

## Long Term Plan: DRAMA – Year 7

**Year 7 Intent / End Point:** Students will have a strong foundation of key acting skills and a working knowledge of core Drama terminology: still image, facial expression, body language, mime, gesture, improvisation, physical theatre, vocal projection, pitch and tone. They will be confident performing in front of their peers, and will be able to give constructive feedback to others.

	<u>HT1</u>	<u>HT2</u>	<u>HT3</u>	<u>HT4</u>	<u>HT5</u>	<u>HT6</u>
<u>Unit title</u>	Basic Skills	Pantomime	Fables (Physical Theatre)	The Island	The Gothic Set Text - Frankenstein	
Principles that underpin your curriculum	<b>Exploring</b>	Neutral Position/ Still image/ Facial Expression/ Mime/ Spontaneous & Polished improvisation/ Blocking	The conventions of Pantomime/ Genre/ Comedy/ Slapstick/ The Origins of Theatre/ Direct Address/ Audience Participation	The conventions of Physical Theatre/ The Origins of Theatre (Story Telling)/ Power/ Levels/ Proxemics	Role Play/ Characterisation/ Sustaining character/ Corpsing/ Negotiating/ Problem Solving/ Empathy	Playwright/ Genre/ Gothic/ Empathy/ Stage Directions/ Setting/ Props/ Costume/ Theatre Roles/ Themes/ Characterisation/ Sustaining character/ Corpsing/ Staging/ Blocking/ Cues
	<b>Devising</b>	Each lesson students will be devising/ creating short scenes using the key acting skills: <b>facial expression, mime and improvisation.</b>	Each lesson students will be devising/ <b>blocking</b> short scenes from <i>Aladdin</i> using script extracts and the conventions of Pantomime: <b>direct address, audience participation, vocal projection</b>	Each lesson students will be devising/ creating scenes from well-known fables using the taught physical theatre techniques: <b>mime, gesture, stance and status.</b>	Each lesson students will be working in role, <b>sustaining their character</b> throughout, using <b>pitch, pace, tone and volume</b> to make their character's intentions clear.	Each lesson students will be working with the script to realise scenes on stage. They will devise the <b>staging/</b> movement of characters using their understanding of <b>blocking</b> , and <b>levels</b> to create engaging performances that demonstrate power and powerlessness.
	<b>Performing</b>	A polished improvisation, utilising the key Drama skills listed above.	Performance of a devised piece using the conventions of Pantomime.	Performance of a fable of choice using Physical Theatre techniques	Performance of a devised piece inspired by the theme.	Performance of a key extract from the text. Students will be expected to perform off script, and to have learnt cues/ positioning on stage.
<b>Middle Stake Testing</b>	Written Assessment to check on knowledge and understanding	Written Assessment to check on knowledge and understanding	Written Assessment to check on knowledge and understanding	Written Assessment to check on knowledge and understanding	Written Assessment to check on knowledge and understanding	Written Assessment to check on knowledge and understanding
<b>High Stake Testing</b>			Performance of a devised piece using key Drama Skills.			Performance of a key extract from the text.
<b>Skills development</b>	Students will acquire key acting skills: still image, facial expression, body language, mime, gesture, improvisation, physical theatre vocal projection, pitch and tone. For <b>Middle Stake Testing</b> , students will be tested on their knowledge of Drama terminology and techniques through a written assessment (knowledge organisers will provide the content for revision). <b>High Stake Testing</b> will be a practical assessment in which students will demonstrate application of the learnt terminology and techniques.					

## Long Term Plan: DRAMA – Year 8

**Year 8 Intent / End Point:** Students will build upon their foundation of core acting skills, and will be able to use this knowledge to devise effective performances that engage an audience. Students will be confident and creative performers who are able to try new ideas, and build upon constructive feedback from both their teachers and peers.

