



Curriculum Overview

Subject: Drama	Components of [subject]			'Core' knowledge	'Hinterland' knowledge (Everything a Student would need to know/be able to do in order to understand the 'core' knowledge)
	What new knowledge do we introduce?			Drama skills – devising, performance and evaluation skills. Collectively using practical skills learnt whether that be in the form of own devised material or script work, perform work and then appraise using key drama terminology.	Basic skills learnt are the back bone of all performance that has a purpose. Understanding of key principles such as characterisation, performance space design.
	Year 7	Year 8	Year 9		
Autumn 1 <i>September - October</i>	Baseline Test Introduction Skills – Mime, facial expressions, confidence.	Social Media – issue based drama. Focus on soundscapes, vocal skills.	Warden X – Whole class drama, improv, consequences, characterisation. Comp 1 portfolio questions written responses.	Students need to be able to combine skills learnt from each unit into performance, building each time. Basic skills are introduced with a focus on personal characterisation such as	Key knowledge is imperative for all performances to be successful. The focus is no would this communicate to the target audience the meaning and purpose they want it to?



Curriculum Overview

Autumn 2 <i>November - December</i>	Storytelling – Devising using stimulus. Focus on voice, gesture etc to create characters.	Theatre in Education using issue based drama themes from previous themes – moral issues, alternative endings, introductions to practitioners BOAL.	Scripted – Blood Brothers. Interpretation, voice and movement, directors intentions, learning lines. Comp 3 section A questions.	use of facial expressions and gesture to convey emotions before dialogue is included to convey stories. This is developed into physical theatre and non verbal communication with a focus in set design and staging. Script introduction allows students to use the skills learnt and adapt them for specific “pre created” characters. The performance skills developed are linked to different genres and styles of theatre where possible to encourage a wider staging of ideas and promote the notion that performance style is wide – this links to the GCSE curriculum in that students create their own in their own style from a stimulus. Techniques in how to create characters such a	Ultimately, students need to be able to convey the emotions of the characters but more importantly understanding the meaning behind it. They need to be able to delve into the “hidden meaning” of performance and be able to justify choices they make and structurally place it into a performance. This will come from the study of different genre, styles, emotional content and theatre conventions used in order to produce performance that breaks down boundaries and hits targets set for interpretation.
Spring 1 <i>January - February</i>	Circus – Physical theatre focus, non verbal communication, mime artists, gesture, importance of music in a performance is explored.	Performing Shakespeare – interpretation, language, staging.	Forum Theatre through Joy riding, Mark Wheller ideas. Genre, performance intention, audience reaction. Comp 1 portfolio questions written responses.		
Spring 2 <i>March - April</i>	Zombies – Characterisation and story telling. Creating a movie trailer. Exploration of design elements creating costume/makeup designs.	Secret Agent – Stanislavski methods, characterisation, voice, gesture, characters motivation etc.	Scripted assessment – exploring monologue, duologue and group scenes as per component two GCSE. Comp 2 Performer intention questions.		
Summer 1 <i>April - May</i>	Scripted – Humpty Dumpty. Introduction to script work, understanding writer	Scripted – Ernie. Script work, understanding writer intentions, stage	Live theatre evaluations – National Theatre Live using GCSE comp 3 structure/ assessment for		



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	<p>intentions, stage directions. Characterisation techniques for “pre created” characters.</p>	<p>directions. Characterisation techniques for “pre-created” characters and a focus on morals within this.</p>	<p>written responses. Focus on justification of choices made. Section B of Comp 3.</p>	<p>hot seating, conscience alley and teacher in role are included to showcase the creation process.</p>	
<p>Summer 2 <i>June - July</i></p>	<p>Devising – Darkwood Manor. Using a series of stimuli to create stand alone performance pieces. Focus on genre, creating atmosphere, still image, thoughttracking, hotseating.</p>	<p>Devising issue based – to be decided.</p>	<p>Brecht through devising. Options are Anne Frank, Caucasian Chalk Circle. Comp 1 portfolio questions written responses.</p>		