

















Drama

Stimulus within Knowledge
Purpose within Practice
Refinement within Reflection

2020/21

CURRICULUM MAP

2020/21

CURRICULUM MAP		Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Year 7	Primary School Knowledge & Skills	Diwali 1 Term 	Treasure Island 1 Term 	Grandma's Attic 2 Terms 	Genres of Theatre 1 Term 	Mime Mischief 1 Term 	
	Limited exposure to Drama subject. Some exploration of performance skills to a live audience i.e. class assemblies / school plays. Team building and social skills become a new focal point.	Cultural stories shape our societies and teach generations about how everything came to be. Examining this Hindu festival and celebrating the mythological characters behind the religious story.	By studying the origins of pirates, students understand the inspiration behind National Theatre's own interpretation of this classic story. Students write their own character diaries and create cryptic clues for their own treasure maps.	Inspired by the fantasy stories of Narnia students will use all of their imagination to devise a multi scene performance , they will also learn about the stagecraft skills to enhance the production of their scenes. Students learn how to document their rehearsal process and understand what makes effective team work. After performing to a live audience they reflect on their work and identify key areas for development.	Students explored a range of theatre genres and the techniques of how to construct a stylised performance on stage. Studying the elements of Melodrama, Tragedy & Comedy .	Historical study of famous mime artists and how the skill of mime has been manipulated into many forms. Students build up to a choreographed movement sequenced inspired by modern dance.	
Year 8	Prior Knowledge & Skills from Year 7	Blood Brothers 2 Terms 	School Journey 1 Term 	TV & Movies 1 Term 	Circus 1 Term 	Stage Combat 1 Term 	
	After learning about stylised performances and developing team work skills, students are ready to explore further with characterisation and get a sample of what GCSE Drama is like.	This project offers the chance to put their work in English lessons into practice and perform extracts from this social studies story . Students will learn about Epic Theatre style of theatre and the features that are used to construct it on stage. This extended project will also give students a sample of what the GCSE Drama course is like before making options for subjects in Easter, practicing how to structure a written response and reflect on how the show was constructed for a professional stage.	Students explore a playwright's intentions through stereotype characters and delivering lines using grammatical clues, as well as writing their own inspired alternative ending.	Students get the chance to bring their favourite screenplays to life on the main stage, adapting the content and perfecting the skills of characterisation . Memorising lines and cues for a skilled performance.	Studying the professional theatre company Cirque Du Soleil and how they conduct their business empire around the world. Students watch and review these abstract and entertaining shows.	Students will learn the sequences of combat choreography . Understanding how professional stunt actors follow specific safety rules to create intense and believable conflicts for the stage or screen.	
Year 9	Prior Knowledge & Skills from Year 8	Shut Up! 1 Term 	The Wardrobe – Comp 2 MOCK 2 Terms 	Theatre Reviews 1 Term 	Devising Skills – Comp 1 MOCK 2 Terms 		
	Students will have built up their performance confidence through movement and vocal skills. They will be ready to study drama in more contextual detail and reflect on how they, and professionals, construct production content for the stage.	Students investigate the social issues surrounding a specific character to determine what factors stop them from talking. Each scene uses specific techniques to create an impactful atmosphere on the audience.	Inspired by British history , students will learn about their heritage through this script study and learn how to embed the skills of Naturalism theatre style. Students will follow a series of practical workshops and in-depth research before being set into small groups to work on separate scenes, they will need to demonstrate how their detailed character studies have been brought to life for the stage. Their scene will be inspired by the historical events happening outside of wardrobe in which they are hiding within. This will be performed to an invited audience.	Students will observe a live theatre show and learn how to analyse the content and stage craft embedded within the performance. This will be a great opportunity to build on terminology and embed it into a written response to an exam question.	Plan-Do-Review . A process that encourages students to create original performance material inspired from a variety of stimulus. Students will need to thoroughly explore and generate performance work for a set purpose and link conceptual ideas together. Students will also collate a range of evidence into an actors portfolio to demonstrate their devising process and reflecting on the quality and purposefulness of what they have created. This will be a MOCK project in preparation for the official assignment in Year 10.		