	<u>HT1</u>	<u>HT2</u>	<u>HT3</u>	<u>HT4</u>	<u>HT5</u>	<u>HT6</u>
<u>Unit title</u>	Darkwood Manor	Aliens	Joyriding	Melodrama & Soap Opera	Greek Theatre Set Text - Antigone	
<b>Exploring</b>	Genre/ Horror/ Soundscapes/ Tension/ Silence/ Pause/ Pace/ Pitch/ Tone /Thought-tracking/ Narration	Empathy/ Forum Theatre/ Problem solving/ Negotiating/ Communicating in role /Flashbacks	Tableaux/ Role play/ Characterisation/ Hot seating/ Mime/ Stimulus/ Monologue The Identification by Roger McGough	Stock character/ The Origins of Theatre/ Stereotypes/Characterisation Episodes/ Multi-rolling/ Cliff-hanger	Playwright/ Genre/ Tragedy/ Theatre Roles/ Masks/ Catharsis/ Tragic Hero/ Themes/ Characterisation/ Sustaining character/ Corpsing/ Staging/ Blocking/ Cues	
<b>Devising</b>	Students will be devising work every lesson using new techniques such as <b>choral speaking, soundscapes, and using their voice to create tension.</b>	Students will use <b>spontaneous and polished improvisation</b> to devise scenes exploring the idea of Aliens coming to Earth – This will evolve into current affairs and the refugee crisis.	Students will use poetry as a stimulus to devise a piece of Drama that warns about the effects of joyriding. Students will use <b>thought tracking, flashback, mime, monologue and duologue</b> to explore the theme.	Students will devise work each lesson using <b>stock characters</b> and their characteristics. Students will develop key acting skills in addition to <b>flashback and flash-forward, split scene</b> using the <b>fourth wall.</b>	Each lesson students will work with the key conventions of Greek Theatre: <b>chorus, unison, cannon and direct address</b> – To realise key scenes from Antigone on stage. They will devise the <b>staging/</b> movement of characters using their understanding of <b>blocking, levels, status and proxemics.</b>	
<b>Performing</b>	A performance using key techniques to build tension – <b>silence and soundscape</b>	A <b>polished improvisation</b> that demonstrates an effective <b>flashback</b> scene.	A structured performance that incorporates the above techniques to tell the story of Stephen.	An episode of their own Soap Opera, incorporating more than one storyline and ending on a <b>cliff-hanger</b>	Performance of a key extract from the text. Students will be expected to perform off script, and to have learnt cues/ positioning on stage.	
<b>Middle Stake Testing</b>	Written Assessment to check on knowledge and understanding	Written Assessment to check on knowledge and understanding	Written Assessment to check on knowledge and understanding	Written Assessment to check on knowledge and understanding	Written Assessment to check on knowledge and understanding	Written Assessment to check on knowledge and understanding
<b>High Stake Testing</b>			Performance of a devised piece using the stimulus: The Identification by Roger McGough			Performance of a key extract from the text using the conventions of Greek Theatre.
<b>Skills development</b>	Students will develop key acting skills and acquire knowledge of additional techniques: monologue, duologue, soundscapes, silence, flashbacks, tableaux, multi-rolling, choral speaking, cannon, unison. For <b>Middle Stake Testing</b> , students will be tested on their knowledge of Drama terminology and techniques through a written assessment (knowledge organisers will provide the content for revision). <b>High Stake Testing</b> will be a practical assessment in which students will demonstrate application of the learnt terminology and techniques.					

Principles that underpin your curriculum

## Long Term Plan: DRAMA – Year 9

**Year 9 Intent / End Point:** Students will understand how Drama can be used to educate, empower and explore important issues in society; they will be able to create their own work in response to key Drama theory. Students will also understand how Shakespeare can be interpreted through performance in preparation for the study of Macbeth in English Literature at KS4.

