

Subject – Drama

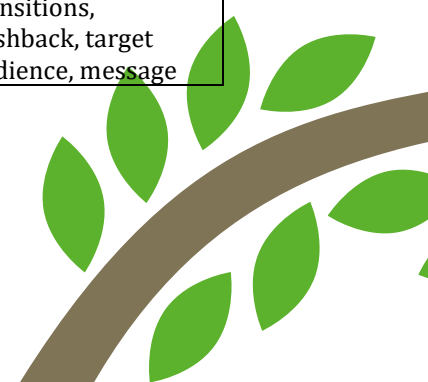
The Key Stage 3 and 4 Drama curriculum works on a 3-cycle structure. Pupils are assessed in a standardised way in conjunction with the curriculum collaboration project 2019. Each 12-week cycle focuses on information shared through a knowledge organiser at the start of a topic. These KO's will be used to inform content learnt and also homework studied. Each cycle is typically assessed at 4 separate points during the 12 weeks. At the beginning of each cycle there will be a knowledge check, which is repeated again at the end of the cycle to check recall, application and analysis of what has been learnt. There will be a further 2 assessment points where the focus is on the application of knowledge and will be practical.

Each cycle is designed to introduce pupils to a different component contained in the BTEC Performing Arts qualification, which is studied at Key Stage 4. Cycle 1 links to Component 1 (Exploring the Performing Arts) and focuses on the introduction to performance and physical skills and also to key theatre practitioners. Cycle 2 focuses on Component 2 of the BTEC (Developing Skills and Techniques) and gives pupils the opportunity to investigate specific genres and styles of performance. Cycle 3 is linked to Component 3 (Responding to a Brief) and is a more synoptic cycle. It brings together the skills and knowledge learnt over the previous 2 cycles to culminate in a devised performance and reflection.

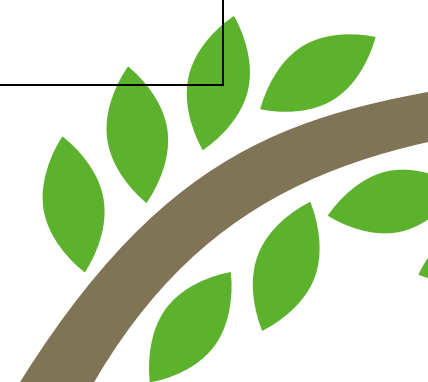
The rigorous and aspirational nature of how the Key Stage 3 curriculum is taught means that all pupils, regardless of whether they take it on at KS4, have the chance to develop their social, personal and professional growth. They are given the opportunities to be driven by curiosity and perseverance; challenging themselves to be better members of society.



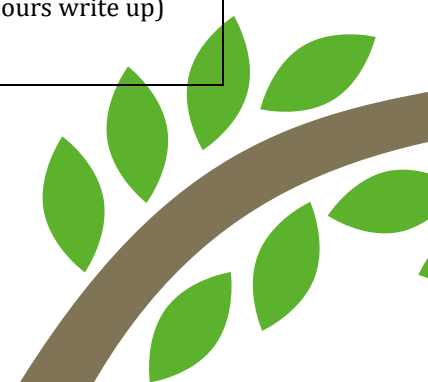
	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Yr 7	<p>INTRODUCTION TO PERFORMANCE SKILLS Topic: Intro to Drama and storytelling Focus: Basic Drama and performance skills Assessment: 1) Pre and post knowledge check 2) One summative assessment based on performance concept understanding. This will include a written reflection on own performance abilities Key questions: What is Drama? Why do we create theatre and why do we play? What is audience awareness? Why is working in a group important? Knowledge/ Skills covered: Body language, gesture, vocal skills, narration, devising, character development, performance structure, audience awareness</p>	<p>INTRODUCTION TO PERFORMANCE SKILLS Topic: Spy School Focus: Performance skills and character development Assessment: 1) Pre and post knowledge check 2) Week 2 – application of character development 3) Week 5 – application of strategies of performance 4) Week 6 extended writing task Key questions: Why do we need to develop a character? What techniques can be used to develop a character? How do I structure a performance that is effective? Knowledge/ Skills covered: Role on the wall, Hot seating, Multi-role playing, Gestus, Flashback, Spontaneous improvisation</p>	<p>EXPLORING GENRE AND STYLE Topic: Physical Theatre Focus: Exploring Genre and style Assessment: 1) Pre and post knowledge check 2) Week 2 – application of rehearsal techniques 3) Week 5 – application of physical theatre skills performance Key questions: What is a genre of theatre? What key characteristics define physical theatre? Who are Frantic Assembly? How do they rehearse their work? Knowledge/ Skills covered: Physicalising, trust, unison/ canon, non-verbal communication, Chair duet, push hands, personification</p>	<p>EXPLORING GENRE AND STYLE Topic: Commedia Dell’Arte Focus: Exploring Genre and Style Assessment: 1) Pre and post knowledge check 2) Week 5 – application of stock character performance 3) Week 6 extended writing task Key questions: Why are characters exaggerated? Where do we see stock characters in other performance areas? What social issues does Commedia raise? Knowledge/ Skills covered: Grammelot, Stock characters History of commedia, character development, body language and gesture, Lazzi, status and power</p>	<p>CREATING FROM A STIMULUS Topic: Devising Focus: Responding to and devising from a brief Assessment 1) Pre and post knowledge check 2) Week 3– reflection of empathy and ability to respond to a brief 3) Week 5 application of knowledge performance Key questions: Why do we make theatre? How do we devise from a brief? Why is choosing the correct target audience important? Knowledge/ Skills covered: Developing empathy, freeze frame, marking the moment, creating atmosphere, target audience, proxemics, levels, gesture, body language, facial expressions</p>	<p>CREATING FROM A STIMULUS Topic: Evacuees Focus: Performing for an audience (target audience and message) Assessment: 1) Pre and post knowledge check 2) Week 3– reflection of target audience and message 3) Week 5 application of knowledge performance Key questions:What social and historical influences are there on our culture? How do we create a performance for a target audience? Knowledge/ Skills covered: Freeze frame, thought track, role play, mime, developing atmosphere, transitions, flashback, target audience, message</p>