Year 10	Prior Knowledge & Skills from Year 9	Stagecraft Workshop	Component 1: Devising Assessed internally by the teacher.			Component 3: Theatre makers in practice Exam Support & Preparation	
	<p>Students will have been introduced to new terminology and learnt how to identify and apply it to set texts and project themes.</p> <p>They will have practiced two of the components of study as MOCK projects to increase their awareness of how the course is assessed.</p>	<p>Students explore different backstage skills. Learning crucial terminology from industry practitioners and develop thinking skills towards crafting a stage space.</p> <p>Student build models and present their design proposals.</p>	<p>In groups, students explore a range of stimuli and begin developing their devising skills.</p> <p>A portfolio for recording the creation and development of their devised work is introduced and they begin to record their ideas and how they have been developed as part of their exploration.</p>	<p>Students are given the stimuli that their assessment will be based on.</p> <p>As a group students devise their own piece of work based on the stimulus.</p> <p>Students begin their portfolio of evidence detailing their devising process.</p>	<p>The performances /design realisations for the piece are finalised and performed.</p> <p>Students analyse and evaluate the devising process and the performance in their portfolio. These are handed in for assessment and moderation.</p>	<p>Students practically explore the set text that they have chosen for the written exam. This includes exploring performer, designer and director considerations.</p> <p>This acts as a platform to apply skills and techniques in drama and to text based work.</p>	<p>Set text matches YR10 Literature Exam. <i>An Inspector Calls</i></p> <p>Students go to see / watch a piece of live theatre and develop their evaluation skills.</p>

Year 11	Prior Knowledge & Skills from Year 10	Component 3 (Continued)	Component 2: Performance from text Assessed by visiting examiner.			Component 3: Theatre makers in practice Assessed through controlled exam	
	<p>Students will have completed one official component of study.</p> <p>They will have also started to explore the set text for the Component 3 exam and begun to contextualise the content and shape it for the stage, this will support the preparations for the MOCK exam.</p>	<p>Students continue looking at their set text and develop skills for interpreting the text as a director, performer and designer.</p> <p>Students take MOCK exam for set text Comp 3.</p>	<p>Students explore their chosen text and select their extracts (2) for performance.</p> <p>Students develop their performances or designs for their chosen extracts.</p> <p>Group sizes can range from individual, duologue and small group.</p>	<p>Students continue to develop their performances or designs for their chosen extracts.</p> <p>Students prepare written brief to outline creative intentions of their work for visiting examiner.</p>	<p>The performances /design realisations for the pieces are finalised and performed in front of visiting examiner in controlled conditions.</p>	<p>Internally assessed work is sent for moderation.</p> <p>Students review and prepare their live theatre evaluation notes to take into exam with them.</p> <p>Students continue to revise the set text they have studied.</p> <p>Students sit the external examination in May/June.</p>	<p>Pathways after the course </p> <ul style="list-style-type: none"> A' Level in Drama or in another performing arts specialism. BTEC courses which focus on industry practices. Apprenticeship courses based in professional theatres.

Extra Curricular Projects

- KS3 Drama clubs
- Whole school musical / play production
- Theatre / music venue trips
- External practitioner workshops
- Evening showcases to invited audiences
- Collaborations with other schools
- Rehearsal / Revision Sessions

Key Skills

These represent skills (icons at the top of page) and essential building blocks of drama content that is revisited over time in increasingly complex and original contexts. Building towards a knowledge rich and fluent understanding of how professional performance material is created, developed and conducted. Each unit of study blends theory into practice, as well as opportunities to review and reflect from the audience's perspective.



Scripts



Devising



Theatre History



Practitioners



Coursework



Discussions



Workshop Skills



Theatre Reviews



Production Skills



Exam



Characterisation



World Events



Written Assessment



Practical Assessment

Year 7

PROJECTS TO STUDY

Primary School Knowledge & Skills

Initially, your exposure to Drama as a subject will be quite Limited. You might have had some exploration of performance skills to a live audience through class assemblies / school plays. As well as team building and social skills workshops during whilst playing games.

How am I assessed?

Firstly, you will received plenty of verbal feedback during practical lessons, this means that you are being assessed on the spot and the teacher wants to see if you can put it straight into practice.

At the end of the project, your teacher will be assessing you on 3 areas...

- **Initiate** – creating ideas and using stimulus
- **Refine** – developing and evaluating the work
- **Perform** – applying performance skills

Diwali

1 Term



Cultural stories shape our societies and teach generations about how everything came to be. Examining this **Hindu festival** and celebrating the mythological characters behind the religious story.