		<u>HT1</u>	<u>HT2</u>	<u>HT3</u>	<u>HT4</u>	<u>HT5</u>	<u>HT6</u>
<u>Unit title</u>		The Power of Theatre in Education		Drama Theory in Practice (Naturalism & Non-Naturalism)		Shakespeare in Performance Set Text - MACBETH	
Principles that underpin your curriculum	<b>Exploring</b>	Verbatim Theatre/ Theatre in Education/ Too Much Punch For Judy by Mark Wheeler/ Multi-Rolling/ Non-Naturalistic Techniques/ Conscience Alley		Naturalism & Stanislavsky – fourth wall/ given circumstances/ the magic if/ Objective) Epic Theatre & Brecht – breaking the fourth wall/ parable/ placard/ multi-rolling/ gestus <b>(TEXT - Blood Brothers)</b>		Playwright/ Shakespeare/ Genre/ Stage Directions/ Setting/ Props/ Costume/ Theatre Roles/ Themes/ Characterisation/ Sustaining character/ Corpsing/ Staging/ Blocking/ Cues	
	<b>Devising</b>	Inspired by Component 3: Responding to a Brief - Students will devise their own <b>Theatre in Education</b> performance on a topic of their choosing in order to educate their peers about an important issue in society		Students will apply knowledge of the above Drama theorists in practice to <b>enhance their key acting skills</b> . Students will explore extracts from a key text and will devise scenes using <b>the magic if , objectives, subtext, multi-rolling and placard</b>		Students will use a <b>naturalistic</b> acting style to interpret the meaning of Shakespeare’s words. They will devise the <b>staging/</b> movement of characters using their understanding of <b>blocking</b> and <b>proxemics</b> . They will demonstrate their understanding of the text through their delivery of lines including <b>pace, pitch and tone</b> .	
	<b>Performing</b>	Students will perform throughout this scheme: Extracts from Too Much Punch For Judy, and their own devised work		Students will perform every lesson as they demonstrate and experiment with the key Drama theorist’s techniques.		Performance of a key extract from the text. Students will be expected to perform off script, and to have learnt cues/ positioning on stage.	
<b>Middle Stake Testing</b>		Written Assessment to check on knowledge and understanding	Written Assessment to check on knowledge and understanding	Written Assessment to check on knowledge and understanding	Written Assessment to check on knowledge and understanding	Written Assessment to check on knowledge and understanding	Written Assessment to check on knowledge and understanding
<b>High Stake Testing</b>				Performance of their devised verbatim piece			Performance of a key scene/ monologue or duologue
<b>Skills development</b>		Students will further develop their key acting skills, and will apply them to acting styles coined by key Drama Theorists. For <b>Middle Stake Testing</b> , students will be tested on their knowledge of Drama terminology and techniques through a written assessment (knowledge organisers will provide the content for revision). <b>High Stake Testing</b> will be a practical assessment in which students will demonstrate application of the learnt terminology and techniques.					

## Long Term Plan: DRAMA – Year 10

**Year 10 Intent / End Point:** Students will have completed Component One of three BTEC Components, and will be beginning to explore Component Two. They will have a secure knowledge of three different theatre styles and theorists, in addition to an understanding of theatre roles. Students will be able to articulate the effects of a performance on an audience, and apply effective techniques to their own work.

