

## **Drama Department: Curriculum Overview 2024-25**

### **Curriculum Intent:**

#### **Overview:**

In Drama at Fullbrook, we actively encourage and inspire learners to develop a passion and resilience for performance, creation and critical reflection. Through our schemes, we promote and nurture confidence through independent learning and creative thinking, culminating in a qualification to best prepare students for examinations and life after Fullbrook.

#### **Intent for specific year groups:**

Introductory projects in Year 7 facilitate foundation skills in performance etiquette and audience sensitivity. These skills are then developed further in year 8 through investigative exploratory schemes that probe students to use their imaginations and logic and then apply this in both practical and theoretical performances (such as script writing and reviews). Throughout KS3, students are exposed to a variety of enjoyable topics that expand deeper thinking skills in both a historical and cultural capacity, deepening their understanding of Drama and Theatre and preparing them for KS4. Throughout KS4 and KS5, we continue to develop and help students apply an informed, analytical framework for making, performing, interpreting and understanding drama and theatre. Students are encouraged to independently investigate relevant theoretical research to help inform the processes and practices involved in creating theatre, resulting in a practical exploration. To prepare students for KS5 study, Year 11s practice advancing their understanding and appreciation of how the social, cultural and historical contexts of performance texts have influenced the development of drama and theatre.

#### **Intent Conclusion:**

Our aims through the drama curriculum cultivate around a desire to inspire tolerance and creativity through exposure to a range of opportunities to generate theatre through published scripts and devising original performances. This enables students to flourish as creators, performers and writers of drama.

Year 7	Term 1		Term 2		Term 3		End Points
	Half Term 1 [3-4 lessons]	Half Term 2 [3-4 lessons]	Half Term 3 [3 lessons]	Half Term 4 [3 lessons]	Half Term 5 [3 lessons]	Half Term 6 [3-4 lessons]	
<b>Topic</b>	<b>Poetry and Performance Skills</b>	<b>Miming and Mirroring</b>	<b>Pantomime</b>	<b>Medieval Theatre</b>	<b>Melodrama</b>	<b>Documentary Theatre</b>	
<b>Skill</b>	Vocal Skills and Speaking for performance.	Physical Skills and movement for performance	Vocal and physical skills with stylised character focus.	Performing to historical conventions.	Physicalising stock characters. Vocal and physical exaggerated performance.	Exploration of emotional portrayal.	To be able to exhibit foundation level performance skills
<b>Content</b>	Demonstrate control over use of voice. Learn lines and organise a simple presentation. Experiment with their voices to create or present different characters in performance. Reflect on and evaluate their own and other pupils' work, suggest improvements and use correct basic theatre terminology Comment on how intended effects have been achieved, e.g. the use of silence	Create and perform a short miming sequence which demonstrates understanding of good miming technique e.g. creating a shared environment and use of objects. Establish a character with control over movement. Can work with a partner to organise a simple performance. Experiment with exaggerated movement to present a character to an audience. Can use the correct language when discussing and evaluating mime.	