

Curriculum Progression Map 23-24



DRAMA

| DRAMA | | | | | | | | | | | | | | |
|--------------------|---------------|---|--------------------|------------|---------------|---------------|-----------|-----------|----------|---------|--------|-------------------|--|--|
| Year 7 | Topic | Programme of Study | | | | | | | | | | | | |
| Autumn 1 | Evacuees | <p>Why This? As Drama is not a discreet subject in Primary, students come to Drama with a pendulum swing of experience from none to experienced performers. The KS2 curriculum covers the topic of evacuees and provides a shared narrative students are already familiar with to embed or consolidate basic drama structures and techniques. These techniques are the foundations to future learning in Drama.</p> <p>Why Now? New starts, transitions in the evacuee narrative allow for an exploration of the year 6 to 7 transition and shared emotions. Students need to understand structure and basic techniques in order to develop future devised work or understand script.</p> <p>Key Knowledge: Operation Pied Piper, 1939. Evacuee education, experiences and feelings in WW2. Linear and non- linear structures, narration, freeze frames, improvisation, monologues and duologues.</p> <p>Key Vocabulary:</p> <table border="0"> <tr> <td>Linear /Non-linear</td> <td>Flashbacks</td> <td>Body Language</td> </tr> <tr> <td>Improvisation</td> <td>Monologue</td> <td>Narration</td> </tr> <tr> <td>Duologue</td> <td>Gesture</td> <td>Levels</td> </tr> <tr> <td>Facial expression</td> <td></td> <td></td> </tr> </table> <p>Sources: Radio broadcast of Operation Pied Piper. Evacuee pictures and research. The Evacuee by Arthur E. King.</p> <p>Curriculum Assessment tasks: Monologues and Duologues</p> <p>Personal Development links: Accepting and respecting cultural diversity: how an Evacuee’s life in 1939 differs from today. Social skills: Cooperation, tolerance, negotiation, discussion and mutual agreement, leadership skills, appreciating and supporting others.</p> | Linear /Non-linear | Flashbacks | Body Language | Improvisation | Monologue | Narration | Duologue | Gesture | Levels | Facial expression | | |
| Linear /Non-linear | Flashbacks | Body Language | | | | | | | | | | | | |
| Improvisation | Monologue | Narration | | | | | | | | | | | | |
| Duologue | Gesture | Levels | | | | | | | | | | | | |
| Facial expression | | | | | | | | | | | | | | |
| Autumn 2 | Mime and Mask | <p>Why This? 70% of all communication is nonverbal and allows students to understand the significance of this on stage. Mime facilitates the ability to produce a performance, which demonstrates a thoughtful interpretation, use of body and space, a sense of spontaneity and conscious awareness of audience.</p> <p>Why Now? Students need to experience the use of the voice before studying mime to place the ‘internal monologue’ into the work. However, mime needs early study to embed the importance of physicality, use of space and non-verbal communication. These provide the foundations to building character across future genres and styles.</p> | | | | | | | | | | | | |

