



Drama Curriculum

Curriculum MAP 206-2027

Year group	Unit of work	When taught	Skills Assessed	Description
7	Semiotics	Autumn 1	• Collaborative skills • Understanding of Key terminology • Labelling of birds' eye theatre staging diagram ASSESSMENT	Students explore how they interpret signs and symbols on stage. (Space, movement, lighting, sound, characterisation). To show understanding of how to manipulate the language of theatre through. Key terms and conventions:- ▪ Explorative strategies (freeze frame, thought tracking, hot seating) ▪ Use of stage space (actor / audience relationship) ▪ Highlighting specific moments through lighting, sound, movement ▪ Creating character ▪ Developing two scenes in detail and performing them ▪ Creating a lighting and sound cue sheet
	Melodrama	Autumn 2	▪ Creating stock characters ▪ Exaggerated movement ▪ Vocal and physical skills	To explore theatrical convention and to what extent this is defined by the social and historical context. To show an understanding of how performance relates to social and historical context and that dramatic conventions change, evolve, and adapt. ▪ Use of music in heightening tension, showing character, and adding comedy. ▪ Exaggeration ▪ Stock Character ▪ Structuring a story into scenes ▪ Use of theatre to convey a moral or message
	Creating Dramatic Structures- RED RIDING HOOD	Spring 1	▪ Collaboration ▪ Communication meaning ▪ Flexible and creative thinking	To learn about play structure (linear, non-linear) and framing of performance work. To show an understanding of how structure communicates meaning to an audience. ▪ Cyclical structure ▪ Flashback ▪ Devising from a stimulus ▪ Developing an idea and rehearsing over a period ▪ Linear and non-linear



Drama Curriculum

	Staging ALICE IN WONDERLAND	Spring 2	▪ Characterisation ▪ Stage layouts ▪ Performing to an audience	To begin to understand the actor-audience relationship To explore a range of different types of staging To be able to develop an understanding of character and how to use performance skills to bring these to life • Proscenium arch • Traverse • End on • In the round
	Subtext and characterisation LION THE WITCH AND THE WARDROBE	Summer 1	▪ Subtext ▪ Interpretation ▪ Collaboration ▪ Stage directions	Students will learn the meaning of subtext and its importance in performance and communicating meaning., Using a range of exercises and texts students will demonstrate their understanding of subtext in performance. • Subtext • Interpretation • Body language • Vocal expression • Tone, pace, pause, pitch, emphasis • Gesture, facial expression, eye contact, posture, stance
	MUSICAL THEATRE PROJECTS	Summer 2	• Still image • Thought tracking • Narration	Students explore a range of musicals theatre shows applying key drama knowledge and skills to the themes and design concepts on the productions. • Freeze frame • Hot seating • Improvisation • Narration



Drama Curriculum

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8	Commedia Del-Arte	Autumn 1	• Characterisation • Physicality • Communication of intention	Students will learn about the History of the Italian art form of Commedia Del-Arte. They will explore exaggerated movement and look at the stock characters that make up the work. Students will experiment with creating stock characters, using physicalisation and mask. Students will analyse how an historical theatre form translates to modern forms of theatre and media. Key terms: • Physicalisation • Exaggeration • Communication of character • Use of comic timing
	Creating tension using production skills HAMLET	Autumn 2	• Production design • Creating tension • Performance skills • Collaboration • Evaluative skills	To explore the story and language of the Shakespearean tragedy Hamlet, utilising the skills of tension. The unit will explore key scenes from the text as well as introduce students to key design skills and how they can enhance a performance. • Production techniques • Character interpretation • Staging • Lighting • Sound • Vocal and physical skills
	Greek Theatre CHORUS	Spring 1	• Performance skills • Historical research • Evaluative skills	Students explore ancient Greek theatre and the origins of western theatre. They make links between current theatre practices and ancient ways of staging performances. The unit allows students to looking at key extract and begin to explore movement and physicality in large groups. Students are expected to learn lines and present their work for performance. Key terms: • Amphitheatre • Chorus • Mask • Tragedy • Unison • Cannon



Drama Curriculum

	Non- naturalistic theatre CURIOUS INCIDENTT OF THE DOG IN THE NIGHT- TIME	Spring 2	• Character interpretation • Risk taking • Performance skills • Narration • Multiple roles	Students will explore non naturalistic theatre looking at a range of key dramatic texts and the key rehearsal strategies to embed characterisation. Key terms: • Narration • characterisation • Proxemics • Set Design
	Non naturalistic theatre- BLOOD BROTHERS	Summer 1	• Social context • costume • Class and social status • Understanding of form • Narration	Students look at a range of play texts that explore non naturalistic theatre. Focus on Blood Brothers and narration. • Narration • Class • Costume • Characterisation
	Devising Plays	Summer 2	• Creating material from a stimulus • Group collaboration • Selection of material • Key performance skills	Students are given a range of stimulus material from which to devise and create a play. Students work in groups to create material using workshop activities to generate new ideas. Each student will track their progress through this unit keeping notes as they go along. Both the work and the process are graded for assessment. Key stimulus material: • Photographs • Artwork • Music • Poems • Video extracts



