , analysing plot, themes, character arcs and staging. They explore class contrast, mood and atmosphere, and rehearse key scenes to prepare for written and practical.
10	Spring 1	Students experiment with techniques and content for the scripted performance exam Presenting and Performing Texts. They select contrasting scenes from set text <i>BLOOD BROTHERS</i> , develop character or design concepts, complete the Concept Pro Forma, and present.
10	Spring 2	Mock examination workshops, portfolio and presentation for the performance exam Devising Drama, taking a range of stimuli as sources, selecting inspiration and genre and producing a 10-15 minute drama.
10	Summer 1	Trial devising complete, students commence the actual and final Devising Drama exam, using quality exemplars for their portfolio of ideas development and high-level skills in performance.
10	Summer 2	Time to focus on the final written examination, and actor, director and designer questions on the set text <i>Blood Brothers</i> , plus a 30-minute essay evaluating a live stage performance.
11	Autumn 1	Year 11 Autumn 1 focuses on completing the Devising Drama exam: refining performance material, strengthening characterisation and design choices, and producing higher-band portfolio evidence across planning, development and evaluation.
11	Autumn 2	Students prepare for GCSE written exam: <i>Blood Brothers</i> Section A and Live Theatre Section B. They revise plot, character, staging, mood and atmosphere, and practise exam-style responses.
11	Spring 1	Students prepare for GCSE Component 2 (Presenting and Performing Texts). They select exam scenes, develop character or design concepts, complete the Concept Pro Forma, and rehearse for the visiting examiner.
11	Spring 2	Time to focus on the final written examination, and actor, director and designer questions on the set text <i>Blood Brothers</i> , plus a 30-minute essay evaluating a live stage performance.
11	Summer 1	Final preparations for the written examination, focusing on written-exam timing, structure and high-level analytical responses.
11	Summer 2	DRAMA GCSE COMPLETE.