Treasure Island

1 Term



By studying the origins of pirates, students understand the inspiration behind National Theatre's own interpretation of this classic story. Students write their own **character diaries** and create cryptic clues for their own treasure maps.



Grandma's Attic

2 Terms



Inspired by the fantasy stories of **Narnia** students will use all of their imagination to **devise a multi scene performance**, they will also learn about the **stagecraft** skills to enhance the production of their scenes. Students learn how to document their rehearsal process and understand what makes effective team work. After performing to a live audience they reflect on their work and identify key areas for development.



Genres of Theatre

1 Term



Students explored a range of theatre genres and the techniques of how to construct a stylised performance on stage. **Studying the elements of Melodrama, Tragedy & Comedy.**



Mime Mischief

1 Term



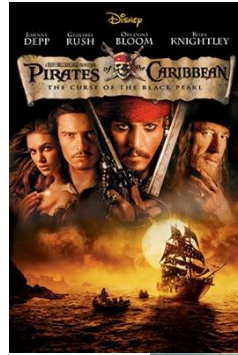
Historical study of **famous mime artists** and how the skill of mime has been manipulated into many forms. Students build up to a **choreographed movement** sequenced inspired by modern dance.





Treasure Island

Explore a classic piece of literature that has inspired generations, a thrill seeking adventure on the high seas with danger at every turn.



Did you know?

The earliest documented instances of piracy were in the 14th century BC.

In the ancient Greek world, piracy was much more than just an occasional headline, it was an endemic part of how the ancient world operated. Alongside the continual military campaigns that crisscrossed the Aegean sea, a citizen of any city was perfectly free to fit out a private ship, capture enemy vessels and keep the spoils for themselves.



Playwright

- Treasure Island is an adventure novel by Scottish author **Robert Louis Stevenson** written in 1883, narrating a tale of "buccaneers and buried gold". Its influence is enormous on popular perceptions of pirates, including such elements as treasure maps marked with an "X", schooners, the Black Spot, tropical islands, and one-legged seamen bearing parrots on their shoulders.
- Treasure Island was originally considered a coming-of-age story and is noted for its atmosphere, characters, and action. It is one of the most frequently dramatized of all novels.



Homework

- Pirate Research – Historic vs. Modern
- Design cryptic treasure map clues
- Learn lines

What's going on here?



Somali pirates captured.
European Union Naval Force.

Piracy is still around today!



Shippers avoid new 'pirate hotspot' in waters west of the Philippines - *Business Insider*

National Theatre

- Treasure Island was first performed at National Theatre, London, in December 2014.
- It was adapted into a script version by **Bryony Lavery**.
- The main role was adapted into a female heroin to challenge the perceptions of the original author who thought it should just be for boys.
- Historic research was an important part of the collaborative process to stage this epic adventure.



Complete the **questionnaire** when watching the National Theatre version.



*Men, various
Have chosen me to tell you
From beginning to end
Keeping nothing back but its bearings
All particulars about Treasure Island...*

Treasure Map

Imagine that there is treasure buried here at school. Create a map that leads the reader around the site in search of the burial plot.

Your map must include:

- Plan/diagram of school from above.
- Rhymes and riddles that give clues from plot to plot.
- Sketches and images of visual clues
- Hints of what the final treasure chest contains
- A key reference to help understand what things are



Grandma's ATTIC



Attics can be very creepy places but they are full of treasures that tell a story, follow the adventures of a group of friends as they investigate the space.

Scene 1

All stories start somewhere.

Grandma has just left you in her house to go down to the local shops, but before she leaves she says...

"Don't worry children I will be back soon, but make sure you stay out of my attic!"

Tasks

- No one plays grandma. She is just the voice off stage.
- Someone's character must be related or connected to Grandma.
- You must find a reason to go up to the attic as a group.
- You must freeze at the end of your performance with one person's hand on the attic door/handle.

Homework

- 1) Spelling Test on SMHW (within first 3 lessons)
- 2) New World Design
 - Set after Scene 3 over half term.
 - Create an image of what you think the new world will look like.
 - Ensure that you have also described the world on the back to help your group better understand your ideas.

Scene 2

Dark Discoveries

You and your group enter the attic space, it is dark and scary and there is lots of weird looking objects in the space.

Everyone rummages through attic to get to the other end where you find a big treasure trunk.