Give and accept suggestions and ideas during the rehearsal process Organise and present performances to a range of audiences for different purposes and in a range of styles Make good use of available technology to enhance and support their productions Select and control appropriate vocal and movement skills, with some subtlety and develop them in rehearsal Discuss and give reasons for their preferences in drama, based on their knowledge of theatre past and present, e.g. the use of stock character	Explore and interpret ideas, issues and relationships in their drama work, and structure it using appropriate dramatic forms for Medieval Theatre and conventions such as the use of the aside. Combine their skills and knowledge of drama to devise Morality plays. Sustain a defined character for a reasonable amount of time. Use an increasing range of different drama techniques, effects and theatre conventions in the plays presented Improve and refine their acting, directing or technical contribution through the rehearsal process Discuss the way that morality ideas are presented and represented, how plots are developed and characters portrayed	Prepare and learn a devised Victorian Melodrama play. Add simple theatrical effects such as a significant prop or item of token costume Use their voices and bodies to create characters and atmospheres, employing language appropriate to the role or character, e.g. using a more 'heightened' style of speech and movement to convey character when the situation requires it to enhance the work they perform to others Recognise different kinds of dramas e.g. Victorian Melodrama Talk about why they made certain decisions in their play and discuss how their work, and that of others, could be improved by more practice or better staging.	Explore 'Role on the Wall' (GCSE Drama technique) Plan and structure a play that make use of a range of techniques and forms to express their ideas, e.g. flashback, thought track Write and perform their own educative scripts, demonstrating an understanding of some correct theatre conventions e.g. split scene Learn lines, collaborate with others and organise simple presentations Experiment with their voices and movement, to create or present different characters in performance Discuss the themes or issues in the drama and the way they were presented.	Creating: To be capable of working in many different groups to create a performance and understand how to structure rehearsal time to be successful  Performance: To have grasped basic staging and performance techniques and be developing their confidence in the practical delivery of these.  Reflecting: Have a basic understanding of performance terminology and utilise this in both reflecting and analysing their own work and the work of others
<b>Prior Knowledge Required</b>	None – not taught specifically at Primary School	None – not taught specifically at Primary School	None – not taught specifically at Primary School. Some students may have seen a production in theatres	Vocal and Physical performance skills (links to HT1 & HT2).	Vocal and Physical performance skills towards a target audience (links to Pantomime)	Vocal and Physical performance skills to educate an audience (links to Medieval theatre)	
<b>Feedback Points</b>	Lesson 1: Self Reflection Lesson 2: Peer Reflection Lesson 3: Teacher mark and feedback	Lesson 1: Self Reflection Lesson 2: Peer Reflection Lesson 3: Teacher mark and feedback	Lesson 1: Self Reflection Lesson 2: Peer Reflection Lesson 3: Teacher mark and feedback	Lesson 1: Self Reflection Lesson 2: Peer Reflection Lesson 3: Teacher mark and feedback	Lesson 1: Self Reflection Lesson 2: Peer Reflection Lesson 3: Teacher mark and feedback	Lesson 1: Self Reflection Lesson 2: Peer Reflection Lesson 3: Teacher mark and feedback	
<b>Direct Vocab Instruction</b>	Pitch / Pace / Pause/ Tone / Volume / Projection Still Image	Body Language/ Facial Expressions / control / stillness/ physicality	Topical jokes Musical comedy Drag Cross dressing Audience participation Stock Characters Still Image	Morality Play Cyclical performance Theatre Wagon Omnipotent Biblical Texts	Stock Characters Thought Tracking Victorian Melodrama Hero / Heroine / Sidekick / Villain / Victim / Narrator Emotion Poses	Role on the Wall Realism Cross cutting Thought Tracking Still Image	
<b>Standardised Homework</b>	Selecting a poem Learning Lines	Miming research Rehearsal of mimed performance.	Pantomime Research Costume sourcing Line Learning	Morality Play Research Middle Ages quiz Line Learning	Melodrama Research Costume sourcing Line Learning	Reality Performance Research Middle Ages quiz Line Learning	