Curriculum Progression Map 23-24



DRAMA

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|-------------------------|-------------------------------|--|-------------------|----------------|-----------------------|----------------|------------|---------------------|-------------------------|----------|-------------------|------|-------|-------|
| | | <p>Key Knowledge: Exaggerated action, abstract and literal mime, precision and clear actions, position and energy, consistency, full emotions, contemporary professional artists: Rowan Atkinson and Etenem Oton.</p> <p>Key Vocabulary</p> <table border="0"> <tr> <td>Spatial Awareness</td> <td>Energy</td> <td>Clocking the audience</td> </tr> <tr> <td>Imagination</td> <td>Control</td> <td>Action and reaction</td> </tr> <tr> <td>Nonverbal communication</td> <td>Timing</td> <td>Over Exaggeration</td> </tr> </table> <p>Accuracy</p> <p>Sources: Etienne Decroux (Father of Modern French Mime). Leroy Anderson, Ritvelin. Etenem Oton’s ‘The Car Trip’. Rowan Atkinson’s ‘The Drum Kit’. Trestle Theatre Company.</p> <p>Curriculum Assessment tasks: The Park Bench Routine.</p> <p>Personal Development links: Spiritual development through building characters, using imaginations and creativity to develop improvisations. The focus is character interaction and self-reflection. Social skills: Cooperation, tolerance, negotiation, discussion and mutual agreement, leadership skills, appreciating and supporting others.</p> | Spatial Awareness | Energy | Clocking the audience | Imagination | Control | Action and reaction | Nonverbal communication | Timing | Over Exaggeration | | | |
| Spatial Awareness | Energy | Clocking the audience | | | | | | | | | | | | |
| Imagination | Control | Action and reaction | | | | | | | | | | | | |
| Nonverbal communication | Timing | Over Exaggeration | | | | | | | | | | | | |
| Spring 1 | Our Day Out by Willy Russell. | <p>Why This? Our Day Out offers a Northern text written in a colloquial dialect, which allows for the study of vocal techniques and an introduction into script work. The characters and situation are relatable and opens a conversation about social divisions and the impact this has on human behaviour.</p> <p>Why Now? After non- verbal communication, students are ready to employ and learn vocal techniques. Laying the foundations of script work allows for further in depth study later in the learning journey.</p> <p>Key Knowledge: Social divisions and context in 1970’s working class Liverpool. Vocal techniques, intentions and page to stage understanding and techniques.</p> <p>Key Vocabulary</p> <table border="0"> <tr> <td>Intentions</td> <td>Direct Address</td> <td>Diction</td> </tr> <tr> <td>Social context</td> <td>Projection</td> <td>Tone</td> </tr> <tr> <td>Protagonist</td> <td>Emphasis</td> <td>Dialect</td> </tr> <tr> <td>Pace</td> <td>Pitch</td> <td>Pause</td> </tr> </table> <p>Sources: Extracts from Willy Russell’s Our Day Out. British pronunciation course. Research and context about Our Day Out. Historical research covering 1970’s Liverpool.</p> <p>Curriculum Assessment tasks: Linda Croxley scene / Reilly and Digger scene: communicating intentions.</p> | Intentions | Direct Address | Diction | Social context | Projection | Tone | Protagonist | Emphasis | Dialect | Pace | Pitch | Pause |
| Intentions | Direct Address | Diction | | | | | | | | | | | | |
| Social context | Projection | Tone | | | | | | | | | | | | |
| Protagonist | Emphasis | Dialect | | | | | | | | | | | | |
| Pace | Pitch | Pause | | | | | | | | | | | | |

Curriculum Progression Map 23-24



DRAMA

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| | | <p>Personal Development links: Students investigate moral and ethical issues within the script and discuss and explore reasoned views. Students appreciate the cultural differences between 1970's and today, discussing the changes that have taken place and the impact of this on the central characters. This helps students to understand why the 'progress class' make the decisions they do and what are the key driving factors motivating them. In turn, this supports understanding of their own lives and decisions they face.</p> | | | | | | | | | | | | |
| Spring 2 | Our Day Out Staging | <p>Why This? This directly follows learnt knowledge of 'page to stage' and challenges students to develop this knowledge and place work on a variety of stages found in the industry. This in turn develops skills as directors as well as performers.</p> <p>Why Now? Understanding staging and its many forms allows for greater creative and directorial expression in future work, especially in devising, which comes next. Students have already established foundational skills in script and they can build upon these here.</p> <p>Key Knowledge: Traverse, Thrust, Proscenium Arch, Theatre in the round. Historical development of staging. Practical application of staging knowledge.</p> <p>Key Vocabulary</p> <table border="0"> <tr> <td>Sightlines</td> <td>Blocking</td> <td>Direction</td> </tr> <tr> <td>Stage Directions</td> <td>Thrust</td> <td>Stage-positioning</td> </tr> <tr> <td>Proscenium Arch</td> <td>Traverse</td> <td>Proxemics</td> </tr> <tr> <td>Theatre In The Round</td> <td></td> <td></td> </tr> </table> <p>Sources: BBC Bitesize staging video. Staging research and images.</p> <p>Curriculum Assessment tasks: Direct Address Carol Chandler scenes.</p> <p>Personal Development links: Careers in the Performing Arts. Performance work is watched respectfully by peers and silence and applause used to show appreciation. Freedom of expression and individuality is encouraged.</p> | Sightlines | Blocking | Direction | Stage Directions | Thrust | Stage-positioning | Proscenium Arch | Traverse | Proxemics | Theatre In The Round | | |
| Sightlines | Blocking | Direction | | | | | | | | | | | | |
| Stage Directions | Thrust | Stage-positioning | | | | | | | | | | | | |
| Proscenium Arch | Traverse | Proxemics | | | | | | | | | | | | |
| Theatre In The Round | | | | | | | | | | | | | | |
| Summer 1 | The Party | <p>Why This? Reactivates devising skills and introduces exploratory techniques to thematic work about kindness and citizenship. The narrative is relatable and places students in a variety of roles and viewpoints that hold a potential for discussion of right and wrong.</p> <p>Why Now? To build upon prior learning and introduce further detailed structures to include the audience's emotional journey, looking specifically at contrast: comedy and tension. To introduce the idea of thematic drama and its effectiveness in educating an audience.</p> | | | | | | | | | | | | |