Tasks

- Change your movement to reflect the new environment.
- You must all discover an object in the space and describe it to the audience.
- One person should lead the group through the dark space.
- You must all freeze around the treasure trunk ready to open it.

Scene 3

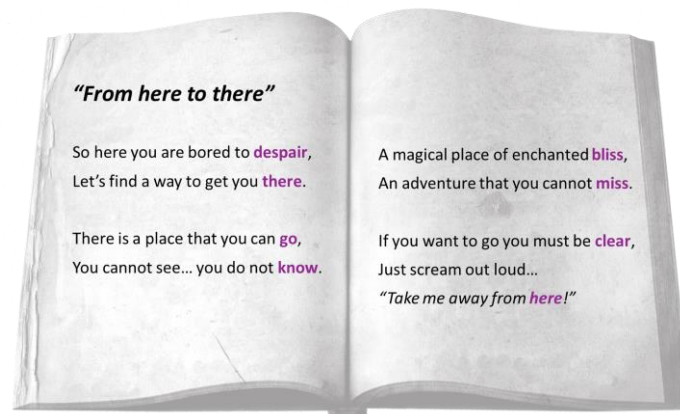
Magical Treasures

You open the trunk and rummage through to find a variety of objects inside, when you reach the bottom you find an old book which reads 'Spells & Potions' on the cover.

After trying a few spells a sudden gust of wind rushes through attic flipping the pages to a specific spell which has the power to transport you to another world.

Tasks

- Write own spell poems (2 minimum)
- Describe the objects you find in the trunk to the audience.
- You all take turns to read out a spell (your ones) to see if it works, but the effects don't last very long.
- You all read the poem called '**From here to there**'.
- Freeze laying on the ground before the 'vortex' sound effect and blackout.



Scene 4

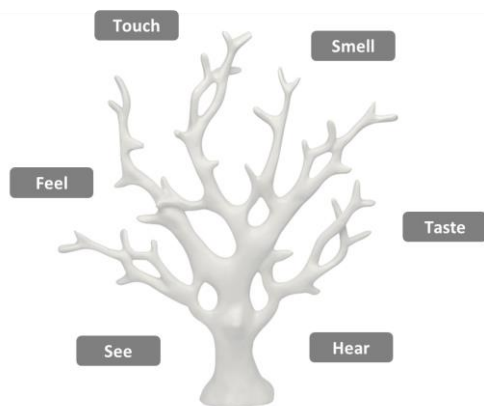
A New World

After reading the spell poem 'From here to there' a huge spiral vortex transports everyone to a new world.

As you awake, you start to explore this strange environment and discover how things are different compared to home.

Tasks

- Discuss and decide the focus of the new world by explore the 6 human senses.
- Start by waking up on the ground.
- Physically explore the space with new movement skills.
- Communicate your character's experiences to the audience through dialogue.
- React to each others ideas and join in to build consistency.



Scene 5

Dramatic Danger

During your exploration of the new world you run into danger!

After fighting off this scary entity you are forced to retreat back to the place you started from in order to escape and return home.

Tasks

- Decide what the danger is that you are all escaping from. Why is it after you?
- Maintain a **1 minute slow-motion** sequence with music.
- During your escape, one group member gets into trouble and you have to go back for them.
- Read poem '**Get us out of this**' together, end the scene laying on the floor with the vortex sound effect.

Successful Slow-Mo

- Start at normal speed. Characters describe the danger.
- Keep the same speed as others on stage.
- Keep shifting the power status between the two sides to keep the audience interested.
- Use exaggerated gestures and facial expressions. Stretch them as far as possible along with the voice too!

"Find your way home"

We've had our **fun**,
Our adventure is **done**.

But home is what we **miss**,
So please get us out of **this**!

Scene 6

Home Sweet Home

You have made it back home into Grandma's attic.

Everyone makes a pact not to tell Grandma because you don't want to get into trouble. But you all want to have more adventures, so you all decide on how to sneak the book out of the house so you can read it later without Grandma knowing.

Tasks

- Start scene by all laying on floor.
- Decide the pact (promise) you all make and a forfeit if someone on the group breaks it.
- Someone must carry the book out of the attic.
- The scene ends as you leave the attic space and go off stage after you hear the front door close and grandma shouts "**Kids... I'm home!**"



Learn about the basics of setting up a stage and how to control the audience's perspective.