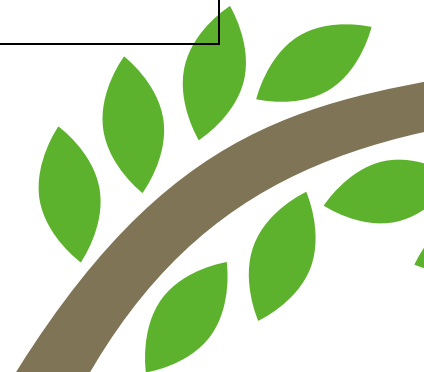
	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Yr 8	<p>EXPLORING PHYSICAL SKILLS AND PRACTITIONERS (Little Sister) Topic: Naturalism Focus: Exploring practitioners - Konstantin Stanislavski. Theatre for the heart. Assessment: Pre-knowledge check Week 5 in depth character check (extended writing task) Week 6 performance from Stanislavski skills Post knowledge check Key questions: What was the Stanislavski method? How does it work in performance? What effect does it have on the actor/audience? Knowledge/ Skills covered: Naturalism, Magic If, subtext, objective, given circumstance, hot seating, character development</p>	<p>EXPLORING PHYSICAL SKILLS AND PRACTITIONERS Topic: Epic Theatre Focus: Exploring practitioners - Bertolt Brecht. Theatre for the brain. Assessment: Pre-knowledge check Week 2 and 5: check of skills Week 5: performance assessment Week 6: Post knowledge check (extended writing) Knowledge/ Skills covered: Placards, stereotypes, political message, social gesture, multi-role playing, narration, breaking the 4th wall</p>	<p>CREATING A THEME BASED PERFORMANCE Topic: War/Conflict Focus: Theme based performance Assessment: Pre and post knowledge check Summative assessment – reflection on selection and application of specific Brechtian techniques Key questions: Why do we create theatre for political change? What impact can theatre have on society? Knowledge/skills covered: Application of Epic Theatre skills, placards, multi-role playing, breaking the 4th wall</p>	<p>CREATING A THEME BASED PERFORMANCE Topic: Our Town Focus: Theme based performance Assessment: Pre and post knowledge check Summative assessment – reflection on selection and application of specific Stanislavski techniques Key questions: Why is it important to keep heritage alive? How do you fit into your community? What makes a community thrive? Knowledge/skills covered: Application of Stanislavski performance skills, Improvisation, character development, status</p>	<p>APPLYING STYLISTIC QUALITIES TO PERFORMANCE Topic: Theatre in Education Focus: Understanding elements of TiE Assessment: Pre and post knowledge check Week 4: practical check of application of skills learnt Knowledge/skills covered: Challenge perception, key messages, target audience, aims and objectives, response to a stimulus, practitioner influences</p>	<p>APPLYING STYLISTIC QUALITIES TO PERFORMANCE Topic: Social Media (Theatre in Education) Focus: Audience engagement and key aims and objectives Assessment: Final performance for Primary school children Knowledge/skills covered: Practitioner influences, Cinderella (a modern twist), internet awareness, target audience, performance skills – vocal, physical etc</p>



