Subject Curriculum Long Term Planning

		Term 1		Term 2		Term 3	
Year 7	Big Idea	**INTRODUCTION TO DRAMA** How can we tell a story in Drama, using practical storytelling techniques?	**SCRIPT WORK** How can you bring a play to life – from 'page to stage'?	**WHOLE CLASS ROLE-PLAY & SPONTANEOUS IMPROVISATION** How can we use our imagination to create Drama, on the spot?	**GENRE- TRAGEDY MACBETH – SHAKESPEARE** What turns a brave warrior into a cold-blooded murderer?	**MACBETH continued**	**GENRE- GREEK THEATRE** How did European theatre begin? Why would someone offer to sacrifice their life for others? (Theseus and the Minotaur & Antigone)
	Key Knowledge and skills	Students learn the **Drama 3Cs/3 Vs** & their importance. They learn & apply the following techniques in groups**:** tableau, narration (using direct address), body as prop, mime, devising simple lines of dialogue. They learn & apply basic performance techniques e.g. being audience aware & using vocal projection.	Students learn the layout of a script & how to deduce the style/type of characters. They learn & apply: • the Step-by-step process to bring a script to life. They work in groups to: • 'Block' the action. • Develop line learning techniques. • Alter voice & body language to suit a simple character. • Try to avoid masking, 'clocking' & corpsing.	Students learn the following terms & can use them practically. • Spontaneous improvisation/ role-play • Whole class role-play • Hot seating • Teacher-in–role • Accept not reject offers	Students learn the basic plotline of 'Macbeth. They learn & apply Drama techniques to explore the: plot, characters and their motivation. • Thought tunnel, • Thought-tracking • Roleplay They learn how to interpret key extracts and bring characters to life by changing: voice, body language & space.	Students work in groups to create a horror genre scene to show the inner fears of a character's mind. (Macbeth / Lady Macbeth)	Students learn Some differences / similarities between an Ancient Greek Theatre & modern theatre. They learn & practically demonstrate an understanding of: • What a Greek Chorus does & how. • A prologue • The concept of 'sacrifice'/'empathy' • The plotlines of Theseus & the Minotaur & 'Antigone'.
	End Point	Short group pieces performed and evaluated using key storytelling Drama techniques.	Short scripted play extracts performed & evaluated. (pairs/groups)	Spontaneous improvisation used to devise characters, plotlines & dialogue. (pair, small group, class	Pair, group and whole class rehearsal & performance of extracts from Macbeth.	Original group performance, incorporating Shakespearean text.	Group pieces, incorporating Greek Chorus are performed & evaluated. 3Vs.

	Big Idea	**INTRODUCTION TO YEAR 8** How can we make our storytelling even better? What if we had 2 scenes on stage happening at the same time? What if the audience was all around you?	**COMEDY GENRE** What makes a play funny? How can we make an audience laugh?	**NATURALISM GENRE** How can we make our performances convincing – like a professional actor? How do we overcome the obstacles if the roles and plotline are outside our experience? (Stanislavski)	**HAMLET** Shakespeare - Tragedy genre How can a young man prove his father was murdered?	**HAMLET CONTINUED**	**CHARLOTTE DYMOND WHOLE CLASS ROLE-PLAY & SYMBOLISM** Are you a good detective? How can you represent an event that cannot be performed Naturalistically?
	Key Knowledge and skills	Students learn the following terms & how to apply them in practical group work. • Creating mood by varying pace. • Dramatic pause • Climax • Split stage focus scenes • Dramatic irony • Different stage designs (pros & cons)	Students learn key elements & acting style used in 3 script extracts: 1. Parody 2. Godber's, 'Teechers' (multi-rolling) 3. Pantomime They recognise similarities & differences in the style required for each script e.g. direct address, and apply this when bringing comic scripts to life.	Students learn key elements of Naturalism. • The 'Fourth Wall' • Professional acting techniques • the 'Magic If', 'Emotion Memory' • The 'Given Circumstances'. They apply these apply these in groups to devise & bring Naturalistic play extracts to life.	Students learn: *The plotline of 'Hamlet' *A range of practical Drama techniques to explore & understand the characters' dilemmas, motivations and actions, including 'Visible Conscience'. They can therefore interpret key extracts and bring them to life by changing voice, body language & space.		Students learn: • How to take part in whole class role-play/ hot seating to gather evidence & make deductions on a real-life murder. In addition, the terms – • Ballad • Anachronism • Symbolism They can apply this to devised work based on a true story.
	End Point	Pair / group performances of devised & short script extract. Evaluated.	Pair / group performance & evaluation of comic scripts.	Pair / group performance & evaluation of Naturalistic scripts & devised work.	Pair, group and whole class rehearsal/ performance of extracts from 'Hamlet'.	Group devising, rehearsal & performance of an abridged version of 'Hamlet' using Shakespearean text.	Whole class role-play & group improvisation. Group devised interpretation of a Ballad (using simple staging & lighting to symbolise key moments)