These techniques can be used in every performance you create.

Leadership Style

The Dictator

Everyone in the group follows the leader's every instruction as closely and as quickly as possible. They tend not listen to other ideas other than their own.

The Diplomat

A leader who can listen to suggestions and then decides the best course of action to reach a specific outcome, will select and reject ideas based on a criteria.

The Pacifist

A leader who always listens to the groups ideas first and spends time including every idea. Always lets the group initiate work and direction before miming their ideas.

Proxemics

- Proxemics comes from the word '**proximity**', meaning the distance between entities.

For example...

- Distance between characters can have many interpretations by the audience.
- It illustrates relationships, feelings and character status between performers.



Semiotics

- The **signs** and **symbols** created on stage using a variety of methods, creating subtle messages and alternative meanings for the audience.

For example...

- Props / Costume / Lighting / Staging / Sound



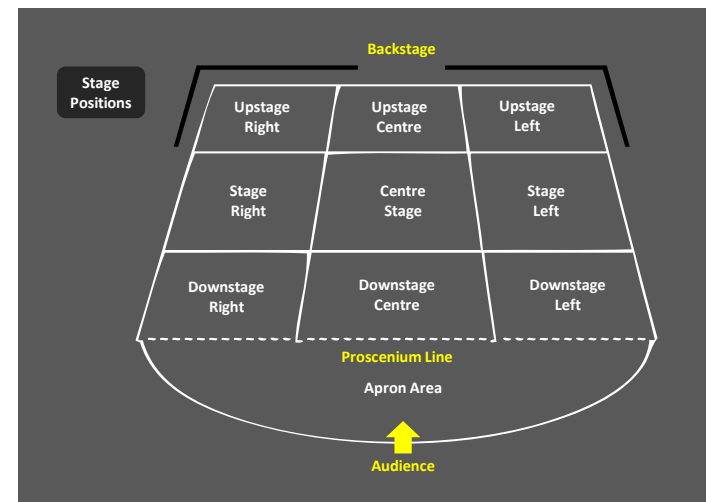
Key Vocabulary

- Proxemics
- Audience awareness
- Exaggerated gestures
- Facial expressions
- Levels
- Literal
- Lighting
- Performer
- Sound
- Props
- Leadership
- Positions
- Symbols
- Semiotics
- Costume
- Director

Team Skills

Communication, Problem Solving, Motivation, Commitment, Cooperation, Contribution, Time Management, Respect Personal Boundaries, Encouragement, Adaptability, Self-Discipline, Focus, Resilience, Trust, Enthusiasm.

Stage Positions



GENRES OF DRAMA

Every performance has a particular style, each style can create a specific atmosphere which the audience will respond to.



Workshop Learning

- Working groups cycle every two lessons
- Building skills and knowledge
- No final performance, just showing samples of styles.

Homework

- 1) Spelling Test on SMHW
- 2) Genre Poster
 - Give examples of performance work.
 - Add images, facts, sketches, etc.
 - Why you like it?



Melodrama

Identifying features

- Good vs. Evil (or any opposing forces)
- Good people are rewarded and the bad are punished.
- A moral to learn.
- The main character tends to be a victim of circumstance. Wrong place, wrong time!
- Stereotype characters: Hero, Villain, Villain's Sidekick, Damsel in Distress, Community Members.
- Over expressive behaviour and reactions.

Examples

- Superhero Movies, Comics, Fairy Tales, Myths & Legends, Real Life Scenarios.

Tragedy

Identifying features

- Audience should feel fear and pity in the characters.
- Sympathising with the protagonist as they suffer, drop in status.
- A chain reaction of negative events that build the plot, unity of action!
- Serious themes and ideas.
- Main character has a flaw which will make them lose in the end.
- We can learn something from the story.

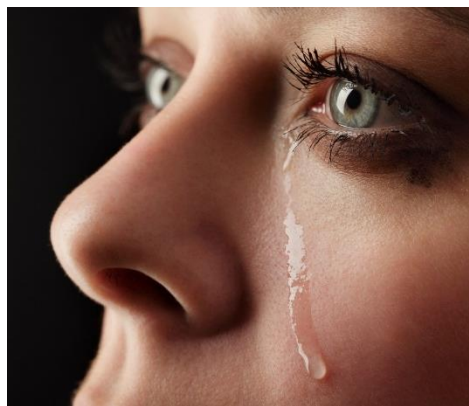
Examples

- Greek theatre, Shakespeare, Blood Brothers, Sweeney Todd, EastEnders.