Year 8	Term 1		Term 2		Term 3		End Points
	Half Term 1 [3-4 lessons]	Half Term 2 [3-4 lessons]	Half Term 3 [3 lessons]	Half Term 4 [3 lessons]	Half Term 5 [3 lessons]	Half Term 6 [3-4 lessons]	
<b>Topic</b>	Commedia dell'Arte	'Blue Remembered Hills' by Dennis Potter	Murder Mystery	Devising Drama	'Big Al's Pizzeria'	'Constructed Reality'	
<b>Skill</b>	Historical clowning characterisations Vocal and Physical explorations	Character interpretation Performing a text.	Exploration of theatrical structure. Stock characters and motives	Interpretation of a stimulus Idea development	Developing a TIE Performance Interpretation of a historical character	Character creation Character motivation and objectives.	To be able to exhibit a variety of performance skills in different styles
<b>Content</b>	Combine their skills and knowledge of drama to devise plays of different types to historical accuracy within the Italian clowning style. Use an increasing range of different drama techniques, effects and theatre conventions in the plays they present e.g. body prop, centre of gravity and adopting specific vocal and physical demands Relate, compare and contrast their work with drama from other times and cultures in most of the feedback that they give.	Interpret and rehearse a range of extracts from Potter's play sustaining character most of the time. Improve and refine their acting, directing or technical contribution through the rehearsal process Discuss the way that ideas are presented and represented, how plots are developed and characters portrayed. Combine their skills and knowledge of drama to rehearse an assessed extract they have been cast in.	Create and represent clearly defined characters from the written work, add depth and consider motivation/motive opportunity/alibi. Select and control appropriate vocal and movement skills, with some subtlety and develop them in rehearsal. Write scripts or short plays based on devised work, using appropriate theatre conventions Improve and refine their acting, directing or technical contribution through the rehearsal process Use correct terminology to describe their own work and begin to analyse how actors, technicians and directors have achieved specific effects or communicated ideas, emotions and feelings.	Devise dramas in various forms, based on a range of challenging issues and themes Give and accept suggestions and ideas during the rehearsal process Make plays which employ symbolic representations or effects to communicate meaning Create and represent clearly defined characters from the written work, add depth and consider motivation Organise and present performances to a range of audiences for different purposes and in a range of styles Discuss the way that ideas are presented and represented, how plots are developed and characters portrayed Use technical terms when talking or writing about dramas they have seen or participated in	Establishing an understanding of the 1920's historical gangster period. Exploring an interpretation of American gangster characters and able to incorporate into a dramatic story line. Developing se of the New York/ Italian Accent most of the time. Engaging as a company within Theatre in Education and understanding its values in society. Contributing towards a stage performance demonstrating an understanding of the Prohibition Era and ability to transform this into a piece of TIE.	Devise dramas in the form of a Reality Television Show, based on a range of challenging issues and themes Give and accept suggestions and ideas during the rehearsal process Make a reality-based play which employs symbolic representations or effects to communicate meaning Create and represent clearly defined characters from previous written work and character studies, adding depth and considering motivation Use correct terminology to describe their own work and begin to analyse how actors, technicians and directors have achieved specific effects or communicated ideas, emotions and feelings	Creating: To be capable of working in many different groups to create performances in different dramatic styles prominent in theatrical history and understand how to structure rehearsal time to be successful  Performance: To have grasped good, confident staging and performance techniques and be developing their own capabilities in the practical delivery of these.
<b>Prior Knowledge Required</b>	Links to Yr7 SOWs: HT1/ HT2 and Pantomime	Links to Yr7 SOWs: HT1/ HT2 and Melodrama	Links to Yr7 Melodrama and Yr8: BRH	Links to HT1: Commedia dell'Arte	Links to Yr7 Melodrama and character work in Commedia and Murder Mystery	Links to Yr7: Documentary Theatre.	
<b>Feedback Points</b>	Lesson 1: Self Reflection Lesson 2: Peer Reflection Lesson 3: Teacher mark and feedback	Lesson 1: Self Reflection Lesson 2: Peer Reflection Lesson 3: Teacher mark and feedback	Lesson 1: Self Reflection Lesson 2: Peer Reflection Lesson 3: Teacher mark and feedback	Lesson 1: Self Reflection Lesson 2: Peer Reflection Lesson 3: Teacher mark and feedback	Lesson 1: Self Reflection Lesson 2: Peer Reflection Lesson 3: Teacher mark and feedback	Lesson 1: Self Reflection Lesson 2: Peer Reflection Lesson 3: Teacher mark and feedback	Reflecting: Have a good understanding of performance terminology suitable for different styles of theatre and utilise this in both reflecting and analysing their own work and the work of others
<b>Direct Vocab Instruction</b>	Clowning Gromalot Centre of Gravity Stylised Performance	Textual interpretation Subtext Characterisation	Alibi Motive Red herring Climax	Stimulus Idea development Inspiration	Speakeasy Prohibition Money Laundering Theatre-In-Education (TIE)	Monologue Conflict Realism Constructed Reality	
<b>Standardised Homework</b>	Italian clowning Research Commedia Character quiz Line Learning	Dennis Potter Research WW2 Costume sourcing Line Learning	Murder Mystery Research Stock Character quiz Line Learning	Stimulus Investigation Costume sourcing Devising evaluation	1920's Research Costume sourcing Line Learning	Reality Television Research Costume sourcing Realism key word quiz	