Curriculum Progression Map 23-24



DRAMA

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| | | <p>Key Knowledge: Spontaneous improvisation, exploratory techniques, building character, comedy, dramatic tension and reportage.</p> <p>Key Vocabulary</p> <table border="0"> <tr> <td>Thought-tracking</td> <td>Tolerance</td> <td>Dramatic Tension</td> </tr> <tr> <td>Hot-seating</td> <td>Kindness</td> <td>Split Stage</td> </tr> <tr> <td>Tableaux</td> <td>Bias</td> <td>Reportage</td> </tr> <tr> <td>Contrast</td> <td></td> <td></td> </tr> </table> <p>Sources: Literary extract 'The Party', Seven stages of tension, Amber alert reportage.</p> <p>Curriculum Assessment tasks: Split-stage: comedy and contrast Devised reportage: bias</p> <p>Personal Development links: Kindness and moral development and how this is an important aspect of life and being a good citizen. This in turn supports learning about recognising right from wrong, understanding consequence, investigating moral and ethical issues and offering reasoned views.</p> | Thought-tracking | Tolerance | Dramatic Tension | Hot-seating | Kindness | Split Stage | Tableaux | Bias | Reportage | Contrast | | |
| Thought-tracking | Tolerance | Dramatic Tension | | | | | | | | | | | | |
| Hot-seating | Kindness | Split Stage | | | | | | | | | | | | |
| Tableaux | Bias | Reportage | | | | | | | | | | | | |
| Contrast | | | | | | | | | | | | | | |
| <p>Summer 2</p> | <p>Harry Potter and the Philosopher's Stone</p> | <p>Why This? To consolidate and reactivate prior learning about script work and develop techniques. Introduce fantasy and fictional worlds and characters to open up imaginations. To celebrate successful female British writers. To introduce new techniques to explore anthropomorphic characters.</p> <p>Why Now? To consolidate and reactivate prior learning using more challenging themes, concepts and characters. Gives students an understanding of Unit 2 scripted assessment in GCSE.</p> <p>Key Knowledge: Story, characters and themes. Characterisation, performing anthropomorphic characters and creating mood and atmosphere.</p> <p>Key Vocabulary</p> <table border="0"> <tr> <td>Characterisation</td> <td>Subtext</td> <td>Soundscape</td> </tr> <tr> <td>Paracosm</td> <td>Atmosphere</td> <td>Antagonist</td> </tr> <tr> <td>Anthropomorphism</td> <td>Mood</td> <td>Slow Motion</td> </tr> <tr> <td>Fantasy World</td> <td></td> <td></td> </tr> </table> <p>Sources: Film script extracts by Steve Kloves, Extracts from J K Rowling's novel Harry Potter and the Philosophers Stone, sorting hat rhyme.</p> <p>Curriculum Assessment tasks: Act 1 Scene 1 and Act 1 Scene 3</p> <p>Personal Development links: Discussion/Exploration: The importance of remaining humble; Love conquers hate; friendship and loyalty beats wealth and status; standing up for yourself is tough but rewarding; don't be afraid to ask for help.</p> | Characterisation | Subtext | Soundscape | Paracosm | Atmosphere | Antagonist | Anthropomorphism | Mood | Slow Motion | Fantasy World | | |
| Characterisation | Subtext | Soundscape | | | | | | | | | | | | |
| Paracosm | Atmosphere | Antagonist | | | | | | | | | | | | |
| Anthropomorphism | Mood | Slow Motion | | | | | | | | | | | | |
| Fantasy World | | | | | | | | | | | | | | |