Conventions

Freeze Frames, Slow Motion, Thought Tracks

Use these to mark a tragic moment.



Comedy

Identifying features

- Planned and rehearsed techniques that make the audience laugh.
- Exaggeration, surprise and sarcasm.
- Contains lots of contrasts - opposites look funny.
- A story told that tells a happy ending.
- **Rule of three** – do not repeat the same thing more than three times otherwise it becomes predictable to the audience.
- Improvise through the positive – continue to improvise through other peoples' offers. Do not be negative in your response!
- Relevant material that an audience can relate to.

Examples

- Romantic, Dark, Tragi-comedy, slapstick, Stand Up

Year 8

PROJECTS TO STUDY

Prior Knowledge & Skills from Year 7

After learning about stylised performances and developing team work skills, students are ready to explore characterisation techniques even further. They also get a sample of what GCSE Drama, seeing how the professional show was constructed.

How am I assessed?

Firstly, you will received plenty of verbal feedback during practical lessons, this means that you are being assessed on the spot and the teacher wants to see if you can put it straight into practice.

At the end of the project, your teacher will be assessing you on 3 areas...

- **Initiate** – creating ideas and using stimulus
- **Refine** – developing and evaluating the work
- **Perform** – applying performance skills

Blood Brothers

2 Terms



This project offers the chance to put their work in English lessons into practice and perform extracts from this **social studies story**. Students will learn about **Epic Theatre** style of theatre and the features that are used to construct it on stage. This extended project will also give students a sample of what the **GCSE Drama** course is like before making options for subjects in Easter, practicing how to structure a written response and reflect on how the show was constructed for a professional stage.



School Journey

1 Term



Students explore a **playwright's intentions** through stereotype characters and delivering lines using grammatical clues, as well as writing their own inspired alternative ending.



TV & Movies

1 Term



Students get the chance to bring their favourite screenplays to life on the main stage, adapting the content and perfecting the **skills of characterisation**. Memorising lines and cues for a skilled performance.



Circus

1 Term



Studying the professional theatre company **Cirque Du Soleil** and how they conduct their business empire around the world. Students watch and review these abstract and entertaining shows



Stage Combat

1 Term



Students will learn the sequences of combat **choreography**. Understanding how professional stunt actors follow **specific safety rules** to create intense and believable conflicts for the stage or screen.



School Journey

TO THE CENTRE OF THE EARTH



School trips are always full of excitement and new adventures shared between friends, but it doesn't always go as planned...

Playwright

Daisy Campbell

- Wrote play when she was 16.
- Featured on the National Theatre stage in London.
- Inspired by the dramatic descriptions of school trips by children.



Project Outcomes

- Practice the delivery of vocal skills
- Understand playwright intentions
- Write and develop own script material
- Perform interpretation or alternative ending.

Punctuation Skills

Star Symbol ★ - new conversation

Comma , - take a breath

Full Stop . - take a pause.

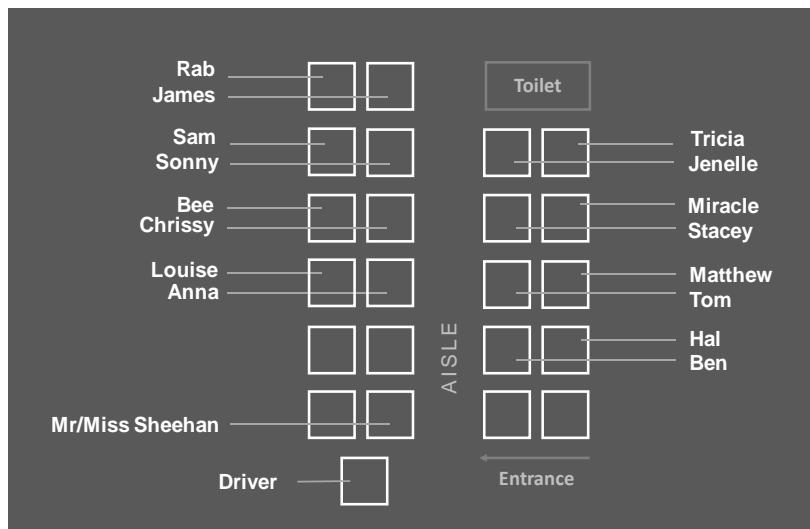
Bracketed Words () - motivation / tone of voice

Apostrophe ' - Combining Words



Character Stereotypes

- Popular Girls
- Cool Boys
- Loners
- Gossip Girls
- Class Clowns
- Smart Girls
- Geeks
- Teachers



Homework

- 1) Plot Quiz – SMHW
- 2) Plan Off Script scene
 - Develop a basic plot of a beginning, middle and end events.