Year 9	Term 1		Term 2		Term 3		End Points
	Half Term 1 [3-4 lessons]	Half Term 2 [3 lessons]	Half Term 3 [3 lessons]	Half Term 4 [3 lessons]	Half Term 5 [3 lessons]	Half Term 6 [3-4 lessons]	
<b>Topic</b>	<b>Greek Theatre</b>	<b>Stage Combat</b>	<b>Verbatim Theatre</b>	<b>Devising with Film Scripts</b>	<b>Blood Brothers</b>	<b>Live Theatre Evaluation – ‘Billy Elliot’</b>	
<b>Skill</b>	Choral speaking and movement Performance of a Greek text	Learning physical, choreographed moved to imply conflict on stage.	Verbatim performance Interpretation of fact and reality	Exploration of vocal skills to tell a story.	Exploration of a GCSE Set Text: character interpretation and exploration.	Writing about performances – analysing and evaluating an actor’s performance	To be able to exhibit a variety of performance skills in more complex styles and theatrical artforms
<b>Content</b>	Create their own dialogue based from the historical event, ‘The Trojan Horse’. Add theatrical Greek Chorus effects to create smooth transitions between scenes. Use their voices and bodies to create characters and atmospheres, employing language appropriate to the role or character, e.g., chanting, whispering, unison, canon Recognise different kinds of dramas, e.g., Greek Theatre Make simple connections between the dramas of the past and present.	Choose vocabulary and movement to match the person, place and time required by their story or situation Rehearse carefully planned stunts with consideration of safety to themselves and their partner(s). Understand how meaning can be shown through the simple use of symbol, metaphor or imagery, eg using height and distance to indicate status and relationships Both in and out of role, comment thoughtfully on the drama and suggest ways of improving it Reflect on the action taken by characters in the drama and consider alternative responses	Devise a play from a selected newspaper extract/ article documenting a real-life event. Choose vocabulary and movement to match the person, place and time required by their story or situation Act out improvised dramas, creating characters that are clearly different from themselves, and experiment with voice, gesture, costumes and staging Consider a target audience and how to stage a sensitive re-telling of a real-life event.	Explore and interpret ideas, issues and relationships in their scripted and improvised drama work, and structure these using sound effects and vocal variations. Improve and refine their acting, directing or improvisation skills through their contribution through the rehearsal process.  Discuss the way that cinematic ideas are presented and represented via the method of camera work, how plots are developed, and characters portrayed Use technical terms when talking or writing about dramas they have heard or participated in.	Work confidently in small groups to explore the entire plot of the play and acquire a depth of character knowledge. Experiment with their voices – specifically accent and movement, to create or present the different character’s social classes and statuses throughout the play. Discuss the themes or issues in the drama and the way they were presented through the thirty-year period as the characters grow up. Reflect on and evaluate their own and other students’ work, suggest improvements and use correct, basic theatre terminology	Combine their skills and knowledge of drama to structure a written answer analysing and evaluating three different moments in the musical theatre production of ‘Billy Elliot’. e.g., building suspense and tension or creating comedy. Write sufficient paragraphs using key-word sentences to describe an actor’s performance, using appropriate theatre conventions and terminology. Discuss the way that ideas are presented and represented, how plots are developed, and characters portrayed using actor’s names and defining specific moments of action.	Creating: To be capable of working in many different groups to create performances in different dramatic styles that require specific technique and understand how to structure rehearsal time to be successful  Performance: To execute confident staging and performance techniques specific to the requirements of the style being studied and be developing their own capabilities in the practical delivery of these.  Reflecting: Have a confident understanding of performance terminology suitable for different styles of theatre and utilise this in both reflecting and analysing their own work and the work of others
<b>Prior Knowledge Required</b>	Y7: Physical and vocal skills Y8: Analysis of a text – Blue Remembered Hills.	Yr8: Commedia dell’Arte Yr8: Murder Mystery	Yr7: Documentary Theatre Yr8: ‘Constructed Reality’	Yr7: Vocal Skills and speaking techniques Yr9: Greek Theatre – choral speaking work	Yr7: Melodrama scripts Yr8: Blue Remembered Hills Yr9: Stage Combat	Yr7: Vocal and Physical skills Yr9: Blood Brothers	
<b>Feedback Points</b>	Lesson 1: Self Reflection Lesson 2: Peer Reflection Lesson 3: Teacher mark and feedback	Lesson 1: Self Reflection Lesson 2: Peer Reflection Lesson 3: Teacher mark and feedback	Lesson 1: Self Reflection Lesson 2: Peer Reflection Lesson 3: Teacher mark and feedback	Lesson 1: Self Reflection Lesson 2: Peer Reflection Lesson 3: Teacher mark and feedback	Lesson 1: Self Reflection Lesson 2: Peer Reflection Lesson 3: Teacher mark and feedback	Lesson 1: Self Reflection Lesson 2: Peer Reflection Lesson 3: Teacher mark and feedback	
<b>Direct Vocab Instruction</b>	Chanting Whispering Singing Flocking Unison Canon Antigone	Conflict Romeo and Juliet Purpose Intent Slow motion rehearsal Status Hierarchy	Verbatim Target Audience Staging Blocking Factual accuracy	Diegetic sound Non-Diegetic sound Cinematic Vocal skills: Pitch / Pace / Pause/ Tone / Volume / Projection	Musical Theatre Cyclical structure Mrs Johnstone Mrs Lyons Superstition Nature Vs Nurture	Analysis Evaluation Key-Word-Sentence Live Performance Critique	
<b>Standardised Homework</b>	Sophocles/ Greek Theatre Research Choral Performance quiz Line Learning	Combat in Performance Research Stunt Quiz Line Learning	Verbatim Theatre Research Token Costume sourcing Line Learning	Stimulus Investigation Sounds Quiz Radio Play evaluation	1980’s Liverpool Research Costume design task Plot cloze exercise	Musical theatre Research Key word sentence practice Billy Elliot quiz	