Curriculum Progression Map 23-24



DRAMA

| DRAMA | | | | | | | | | | | | | | |
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| Year 8 | Topic | Programme of Study | | | | | | | | | | | | |
| Autumn 1 | Macbeth | <p>Why This? Promotes the appreciation of Britain’s greatest living playwright, his life and experiences. It builds on last terms work by exploring beliefs, faith, religion and superstition; marrying both natural and supernatural characters. Students will study the origin and historic value of these supernatural characters.</p> <p>Why Now? This study offers a mix of script and devised exploration and the creation of performance work, as a base-line assessment to start year 8. The learning journey is placed in historical order across the year, so styles and genres can be understood in chronological order, starting with 1606.</p> <p>Key Knowledge: Themes, characters, narrative, Jacobean England, Witchcraft, religion, direction, subtext, language, new exploratory techniques.</p> <p>Key Vocabulary:</p> <table border="0"> <tr> <td>Superstition</td> <td>Caesarean</td> <td>Conscience Alley</td> </tr> <tr> <td>Witchcraft</td> <td>Apparition</td> <td>Proxemics</td> </tr> <tr> <td>Jacobean</td> <td>Subtext</td> <td>Direction</td> </tr> <tr> <td>Angel and Devil</td> <td>Actioning Text</td> <td>Persuasion</td> </tr> </table> <p>Sources: Extracts from the text, Nerd study, Shakespeare at play, Roman Polanski 1971, Geoffrey Wright 2006, Rupert Goold 2010, Trevor Nunn 1979, Dame Judy Dench and Ian Mckellan. RSC 2011, Daniel Mays Act 2 scene 1.</p> <p>Curriculum Assessment tasks: Act 1 Scene 1, Is this a dagger soliloquy.</p> <p>Personal Development links: It fosters a cultural study of the changes in Britain since 1606 when Shakespeare wrote Macbeth. The study of this play allows for spiritual growth, by analysing the human experience, relationships, and student’s opinions and beliefs, regularly discussed. Students are introduced to reputable actors and directors and industry careers are discussed and showcased.</p> | Superstition | Caesarean | Conscience Alley | Witchcraft | Apparition | Proxemics | Jacobean | Subtext | Direction | Angel and Devil | Actioning Text | Persuasion |
| Superstition | Caesarean | Conscience Alley | | | | | | | | | | | | |
| Witchcraft | Apparition | Proxemics | | | | | | | | | | | | |
| Jacobean | Subtext | Direction | | | | | | | | | | | | |
| Angel and Devil | Actioning Text | Persuasion | | | | | | | | | | | | |
| Autumn 2 | <p>Macbeth Continued</p> <p>Melodrama</p> | <p>Why This? Macbeth: To complete the narrative and coverage of the text. To challenge students to demonstrate emotive and physiological performances rooted in truth.</p> <p>Melodrama: This learning reactivates and develops the use of physicality and characterisation previously learnt in mime. It also builds new skills needed to progress onto physical theatre later in the year.</p> <p>Why Now? Macbeth needs an extension to cover the significant moments in the texts comprehensively. The learning journey will cover Macduff’s revenge and Lady Macbeth’s madness.</p> | | | | | | | | | | | | |

Curriculum Progression Map 23-24



DRAMA

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| | | <p>Melodrama was prominent in the Victorian era and established a significant new genre in England that came after Shakespeare; this order supports historical understanding.</p> <p>Key Knowledge Macbeth: Use of emotion, subtext and physiological character understanding in performance. Macduff's and Lady Macbeth's characters and journeys within the play.</p> <p>Melodrama: Historical context, genre, characters, structure and style, language and music.</p> <p>Key Vocabulary Pathos Sensationalism Provocation Exaggeration Moral Polarisation Pangs Conflict Penalty</p> <p>Sources: Olde Coloma Theatre California, Vaudeville Theatre Company, scripted extracts.</p> <p>Curriculum Assessment tasks: Given scripts</p> <p>Personal Development links: Cultural opportunity by studying the significant changes in Theatre style in Britain across the 18th and 19th Century through morality plays. Understanding of social class since the Heroes were predominately working class and the aristocracy the Villains. Moral development through characterisation, and characters who face difficult decisions and explore different outcomes based on this. Transferable skills: Leadership, teamwork, cooperation, tolerance, negotiation, discussion and mutual agreement.</p> |
| <p>Spring 1</p> | <p>Melodrama Continued</p> | <p>Why This? Melodrama continues into this term in order to provide a greater depth of study and time for script writing, rehearsals, performances and evaluation.</p> <p>Why Now? It follows on from the previous half term's learning and students will perform their work to each other for assessment.</p> <p>Key Knowledge: Historical context, genre, characters, structure and style, language and music.</p> <p>Key Vocabulary: Audience Accent Gait Cyclical Consistency Closed body language Structure Mannerisms Physicality Open body language</p> |