Year 9	Big Idea	**INTRODUCTION TO YEAR 9** Can you read someone's body language or work out how they really feel just by their voice? How can this be vital in Drama & real life?	**COMEDY GENRE SCRIPT WORK** What makes a play funny? How can we make an audience laugh?	**THEATRE-IN-EDUCATION (SCRIPT WORK)** Can theatre really educate a target audience?	**THEATRE-IN-EDUCATION (DEVISING)** Can I devise a T.I.E play to inform/ educate a target audience?	**POLITICAL & VERBATIM THEATRE (DEVISING)** What's more powerful – a person or a tank? How far would you go, to gain freedom of speech? Can theatre prompt action? (Brecht)	**TECHNICAL ASPECTS OF THEATRE** (Political theatre completed.) What goes on behind the scenes of a play? How are technical elements used to bring a production to life? (link to Careers in Drama)
	Key Knowledge and skills	Students learn the definitions & importance of the following terms in both acting & real life (being assertive, speeches, interviews etc.) • Tone • Subtext • Direct address thought-tracking • Motivation. • Non-verbal communication • Proxemics • Status	Students further develop their understanding of comedy genre/ styles. • Parody (poke fun / political satire) • John Godber's play Bouncers'. (multi-rolling & direct address). • Spoof - purely light-hearted genre. • They can identify the key elements & recognise some similarities and differences in the style of acting (including basic type of set design) required for each script. All applied to group pieces, adapting acting style to bring a range of comic scripts to life.	Students learn: • T.I.E. & its purpose. • How to analyse a T.I.E production, picking out key conventions used to inform / educate (direct address narration & thought-tracking, non-linear structure etc.) • The limitations on budget/ technical aspects. • How to symbolise an event/moment that cannot be done naturalistically. They apply this when rehearsing & performing extracts from existing T.I.E.	Students learn: • What is a stimulus & how to use it to develop a plotline & characters using T.I.E. style. • How to use popular culture to make a play relevant to the audience. • How to use non-linear structure to hook the audience and reinforce a message / idea. They apply this to devising & performing a short T.I.E play of their own.	Students learn: • Tiananmen Square massacre. • Terms/ purpose of verbatim & political theatre. • How to use/research visual & written stimuli to explore a real-life event. • Basic stage lighting to create focus, mood & impact. • How physical theatre can be used to symbolise events. They apply this to devise a piece of Political theatre.	Students learn: • The basic plotline of a professional theatre production. • Issues / themes / message within the play. • The roles of theatre designers, responsibilities & skills required. • Technical design terms e.g. Set design (Fly Tower, Flats) & the purpose and impact of design choices. They apply this to analyse/evaluate a professional production.