Year 10	Term 1		Term 2		Term 3		End Points
	Half Term 1 [14 lessons]	Half Term 2 [16 lessons]	Half Term 3 [12 lessons]	Half Term 4 [12 lessons]	Half Term 5 [12 lessons]	Half Term 6 [16 lessons]	
<b>Topic</b>	<b>Skills Workshops</b>	<b>Practitioner Explorations</b>	<b>C2: Devising</b>	<b>C2: Devising</b>	<b>C1 Set Text 'Blood Brothers'</b>	<b>C3: 'Texts in Practice'</b>	
<b>Skill</b>	Skills for Devising Drama: Cross-cutting / Subtext / Chair Duets/ Hymn Hands/ Animal Studies	Stanislavski: Method Acting Brecht: Epic Theatre Berkoff: Total Theatre	Create, rehearse and evaluate ideas for an original performance inspired by a stimulus.	Perform an original performance inspired by a stimulus. Analyse and evaluate their own acting skills.	Practical exploration of Blood Brothers and written C1 question practice	Students are cast in different plays in small groups of 2-4. Character/ text interpretation. Line-learning. Effecting rehearsal planning.	To be able to exhibit a variety of performance skills in more complex styles and theatrical artforms
<b>Content</b>	Explorative workshops equipping students with the skills necessary for success in the C2 Devising component. <ul style="list-style-type: none"> <li>- Cross-cutting</li> <li>- Subtext</li> <li>- Animal Studies</li> <li>- Frantic Assembly: Chair duets, Hymn Hands.</li> <li>- Physical Theatre</li> <li>- Multi-rolling</li> <li>- Accompaniment (SFX)</li> <li>- Lighting</li> </ul>	Explorative workshops introducing students to influential and highly relevant theatrical practitioners responsible for shaping contemporary performance today. Taught in historical chronological order <ul style="list-style-type: none"> <li>- <b>Stanislavski</b>: Naturalism - Emotion Memory, Actions and Reactions, Objectives and Obstacles, Circles of Attention, Method Acting.</li> <li>- <b>Brecht</b>: Epic Theatre – Narration, Third Person, Spass, Direct Address, Placards</li> <li>- <b>Berkoff</b>: Total Theatre – Physical theatre, Mask, Gesture in place of words</li> </ul>	Students to commence the component required by the exam board: creating a piece of Devised Drama. Students learn how to create and develop ideas to communicate meaning in a devised theatrical performance. Through a series of structured rehearsal lessons, students draw on and demonstrate a practical understanding of a range of devising techniques to represent a given stimulus. Students develop their ability to: carry out research, develop their own ideas, collaborate with others, rehearse, refine and amend their work in progress.	Students continue contributing to devised drama through finalised rehearsals and in a live theatre context for an audience. They must contribute as either a performer and demonstrate a range of skills as taught previously in half-term 1 and 2. Students must draw on and demonstrate a practical understanding of the subject assessment requirements and sustain a character throughout a 15-20-minute performance. They develop their ability to create and communicate meaning and realise artistic intention in devised drama.	Revisiting the set text, Blood Brothers. <ul style="list-style-type: none"> <li>- Scene studies</li> <li>- Character Exploration</li> <li>- Plot Analysis</li> <li>- Key Word Sentence construction</li> <li>- Wider context referral practice</li> <li>- 1950-80's Liverpoolian history</li> <li>- Script annotations and 'moment' analysis</li> </ul>	Students must learn how to contribute to text-based drama in a live theatre context for an audience. Students must draw on and demonstrate a practical understanding of character interpretation, line learning and effective collaboration in rehearsals. Through a series of structured rehearsal lessons, they develop their ability to: <ul style="list-style-type: none"> <li>- interpret texts</li> <li>- create and communicate meaning</li> <li>- realise artistic intention in text-based drama.</li> </ul>	Creating: To be capable of working in many different groups to create performances in different dramatic styles that require specific technique and understand how to structure rehearsal time to be successful  Performance: To execute confident staging and performance techniques specific to the requirements of the style being studied and be developing their own capabilities in the practical delivery of these.
<b>Prior Knowledge Required</b>	Yr8: Devising SOW Yr9: Verbatim	Vocal and Physical skills Yr9: Musical Theatre (key word sentences)	Yr8: Devising SOW Yr9: Verbatim Yr10: HT1 & HT2	Yr8: Devising SOW Yr9: Verbatim Yr10: HT1 & HT2	Yr8: BRH Scripted analysis Yr9: Blood Brothers Yr9: Live Theatre Evaluation	Vocal and Physical Skills Yr7: Melodrama Yr8: BRH	
<b>Feedback Points</b>	Alternating Self/ Peer and a formal teacher assessment every 3-4 lessons as required.	Alternating Self/ Peer and a formal teacher assessment every 3-4 lessons as required.	Alternating Self/ Peer and a formal teacher assessment every 3-4 lessons as required.	Formal NEA Teacher assessed performance (A02). Coursework x3 marked drafts (teacher marked feedback)	Alternating Self/ Peer and a formal teacher assessment every 3-4 lessons as required.	Alternating Self/ Peer and a formal teacher assessment every 3-4 lessons as required.	Reflecting: Have a confident understanding of performance terminology suitable for different styles of theatre and utilise this in both reflecting and analysing their own work and the work of others
<b>Direct Vocab Instruction</b>	Cross-cutting Subtext Animal Studies Frantic Assembly: Chair duets, Hymn Hands. Physical Theatre Multi-rolling Accompaniment (SFX) Lighting	Stanislavski Naturalism Emotion Memory Brecht Epic Theatre Direct Adress Placards Berkoff Total Theatre Physical Theatre	Devising Stimulus Collaboration Characterisation Multi-rolling Narrative	Devising Stimulus Collaboration Characterisation Multi-rolling Narrative	Pitch Pause Pace Tone Volume Accent Body Language Facial Expressions Gesture Gait Posture Proxemics	Pitch Pause Pace Tone Volume Accent Body Language Facial Expressions Gesture Gait Posture Proxemics	
<b>Standardised Homework</b>	Learning lines Character research Role-on-the-wall	Learning lines Research & create placards	Stimulus research Character research Learn lines Section 1 CW question improvements	Learn lines Section 2 CW question improvements Section 2 CW question improvements Type final draft of CW	Role-on-the-wall Costume design Set design Lighting design Sound design Script annotations	Play/character research Line learning Rehearsals after school	