Curriculum Progression Map 23-24



DRAMA

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|----------------|---------------------------|--|------------|---------------|--------------|----------|------------|---------|----------------|------------------|---------------|-------------|--|--|
| | | <p>Sources: Student example scripts, Melodrama structure, costumes.</p> <p>Curriculum Assessment tasks: Write, rehearse and perform own Melodrama's.</p> <p>Personal Development links: Group work develops transferable skills: Leadership, teamwork, cooperation, tolerance, negotiation, discussion and mutual agreement.</p> | | | | | | | | | | | | |
| Spring 2 | Darkwood Manor Soap Opera | <p>Why This? Introduction into Stanislavski, realism, soap opera and the acting style of naturalism. This work is more challenging and builds upon devising skills and structures previously learnt as both genre and acting style is considered.</p> <p>Why Now? Naturalism and soap opera occurred in the late 19th and early 20th century and came about as a direct result of practitioners seeking truth and authenticity. This understanding builds upon the genre and style studied last term. The 'melodramatic' plots in soap opera, disseminate from Melodrama plot lines but performed in a naturalistic style.</p> <p>Key Knowledge: Style, cliff-hangers, naturalism, realism, character relationships, linear structures, location, narratives, history of soap opera.</p> <p>Key Vocabulary:</p> <table border="0"> <tr> <td>Naturalism</td> <td>Improvisation</td> <td>Cliff Hanger</td> </tr> <tr> <td>Location</td> <td>Naturalism</td> <td>Realism</td> </tr> <tr> <td>Open Narrative</td> <td>Characterisation</td> <td>Improvisation</td> </tr> <tr> <td>Fourth Wall</td> <td></td> <td></td> </tr> </table> <p>Sources: Emmerdale examples, history of soap opera research.</p> <p>Curriculum Assessment tasks: Episode 1 and 2 to include introduction of character, setting, melodramatic narrative and cliff- hanger.</p> <p>Personal Development links: Links to industry and careers. Spiritual development through the medium of character development, with a particular focus on naturalism. Students will develop backgrounds for their characters and make decisions about their moral compass. They will explore beliefs, and experience and use imagination and creativity to shape and refine their roles.</p> | Naturalism | Improvisation | Cliff Hanger | Location | Naturalism | Realism | Open Narrative | Characterisation | Improvisation | Fourth Wall | | |
| Naturalism | Improvisation | Cliff Hanger | | | | | | | | | | | | |
| Location | Naturalism | Realism | | | | | | | | | | | | |
| Open Narrative | Characterisation | Improvisation | | | | | | | | | | | | |
| Fourth Wall | | | | | | | | | | | | | | |
| Summer 1 | Physical Theatre | <p>Why This? An introduction to a new theatre style that demands ensemble work as new learning. It builds upon and reactivates previous work on mime and melodrama but includes significantly challenging work.</p> <p>Why Now? Physical theatre was a direct result of breaking away from naturalism and links again in a historical order. It challenges the traditional performer/audience relationship previously learnt.</p> | | | | | | | | | | | | |