	End point	Pair / group performances & evaluation of devised & script extracts.	Pair/ group comic script performances & Evaluation.	Performance & evaluation of existing T.I.E scripts.	Group performance of original T.I.E play with a message. Evaluated.	Group performance/ evaluation. Students design & operate stage lighting.	Students analyse/ evaluate technical theatre aspects. (Impact on audience.)
	Big Idea	**INTRODUCTION TO GCSE** How can I develop Drama skills as a performer to GCSE standard? 'Think like an Actor, Speak Like an Actor, Be an Actor ' Students recap and further explore performance styles for GCSE, developing both devised and scripted performances.	**C3 INTRODUCTION TO SET TEXT** Theatre Makers in Practice - An Inspector Calls. **Who is guilty?** **C1 Mock devising** How can I use verbatim and real- life accounts as stimuli to begin devising a GCSE standard play with a message?	**C1 MOCK DEVISING (cont.)** How can we use a wide range of styles, genres & conventions to devise a play that makes the audience think / even change their view? **C3 Mock- Live Theatre visit (section B)** How does a production engage & create dramatic impact?	**COMPONENT 1** **DEVISED COURSE WORK** (assessed course work – 40% of final grade) How do you devise a successful piece of theatre with a message that makes your audience think, understand and act?	**COMPONENT 1** (continues) What is the artistic intention for our performance? How do we achieve it?	**COMPONENT 1 PERFORMANCE & WRITE UP** How can we act upon target audience feedback to refine our personal acting performances & communicate our overall message fully?
	Key Knowledge and skills	Students learn to • work effectively in: pairs / group / class ensemble; responding to different stimuli to create their own short performances. • bring GCSE script extracts to life- 'From Page to Stage'. (Performance from text)	**Artistic intentions** **C3** - I know the plotline, themes and message of Priestley's play. I know how to bring sections of the play to life using performance skills. ('Page to Stage') **C1-** Visiting practitioners, 'Paper Birds' provide students with knowledge and skills to initiate the mock devising project.	**C1** Students respond to a specific stimulus. Through a series of workshops, students apply their understanding of styles/genres of theatre to a performance. (e.g. political theatre, verbatim, physical theatre, parody, Naturalism) **C3** Students learn to analyse & evaluate	**C1** Students respond to the exam stimulus & apply their understanding of styles/genres of theatre to devise a filmed performance. Additionally, students analyse and evaluate the devising process.	C1 Students learn to continually review and reflect upon their devised material in progress. Through self and peer evaluation they learn to refine & edit and change to their play to better communicate	C1 Through self and target audience evaluation they refine both their play and performance skills to communicate their message successfully. (intentions) Process notes & scripted version of the play created.

				how acting & design elements impact on an audience.		their message (intention)	
	End Point	**Devised performance work** including Naturalism & Physical theatre style. **Mock Component:** C2 Students perform key extracts from a GCSE performance text.	**C3** Students can analyse & answer key exam questions from the perspective of an actor/director. **C1**- Students can use verbatim to begin devising an original Drama.	**C1-** Students devise & evaluate mock performances. **C3-** Student know the type of questions they will be asked and practise making notes for exam use.	C1- practical devising & note taking for portfolio questions begin.	**COMPONENT 3** How can I revise successfully and answer questions? Revision & exam technique continue.	
Year 11	Big Idea	**COMPONENT 1 DEVISING** How can I/ did I ensure that my devised play message impacts on my audience? **COMPONENT 2 ACTING -** Performance from text. How can I bring a play to life as an actor?	**COMPONENT 2** How can I bring a script to life convincingly? **COMPONENT 3 Section A – 'An Inspector Calls'** - How are design elements used to bring a play to stage?	**COMPONENT 2 ACTING EXAM (**cont.) (20% exam) **COMPONENT 3 Section B -** Theatre Visit & review. How does a production engage & create dramatic impact? How do professional performers & designers bring a play from 'page to stage'?	**COMPONENT 3** Series of sessions with specific focus to answering range of questions for the set text, 'An Inspector Calls' & Theatre review.	**C3 SECTION A & B** Timed exam practice continues.	

	Key Knowledge and skills	**C1** Students review refine performance/ portfolio. **C2-**Students begin to explore a range of texts & how to apply performance skills/ style.	**C2**- Students explore how to use techniques to 'get into character' and apply performance & line learning skills to rehearse their 2 script extracts.	**C2** – Rehearsals & refinement continue. **C3** -How can I analyse and evaluate a professional production? (review)	**C3 SECTION A & B** Practise in analysing and answering exam questions. (Structure / technique/timing)	**C3**- Exam practise & revision techniques. **C3** Exam paper (May)	
	End Point	**C1** Performance re-filmed* Portfolio developed. **C2 –** Choice of play texts & assessment type finalised. (mono/duo dialogue).	**C3** – Mock exam paper (An Inspector Calls)	**C2 – Acting exam** Filmed & sent to exam board.	**C3-** Exam practise & revision techniques. 500 word notes for theatre review finalised for use in exam.		