Year 11	Term 1		Term 2		Term 3	End Points
	Half Term 1 [11 lessons]	Half Term 2 [11-12 lessons]	Half Term 3 [ 9 lessons]	Half Term 4 [9 lessons]	Half Term 5 [9 lessons]	
<b>Topic</b>	C3: Texts in Practice / C1: Set Text (BB)	C3: Texts in Practice / C1: Set Text (BB)	C3: Texts in Practice Exam	<b>C1: Understanding Drama</b>	<b>C1: Understanding Drama Exam</b>	To be able to exhibit a variety of performance skills in more complex styles and theatrical artforms
<b>Skill</b>	Drama Writing Technique Practical Performance skills	Drama Writing Technique Practical Performance skills	Practical skills in performing and text interpretation formally assessed by a visiting external examiner.	Practice written analysis and evaluation skills in preparation for the drama exam – both as an actor, designer and audience member	Practice written analysis and evaluation skills in preparation for the drama exam – both as an actor, designer and audience member	
<b>Content</b>	Revisiting the set text, Blood Brothers. <ul style="list-style-type: none"> <li>- Scene studies</li> <li>- Character Exploration</li> <li>- Plot Analysis</li> <li>- Key Word Sentence construction</li> <li>- Wider context referral practice</li> <li>- 1950-80's Liverpoolian history</li> <li>- Script annotations and 'moment' analysis</li> </ul> Students continue to contribute to text-based drama in a live theatre context for an audience. Students demonstrate a practical understanding of character interpretation, line learning and effective collaboration in rehearsals. Through a series of structured rehearsal lessons, they prepare for the acting exam.	Revisiting the set text, Blood Brothers. <ul style="list-style-type: none"> <li>- Scene studies</li> <li>- Character Exploration</li> <li>- Plot Analysis</li> <li>- Key Word Sentence construction</li> <li>- Wider context referral practice</li> <li>- 1950-80's Liverpoolian history</li> <li>- Script annotations and 'moment' analysis</li> </ul> Students continue to contribute to text-based drama in a live theatre context for an audience. Students demonstrate a practical understanding of character interpretation, line learning and effective collaboration in rehearsals. Through a series of structured rehearsal lessons, they prepare for the acting exam.	This component is a practical component in which students are assessed on their ability to apply theatrical skills to realise artistic intentions in live performance. Component 3 constitutes 20% of the GCSE. It is marked by an external examiner for AQA. For this component students complete two assessment tasks: <ul style="list-style-type: none"> <li>• Study and present a key extract (monologue, duologue or group performance)</li> <li>• Study and present a second key extract (monologue, duologue or group performance) from the same play.</li> </ul>	Students prepare for the written paper and cover the following components in preparation for this: <ul style="list-style-type: none"> <li>• In Section A students answer four multiple-choice questions on professional theatre maker roles and/or terminology.</li> <li>• In Section B students answer short and extended questions on their set text, 'Blood Brothers' by Willy Russell.</li> <li>• In Section C students answer one question (from a choice) on the work of theatre makers in a single live production. We make a trip to the theatre to accommodate this section of the paper.</li> </ul>	Students prepare for the written paper and cover the following components in preparation for this: <ul style="list-style-type: none"> <li>• In Section A students answer four multiple-choice questions on professional theatre maker roles and/or terminology.</li> <li>• In Section B students answer short and extended questions on their set text, 'Blood Brothers' by Willy Russell.</li> <li>• In Section C students answer one question (from a choice) on the work of theatre makers in a single live production. We make a trip to the theatre to accommodate this section of the paper.</li> </ul>	Creating: To be capable of working in many different groups to create performances in different dramatic styles that require specific technique and understand how to structure rehearsal time to be successful  Performance: To execute confident staging and performance techniques specific to the requirements of the style being studied and be developing their own capabilities in the practical delivery of these.  Reflecting: Have a confident understanding of performance terminology suitable for different styles of theatre and utilise this in both reflecting and analysing their own work and the work of others
<b>Prior Knowledge Required</b>	Vocal and Physical Skills Yr7: Melodrama Yr8: BRH Yr10: Devising Yr10: C3 introduction	Vocal and Physical Skills Yr7: Melodrama Yr8: BRH Yr9: Blood Brothers Yr10: Devising Yr10: C3 introduction	Vocal and Physical Skills Yr10: Devising Yr10: C3 introduction	Yr9: Blood Brothers Yr9: Live Theatre Evaluation SOW Yr10: Blood Brothers explorations	Yr9: Blood Brothers Yr9: Live Theatre Evaluation SOW Yr10: Blood Brothers explorations	
<b>Feedback Points</b>	Alternating Self/ Peer and a formal teacher assessment every 3-4 lessons as required.	Alternating Self/ Peer and a formal teacher assessment every 3-4 lessons as required.	Externally assessed practical exam – AQA examiner	Alternating Self/ Peer and a formal teacher assessment every 3-4 lessons as required.	Alternating Self/ Peer and a formal teacher assessment every 3-4 lessons as required.	
<b>Direct Vocab Instruction</b>	Pitch Pause Pace Tone Volume Accent Body Language Facial Expressions Gesture	Pitch Pause Pace Tone Volume Accent Body Language Facial Expressions Gesture	Artistic intentions Vocal performance skills Physical performance skills	Pitch Pause Pace Tone Volume Accent Body Language Facial Expressions Gesture	Pitch Pause Pace Tone Volume Accent Body Language Facial Expressions Gesture	