Themes & Topics

- Exposure to extreme language
- Cultural confusion & influence
- Stereotype characters
- Anarchy, power and politics
- Imagination & reality

Vocal Skills

Projection - Loud and quiet.

Pitch - High and low sound.

Pace - Speed of speaking.

Tone - Emotion or expression behind the words.

Articulation - Emphasis on specific sounds from letters.

Accent / Dialect - Voice from a particular location or region.

Script Writing

- Connect to previous events from original script.
- Use phrases and language from characters.
- Use set characters or introduce new ones that will fit into the storyline.
- Use correct format to identify set scenes, character's speech, stage directions, planned pauses, etc.





Stylistic Features

Tragedy

- Main protagonist is a hero of high rank who eventually accepts their down fall.
- The character has to be good and relatable but is someone whom makes mistakes. This is in contrast to including nobles and authority figures in the play; people who are not the average person.
- Majority of the plays consist of someone dying. This usually results from a flaw in the character or as a result of the character's actions
- Many who are about to die / think they're about to die address the sun. The sun is a strong metaphor for death.
- Close family dramas: e.g. two brothers fighting
- Tragic and unexplained deaths.
- Inappropriate sex or an affair.
- Powerful matriarchs



Tragic Structure

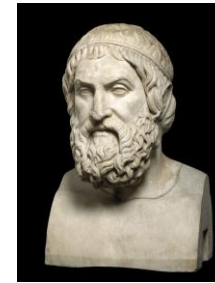
The tragedies of Aeschylus, Euripides and Sophocles followed strict structure and form, which was designed to effectively communicate not only the story of the play, but also the underlying moral to the audience.

A typical ancient Greek tragedy consists of five essential sections, some of which are repeated as necessary to accommodate the plot. They are:

- **Prologue:** A monologue or dialogue presenting the tragedy's topic.
- **Parados:** The entry of the chorus; using unison chant and dance, they explain what has happened leading up to this point.
- **Episode:** This is the main section of the play, where most of the plot occurs. Actors speak dialogue about the plot (more so than taking action, much of which is offstage and later commented upon). The chorus often interacts with the actors.
- **Stasimon:** The chorus comments upon the episode to the audience.
- **Exodos:** The final chorus chant where the moral of the tragedy is discussed.

Sophocles

"Look and you will find it – what is unsought will go undetected."



- Sophocles lived during the Classical Period (500 to 400 B.C.), a time of transition for Greece, **when political and cultural events were changing and shaping Athenian culture.**
- He was the **most-awarded writer** in the dramatic competitions of ancient Athens
- **Social and political themes** of the times were subtly embedded in his work.
- Utilized the **chorus to echo the voice of the people**, they sang rather than spoke and focused on realistic action.
- Sophocles is very often not so concerned with what happened but with **how these events happened.**
- Continuous performance without set acts or scenes.
- A successful tragean playwright along with Aeschylus and Euripides.



Body of work

We know that Sophocles wrote around 120 plays in all but these have survived only in a fragmentary form. A reasonable chunk of the satyr play *The Searchers* survives but in many cases only a few lines have withstood the ravages of time. Sophocles' seven surviving full plays are:

- **Antigone** (c. 442 BCE) about a woman torn between public and private duty.
- **Oedipus The King** (429 - 420 BCE) about the famous king who loved his mother a little too much.
- **Philoctetes** (409 BCE) on how Odysseus persuades the hero to join the Trojan War.
- **Oedipus at Colonus** (401 BCE) the final part of the trilogy about Oedipus.
- **Ajax** (date unknown) on the hero of the Trojan War and his wounded pride.
- **Electra** (date unknown) about two siblings who take revenge for their father's murder.
- **Women of Trachis** (date unknown) about the wife of Hercules and her failed attempt to regain her husband's affections.