	<u>HT1</u>	<u>HT2</u>	<u>HT3</u>	<u>HT4</u>	<u>HT5</u>	<u>HT6</u>	
<u>Unit title</u>	<b>Component 1: Exploring the Performing Arts (Internal 30%)</b>				<b>Component 2: Developing Skills and Techniques in the Performing Arts (Internal 30%)</b>		
<b>Principles that underpin your curriculum</b>	<b>Exploring</b>	Study of three set plays: Things I Know to be True by Andrew Bovell - Frantic Assembly & Physical Theatre. Too Much Punch For Judy by Mark Wheeler - Verbatim & Theatre in Education The Crucible by Arthur Miller - Stanislavsky & Naturalism. Study of Theatre Roles – Director, Actor, Stage Manager, Costume, Lighting, Sound Designers, Front of House				Responding to direction in skills workshops. Rehearsal practices – warming up, cooling down, health and safety procedures. Exploring style, genre, themes, and skills: Vocal – pace, pitch tone, enunciation, accent, projection. Physical – control, body language, gesture, rhythm (internal and external)	
	<b>Devising</b>	Students will participate in workshops for each of the Theatre styles: Naturalism, Verbatim and Physical Theatre, using extracts and themes from the three set plays. Students will experiment with different theatre styles, and will write up their experiences of lessons and workshops. Students will create a presentation and production log as part of their coursework, analysing all elements of the set plays.				Students will participate in skills workshops, where we will develop and improve both physical and vocal Drama skills. Students will work with script extracts; they will devise the <b>staging/</b> movement of characters using their understanding of <b>blocking</b> and <b>proxemics</b> . They will demonstrate their understanding of the text through their delivery of lines including <b>pace, pitch and tone</b> .	
	<b>Performing</b>	Students will be expected to perform their work each lesson, in addition to giving and receiving constructive feedback				Students will be expected to perform their work each lesson, in addition to giving and receiving constructive feedback	
	<b>Middle Stake Testing</b>	Written Assessments to check on knowledge and understanding of the three set plays, and student’s knowledge of Theatre Roles.				Written Assessments to check on knowledge and understanding of Drama terminology and skills.	
	<b>High Stake Testing</b>	Students will submit two pieces of written coursework, based on their knowledge and understanding and evaluation of the set texts, key drama practitioners and theatre roles.				Mock component 2 performance of a scripted extract	
	<b>Skills development</b>	Students will enhance their acting skills each lesson, as they build upon their existing knowledge of Theatre styles and practitioners. Students will understand how to analyse and evaluate performance work, and be able to look at their own work with a critical eye. Students become resilient as they conduct their own independent research, and work to improve their performance work.					



## Long Term Plan: DRAMA – Year 11

**Year 11 Intent / End Point:** Students will be confident and creative performers, with the resilience to be reflective of their work, and make adjustments or improvements as required. Students will be able to communicate clearly and effectively with others, negotiating when necessary. Students will be able to think critically about performance work, and independently analyse and evaluate it using subject terminology.

		<u>HT1</u>	<u>HT2</u>	<u>HT3</u>	<u>HT4</u>	<u>HT5</u>	<u>HT6</u>
<u>Unit title</u>		<b>Component 2: Developing Skills and Techniques in the Performing Arts</b>	<b>Component 3: Responding to a Brief (External 40%) (Feb – May window of entry)</b>				
<b>Principles that underpin your curriculum</b>	<b>Exploring</b>	Responding to direction in skills workshops. Rehearsal practices – warming up, cooling down, health and safety procedures. Exploring style, genre, themes, and skills: Vocal – pace, pitch tone, enunciation, accent, projection. Physical – control, body language, gesture, rhythm (internal and external)	Students will be given a stimulus from BTEC, from which to devise their final performance piece. Students will explore the given topic through research, class discussion, and improvisation workshops. Students will choose a style to work in, and will continue to research the style and practitioner(s) independently.				
	<b>Devising</b>	Students will devise the <b>staging/</b> movement of characters using their understanding of <b>blocking</b> and <b>proxemics</b> . They will demonstrate their understanding of the text through their delivery of lines including <b>pace, pitch and tone</b> .	Students will devise their group performance piece, using the skills developed over the full course. They will use their knowledge of Theatre styles and acting skills to create engaging and effective workshop performances. In addition to this, students will complete written logs to continually assess and justify their artistic choices and skills development.				
	<b>Performing</b>	Students will perform their scripted piece to camera for their Component 2 Assessment.	Students will perform their devised performance to camera, a recording of which will be sent to an external examiner for marking.				
<b>Middle Stake Testing</b>		Written Assessments to check on knowledge and understanding of Drama terminology and skills.	Written Assessments to check on knowledge and understanding of the evaluation of practical performance work.				
<b>High Stake Testing</b>		Students will perform their scripted piece to camera, and will submit all written logs.	Students will have to complete three written assessments under controlled conditions and will perform their devised piece to camera.				
<b>Skills development</b>		Students will build on their resilience as they work towards an examined performance. They will be confident in writing independently about their own performance work, and explaining how they have developed and improved their skillset. Students will utilise their acting skills to confidently create performance work.					