	Gait Posture Proxemics	Gait Posture Proxemics		Gait Posture Proxemics	Gait Posture Proxemics	
<b>Standardised Homework</b>	Script annotations KWS practice Set design Costume design Lighting design Sound design Line learning Character/play research Rehearsal out of lesson	Script annotations KWS practice Set design Costume design Lighting design Sound design Line learning Character/play research Rehearsal out of lesson	Line learning Character/play research Rehearsal out of lesson	Script annotations KWS practice Set design Costume design Lighting design Sound design Writing up Live Theatre notes Practice exam questions	Script annotations KWS practice Set design Costume design Lighting design Sound design Practice exam questions	

Year 12	Term 1		Term 2		Term 3		End Points
	Half Term 1 [24 lessons]	Half Term 2 [24 lessons]	Half Term 3 [18-20 lessons]	Half Term 4 [18 lessons]	Half Term 5 [18 lessons]	Half Term 6 [22 lessons]	
<b>Topic</b>	<b>Practitioner Skills Workshops</b>	<b>Practitioner Skills Workshops</b>	<b>C1: Devising</b>	<b>C1: Devising NEA Assessed Performance</b>	<b>C1: Devising/ C3: Theatre Makers in Practice</b>	<b>C2: Texts in Performance / C3: Theatre Makers in Practice</b>	
<b>Skill</b>	Stanislavski: Method Acting Brecht: Epic Theatre Berkoff: Total Theatre	Punchdrunk: Site Specific Artaud: Absurdism Complicite: Mask work	Students recall prior skills and select a practitioner style to devise an original piece of drama.	Continued explored and application of practical skills. Written coursework drafting.	Analysis and critical theoretical approach to a classical and a contemporary set text.	Continued revision and exploration of two set texts. Casting in a group performance of a text.	To harness skills necessary for Devising
<b>Content</b>	Explorative workshops reintroducing students to influential and highly relevant theatrical practitioners responsible for shaping contemporary performance today. Taught in historical chronological order.  - <b>Stanislavski:</b> Emotion Memory, Actions and Reactions, Objectives and Obstacles, Circles of Attention, Method Acting. - <b>Brecht:</b> Epic Theatre – Narration, Third Person, Spass, Direct Address, Placards - <b>Berkoff:</b> Total Theatre – Physical theatre, Mask, Gesture in place of words	Explorative workshops reintroducing students to more contemporary and alternative (Avant-garde) influential and highly relevant theatrical practitioners responsible for shaping contemporary performance today. Students will practically and theoretically explore alternative performance styles.  - <b>Punchdrunk:</b> Site specific/ site sympathetic spaces - <b>Artaud:</b> Theatre of the absurd. - <b>Complicite:</b> Trestle masks and movement-based performance awareness.	Devise an original performance piece. Use one key extract from a performance text and a theatre practitioner as stimuli. Students attend a theatre trip to watch live theatre to provide a stimulus source for this component.  Students practically devise a 15–20-minute piece through a series of structured rehearsal lessons.	Students embark upon the second part to the devised assessment: - Constructing their coursework portfolio (60 marks, 40 marks assessing AO1 and 20 marks assessing AO4). It is handwritten/typed evidence between 2500–3000 words, drafting during lesson time. - Students also continue contributing towards the devised performance realisation and perform to a live audience on at least one occasion.	Students read their contemporary set text: ‘Colder Than Here’ by Laura Wade. They begin preparing for the written exam requiring answering two extended response questions based on an unseen extract from the performance text. Students will learn how to demonstrate how they intend to realise the extract in performance.  Students also read their classical text, ‘Woyzeck’ by Georg Buchner. They will re-imagine their own production concept communicating ideas to a contemporary audience. They will write a response influenced by Brechtian methodology and demonstrate an awareness of the performance text in its original performance conditions: 1915 Germany.	Students continue to prepare their written responses for questions on their two set texts.  Students will also be cast into small groups and tasked with a performance realisation of one key extract from a published performance text of about 25-30 minutes in length. Students will also consider a monologue or duologue performance realisation from one key extract from a different performance text and commence rehearsals for both of these practical tasks.	To devise an original performance piece.  To use one key extract from a performance text and a theatre practitioner as stimuli.  To determine a choice of text and practitioner.
<b>Prior Knowledge Required</b>	Yr10: Practitioner explorations	Yr10: Practitioner explorations	Yr10: Devising Vocal and Physical skills	Yr10: Devising Vocal and Physical skills	Yr10: Devising Yr11: C1 Understanding Drama	Yr11: C3 Texts in Practice Yr11: C1 Understanding Drama	

<b>Feedback Points</b>	Alternating Self/ Peer and a formal teacher assessment every 3-4 lessons as required.	Alternating Self/ Peer and a formal teacher assessment every 3-4 lessons as required.	Alternating Self/ Peer and a formal teacher assessment every 3-4 lessons as required.	Formal NEA Teacher assessed performance (A02). Coursework x3 marked drafts (teacher marked feedback)	Alternating Self/ Peer and a formal teacher assessment every 3-4 lessons as required.	Alternating Self/ Peer and a formal teacher assessment every 3-4 lessons as required.	
<b>Direct Vocab Instruction</b>	Emotion Memory, Actions and Reactions, Objectives and Obstacles, Circles of Attention, Method Acting. Epic Theatre – Narration, Third Person, Spass, Direct Address, Placards, Verfremdungseffekt, Total Theatre – Physical theatre, Mask, Gesture in place of words	Site specific/ site sympathetic spaces, Theatre of the absurd. Trestle masks and movement-based performance awareness.	Devising Stimulus Collaboration Characterisation Multi-rolling Narrative Practitioner methodologies Social/ Historical/ Cultural awareness	Devising Stimulus Collaboration Characterisation Multi-rolling Narrative Practitioner methodologies Social/ Historical/ Cultural awareness	Parcan Focus Non-diegetic sound Diegetic sound Barn doors Follow spot Atmospheric	Directorial concept Thematic construction Proletariat Residenztheater Expressionism	
<b>Standardised Homework</b>	Practitioner research Line learning	Practitioner research Line learning	Plot research Character research Rehearsal out of lesson	Plot research Character research Rehearsal out of lesson Typing up coursework	Script annotations KWS practice Practice exam questions	Script annotations KWS practice Practice exam questions	