Drama Curriculum

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9	Stanislavski and Naturalism	Autumn 1	• Character interpretation • Risk taking • Performance skills	Students will explore naturalistic theatre looking at a range of key dramatic texts and the key rehearsal strategies to embed character depth. Work will be based on finding the emotional truth of a character and looking at ways to develop work that is rooted in real life that allows for deep exploration of material. Key terms: • Magic if • Given circumstances • Truth • Background • Proxemics • tension
	Brecht and Epic Theatre	Autumn 2	• Use of key terminology • Written analysis of work • Presentation of research	Students explore Epic Theatre techniques and the work of Bertolt Brecht Key terms: • Placard • Gestus • Episodic • Political theatre • Audience impact
	Theatre of the Absurd	Spring 1	• Style and genre • Characterisation • Dialogue in performance	Students develop understanding of the genre of Theatre of the absurd looking at key extracts and influential performance work. Key terms • Non linear structure • Absurd • Dialogue • Loop • Style and genre



Drama Curriculum

	Text in Performance	Spring 2	• Assessment against component 2 criteria • Written character intention- in-line with component 2 • MOCK EXAM	Students will develop skills of detailed characterisation while studying a range of texts from a range of playwrights. Students will be able to action texts to create an in-depth response to work and use research to underpin their performances. Character analysis work will be done to look at audience impact and how to clearly communicate meaning. • Character's Motivation • Status • Creating and Sustaining a believable character • Objectives and super objectives • Character arch/ journey • Audience impact
	Non-Western Theatre	Summer 1	• Style and genre • Physicalisation •	Students will explore a range of different theatre styles and genres looking at non-western storytelling and theatre. Work will include a range of works from different cultures looking at historical influences and how culture is expressed in theatre. Key terms: • Noh theatre • Katakali • Story telling • Oral tradition • Culture • Respect and understanding
	Devising Plays	Summer 2	• Edexcel GCSE Performance / designer criteria for component 1	Students are given a range of stimulus material from which to devise and create a play. Students work in groups to create material using workshop activities to generate new ideas. Each student will track their progress through this unit keeping notes as



Drama Curriculum

			- Portfolio evidence for GCSE edexcel component 1 - MOCK EXAM	they go along. Both the work and the process are graded for assessment. Key stimulus material: - Photographs - Art work - Music - Poems - Video extracts
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Year group	Unit of work	When taught	Skills Assessed	Description
10	Component 2 exploration	Autumn 1/ Autumn 2	- Assessment against component 2 criteria - Written character intention-in-line with component 2 - MOCK EXAM	Students will develop skills of detailed characterisation while studying a range of texts from a range of playwrights. Students will be able to action texts to create an in-depth response to work and use research to underpin their performances. Character analysis work will be done to look at audience impact and how to clearly communicate meaning. - Character's Motivation - Status - Creating and Sustaining a believable character - Objectives and super objectives - Character arch/ journey - Audience impact
	Component 3 – LIVE theatre preparation	Spring 1/ Spring 2 +	Examination questions for component 3 on LIVE theatre	Students watch and evaluate a range of LIVE theatre. They begin to analyse and evaluate key moments of action looking at director interpretation and characterisation. A range



Drama Curriculum

		throughout the year		of theatre work is seen throughout the year and practice questions answered. Students decide on structure and format of their notes for the written exam. Key terms: • Sound • Lighting • Interpretation • Physicality • Vocality • Props • Staging • Evaluation • Analysis costume
	Devising Plays	Summer 1 / Summer 2	• Edexcel GCSE Performance / designer criteria for component 1 • Portfolio evidence for GCSE edexcel component 1 • EXAMINED IN Summer term	Students are given a range of stimulus material from which to devise and create a play. Students work in groups to create material using workshop activities to generate new ideas. Each student will track their progress through this unit keeping notes as they go along. Both the work and the process are graded for assessment. Key stimulus material: • Photographs • Art work • Music • Poems • Video extracts
	Component 2	End of Summer term	• Component 2 edexcel GCSE drama criteria – performance/ designer skills	Students are given their text choices for component 2 to read and research over the Summer for year 11.



Drama Curriculum

	Component 3 – Theatre Makers in Practice	Throughout the year	- Written exam style questions in line with component 3 for edexcel GCSE drama - MOCK EXAMS	Students study the chosen full set text for examination and discuss the play from the point of view of a performer, director and designer. Students work on the play practically to be able to realise scenes from different perspectives using key performance and production skills to unearth the possibilities for performance. Scenes and characters are then analysed looking at key examination questions and the context of the work. Key terms: - Context - Vocality - Physicality - Evaluation - Analysis - Characterisation - Motivation - Status/ power
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11	Component 2 texts	Autumn 1	Component 2 performance./ designer criteria	Students begin to rehearsal key monologues/ duologues or group pieces for component 2 exam.



Drama Curriculum

			Mock exam	
	Theatre Makers in practice	Autumn 2	Component 3 mark scheme assessment for written responses to questions	Students study the chosen full set text for examination and discuss the play from the point of view of a performer, director and designer. Students work on the play practically to be able to realise scenes from different perspectives using key performance and production skills to unearth the possibilities for performance. Scenes and characters are then analysed looking at key examination questions and the context of the work. Key terms: - Context - Vocality - Physicality - Evaluation - Analysis - Characterisation
	Component 2 Exam	Spring 1/ Spring 2	GCSE drama Component 2 Exam – Deadline end of March	Students prepare performance work for the visiting Examiner.
	Examination preparation Component 3	Summer 1	- Component 3 mark scheme assessment for written responses to questions - Written notes for exam	Students revise and practice material for the written exam for component 3. Past papers



Drama Curriculum

				• walking, talking Mocks • analysis of past papers, • exemplars
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