	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Yr 9	<p>Topic: Component 1 Focus: Introduction to rehearsal approaches Assessment: Baseline assessment – performance of a script to be learnt. Repeat performance from beginning and compare differences between approach to text Knowledge/ Skills covered: Introduce stylistics qualities, influence of practitioner on stylistic qualities, application of rehearsal techniques, actors roles and responsibilities in rehearsal and performance investigated</p>	<p>Topic: Component 1 Focus: Splendid Productions Assessment: Summative assessment on knowledge learnt about Splendid Participation and evaluation of workshop rehearsals Knowledge/skills covered: research and collaborative learning, episodic storytelling, chorus, gestus storytelling song, chorus, narration, freeze, slow motion, multi-role, puppetry, physical theatre, projections and placards, juxtaposition</p> <p>Recreating elements of their rehearsal process Written reflection of the rehearsal process and an actors experience, roles and responsibilities of an actor, director and designer during a performance</p>	<p>Topic: Component 2 Focus: Performance skills development Assessment: Skills audit x 2 3 x SMART targets Evaluation of performance progress made Knowledge/skills covered: vocal, physical, interpretative skills. Participate in a number of workshops relating to basic performance skills. Understanding the important of development of skill Identifying individual strengths and areas for improvement</p>	<p>Topic: Component 2 Focus: Recreating existing repertoire in the style of a practitioner Assessment: SMART targets, logbook, final performance Knowledge/skills covered: Stanislavski, monologue, character development, hot seating, role on the wall, mind map, thought tracking, blocking, learning lines, magic if, subtext, objective, given circumstance</p>	<p>Topic: Component 3 Focus: Responding to a brief (Fame) Assessment: Development of skills (logbook) Videod rehearsalals Knowledge/skills covered: Developing skills on responding to a brief include: mind maps, hot seating, tableaux, rehearsal structure, types of rehearsals, creation of rehearsal schedules, target audience, Skills: energy, focus, concentration, commitment</p>	<p>Topic: Component 3 (Responding to a brief) Focus: Mock component 3 performance using the brief from last year’s exam Content covered: Understand how to respond to a brief, select and develop appropriate skills and techniques, evaluate development process. Skills: Vocal and physical skills, knowledge of theatre genres, energy, focus, concentration, commitment Considerations: target audience, performance space, planning, running time, style of work Structure: 6 hours devising and 2 hours write up)</p>



	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Yr 10	<p>Component 1 Focus: Frantic Assembly Assessment: Practical workshop style rehearsals, completion of a research log Hand out date: October Content covered: Research and rehearsal techniques explored for Frantic Assemblies "The Curious Incident of the Dog in the Night-time" Complete practical workshops of rehearsals in the style of Frantic Assembly</p> <p>Rehearsal techniques, stylistic qualities of Frantic, roles and responsibilities of actor/director/designer and the constituent features all need to be examined and completed in a research log.</p>	<p>Component 1 Focus: Splendid Productions Assessment: Practical workshop style rehearsals, completion of a research log Content covered: Research and rehearsal techniques explored for Macbeth by Splendid Productions. Complete practical workshops of rehearsals in the style of Splendid a</p> <p>Rehearsal techniques, stylistic qualities of the play, roles and responsibilities of actor/director/designer and the constituent features</p>	<p>Component 1 Focus: Yael Farber Assessment: Practical workshop style rehearsals, completion of a research log Content covered: Research and rehearsal techniques explored for Yael Farber's The Crucible. Complete practical workshops of rehearsals in the style of Stanislavski</p> <p>Rehearsal techniques, stylistic qualities of the play, roles and responsibilities of actor/director/designer and the constituent features</p> <p>Interrelationships between constituent features to be examined.</p> <p>Component 1 hand in date: February half term</p>	<p>Component 2 Focus: Self-evaluation Assessment: Skills audit, SMART targets, logbooks, Content covered: Completing a skills audit of own performance ability, working on specific SMART targets and participating in generic performance based workshops.</p> <p>Workshops to include: Warm up, voice, movement, multi-role playing, hot seating, character development, tableaux, thought tunnel, thought tracking etc</p>	<p>Component 2 Focus: Recreating existing repertoire in the style of a practitioner Assessment: Rehearsals, SMART targets, logbooks, final performance Content covered: Brecht, John Godber, Bouncers and Shakers introduction, rehearsal of play extracts, completion of log books.</p>	<p>Component 2 Focus: Recreating existing repertoire in the style of a practitioner Assessment: Rehearsals, SMART targets, logbooks, final performance Content covered: Brecht, John Godber, Bouncers and Shakers introduction, rehearsal of play extracts, completion of log books.</p>



	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Yr 11	<p>Component 2 Focus: Recreating existing repertoire in the style of a practitioner Assessment: Rehearsals, SMART targets, logbooks, final performance Content covered: Brecht, John Godber, Bouncers and Shakers introduction, rehearsal of play extracts, completion of log books.</p> <p>Component 2 hand in date October half term</p>	<p>Component 3 Focus: Skills Development in preparation for Component 3 Working on: Vocal, physical and interpretative skills Content covered: Revision of component 1 and component 2, skills audit completed again, taking part in skills development workshops, selecting and identifying correct style and skills needed for an identified target audience. Considerations: target audience, performance space, planning, running time, style of work</p>	<p>Component 3 Focus: Devised performance Assessment: Practical exam based on a brief set by the exam board Content covered: Understand how to respond to a brief, select and develop appropriate skills and techniques, evaluate development process. Skills: Vocal and physical skills, knowledge of theatre genres, energy, focus, concentration, commitment Considerations: target audience, performance space, planning, running time, style of work Structure: 11 hours (8 hours devising and 3 hours write up)</p>	<p>Component 3 Focus: Completion of write up after performance (3 hours) Content covered: Contribution to the brief, contribution from other group members, skills and techniques used and their effectiveness, individual strengths and areas for improvement, effectiveness of response to the brief (target audience) Assessment: Exam conditions</p>		