Year 13	Term 1		Term 2		Term 3	End Points
	Half Term 1 [24 lessons]	Half Term 2 [24 lessons]	Half Term 3 [18-20 lessons]	Half Term 4 [18 lessons]	Half Term 5 [18 lessons]	
<b>Topic</b>	<b>C2: Texts in Performance / C3: Theatre Makers in Practice</b>	<b>C2: Texts in Performance / C3: Theatre Makers in Practice</b>	<b>C2: Texts in Performance Exam</b>	<b>C3: Theatre Makers in Practice</b>	<b>C3: Theatre Makers in Practice Exam</b>	
<b>Skill</b>	Continued revision and exploration of two set texts. Casting in a group performance of a text.	Casting in a group performance of a text. Visit to theatre for Section A: Live Theatre Review	Examination of practical skills explored and rehearsed so far.	Analysis and critical theoretical approach to a classical and a contemporary set text.	Analysis and critical theoretical approach to a classical and a contemporary set text.	To be able to exhibit a variety of performance skills in more complex styles and theatrical artforms
<b>Content</b>	Students continue to prepare their written responses for questions on their two set texts. Students will continue rehearsing with their designated small groups tasked with a performance realisation of one key extract from a published performance text of about 25-30 minutes in length. Students will also continue rehearsing their previously allocated monologue or duologue performance realisation from one key extract from a different performance text and commence rehearsals for both of these practical tasks.	Students watch a live theatre performance and practice their skills in audience awareness and analysis of a professional actor. Students will continue rehearsing with their designated small groups tasked with a performance realisation of one key extract from a published performance text of about 25-30 minutes in length. Students will also continue rehearsing their previously allocated monologue or duologue performance realisation from one key extract.	Students prepare for their external exam and are required to read and research their chosen extracts. Demonstrate an understanding of the social, historical and cultural contexts, style and genres, thematic content, contemporary practice and theatre makers. They will develop textual understanding to communicate well-considered and coherent interpretations of text in performance. Students will also know how performance texts are constructed to convey meaning through style, structure, language and stage directions, character construction and	Section A: Students recall and reflect upon the live theatre performance watched previously and practice their skills in audience awareness and analysis of a professional actor. Section B: Students continue preparing for the written exam requiring answering two extended response questions based on an unseen extract from the performance text. Students will learn how to demonstrate how they intend to realise the extract in performance and design Section C: Students also continue studying their classical text, 'Woyzeck' by	Section A: Students recall and reflect upon the live theatre performance watched previously and practice their skills in audience awareness and analysis of a professional actor. Section B: Students continue preparing for the written exam requiring answering two extended response questions based on an unseen extract from the performance text. Students will learn how to demonstrate how they intend to realise the extract in performance and design Section C: Students also continue studying their classical text, 'Woyzeck' by Georg	Creating: To be capable of working in many different groups to create performances in different dramatic styles that require specific technique and understand how to structure rehearsal time to be successful Performance: To execute confident staging and performance techniques specific to the requirements of the style being studied and be developing their own capabilities in the



			interpretation, use of performance space and spatial relationships on stage.	Georg Buchner. They will re-imagine their own production concept communicating ideas to a contemporary audience.	Buchner. They will re-imagine their own production concept communicating ideas to a contemporary audience.		practical delivery of these.
<b>Prior Knowledge Required</b>	Yr11: C3 Texts in Practice Yr11: C1 Understanding Drama Yr12: Set text study	Yr11: C3 Texts in Practice Yr11: C1 Understanding Drama Yr12: Set text study	Yr11: C3 Texts in Practice Yr11: C1 Understanding Drama Yr12: Set text study	Yr11: C1 Understanding Drama Yr12: Set text study	Yr11: C1 Understanding Drama Yr12: Set text study		Reflecting: Have a confident understanding of performance terminology suitable for different styles of theatre and utilise this in both reflecting and analysing their own work and the work of others
<b>Feedback Points</b>	Alternating Self/ Peer and a formal teacher assessment every 3-4 lessons as required.	Alternating Self/ Peer and a formal teacher assessment every 3-4 lessons as required.	Externally assessed practical exam – EDEXCEL examiner	Alternating Self/ Peer and a formal teacher assessment every 3-4 lessons as required.	Alternating Self/ Peer and a formal teacher assessment every 3-4 lessons as required.		
<b>Direct Vocab Instruction</b>	Parcan Focus Non-diegetic sound Diegetic sound Barn doors Follow spot Atmospheric Directorial concept Thematic construction Proletariat Residenztheater Expressionism	Parcan Focus Non-diegetic sound Diegetic sound Barn doors Follow spot Atmospheric Directorial concept Thematic construction Proletariat Residenztheater Expressionism	Parcan Focus Non-diegetic sound Diegetic sound Barn doors Follow spot Atmospheric Directorial concept Thematic construction Proletariat Residenztheater Expressionism	Parcan Focus Non-diegetic sound Diegetic sound Barn doors Follow spot Atmospheric Directorial concept Thematic construction Proletariat Residenztheater Expressionism	Parcan Focus Non-diegetic sound Diegetic sound Barn doors Follow spot Atmospheric Directorial concept Thematic construction Proletariat Residenztheater Expressionism		
<b>Standardised Homework</b>	Rehearsal out of lesson Line learning Script annotations KWS practice Practice exam questions	Rehearsal out of lesson Line learning Script annotations KWS practice Practice exam questions	Rehearsal out of lesson Line learning	Script annotations KWS practice Writing up Live Theatre notes Practice exam questions	Script annotations KWS practice Practice exam questions		