Curriculum Progression Map 23-24



DRAMA

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| | | <p>Key Knowledge: Storytelling through physical movement, key features and techniques of physical theatre, links to contemporary companies and artists.</p> <p>Key Vocabulary:</p> <table border="0"> <tr> <td>Story-telling</td> <td>Ensemble</td> <td>Minimalism</td> </tr> <tr> <td>Myths/Legends</td> <td>Accuracy</td> <td>Movement</td> </tr> <tr> <td>Dramatic Tension</td> <td>Levels</td> <td>Narration</td> </tr> <tr> <td>Physicalisation</td> <td>Facial Expression</td> <td>Sound Effects</td> </tr> </table> <p>Sources: The Curious Incident of the Dog in the Night-time, Frantic Assembly, National Theatre, Steven Berkoff, Stockholms Dramatiska Högskola, London Physical Theatre School 2018, Edwina Reizer’s poem ‘Ghost in a Haunted House’,</p> <p>Curriculum Assessment tasks: Self devised performance about Dark Wood Manor</p> <p>Personal Development links: Students work in an ‘ensemble’ using physical theatre, which promotes team working, leadership skills and supporting others. Improved social development using cooperation, tolerance, negotiation, discussion and mutual agreement.</p> | Story-telling | Ensemble | Minimalism | Myths/Legends | Accuracy | Movement | Dramatic Tension | Levels | Narration | Physicalisation | Facial Expression | Sound Effects |
| Story-telling | Ensemble | Minimalism | | | | | | | | | | | | |
| Myths/Legends | Accuracy | Movement | | | | | | | | | | | | |
| Dramatic Tension | Levels | Narration | | | | | | | | | | | | |
| Physicalisation | Facial Expression | Sound Effects | | | | | | | | | | | | |
| Summer 2 | Theatre in Education | <p>Why This? Theatre in education builds on genre and style by addressing new learning: target audiences and messages received by the audience. The subject matter of self-image and identity is challenging and this story allows students to empathise and emote.</p> <p>Why Now? Students experience a set text on a deeper level and reactivates previous learning as the text covers a number of styles such as naturalism and physical theatre and reactivates staging and rehearsals. Rehearsal techniques are needed in future work for greater ownership and independence moving forwards.</p> <p>Key Knowledge: Thematic drama, theatre for educational purposes, interpreting text, staging, rehearsal techniques.</p> <p>Key Vocabulary:</p> <table border="0"> <tr> <td>Chorus</td> <td>Target Audience</td> <td>Message</td> </tr> <tr> <td>Multi-role</td> <td>Minimalistic</td> <td>Direct Address</td> </tr> <tr> <td>Anorexia</td> <td>Historical/Social context</td> <td>Metaphor</td> </tr> </table> <p>Sources: Benjamin Zephania extracts, research and rehearsal techniques</p> <p>Curriculum Assessment tasks: Section 5 and 11: rehearsal techniques</p> <p>Personal Development links: Explore / learn about self-image and identity. Spiritual appreciation: protagonist’s religious beliefs. Cultural appreciation: Britain’s political and economic position in 2000’s. Moral dilemmas: consider own moral and ethical views. Social environment, using teamwork, cooperation, listening skills, and respect.</p> | Chorus | Target Audience | Message | Multi-role | Minimalistic | Direct Address | Anorexia | Historical/Social context | Metaphor | | | |
| Chorus | Target Audience | Message | | | | | | | | | | | | |
| Multi-role | Minimalistic | Direct Address | | | | | | | | | | | | |
| Anorexia | Historical/Social context | Metaphor | | | | | | | | | | | | |

Curriculum Progression Map 23-24



DRAMA

| DRAMA | | | | | | | | | | | | | | |
|--------------|---|---|--------|----------|-------------|---------|------------|--------------|------------|-------------|-------|--------------|-------|-------------|
| Year 9 | Topic | Programme of Study | | | | | | | | | | | | |
| Autumn 1 | Ensemble Work Domestic Abuse: Poetry and Song | <p>Why This? Ensemble work forms the basis of symbolic drama, which is to be studied next. It also forms part of Brecht's style which will be studied later in the year, with choral speaking and movement at the heart of this learning. It also reactivates staging.</p> <p>Why Now? Ensemble work develops needed skills for the next terms work on symbolic drama. It is also an effective icebreaker for a new group to reintegrate.</p> <p>Key Knowledge: Variety of structures used in choral speaking, performance techniques, and staging.</p> <p>Key Vocabulary:</p> <table border="0"> <tr> <td>Unison</td> <td>Movement</td> <td>Solo-lines.</td> </tr> <tr> <td>Refrain</td> <td>Antiphonal</td> <td>Line-around.</td> </tr> <tr> <td>Cumulative</td> <td>Soundscapes</td> <td>Pitch</td> </tr> <tr> <td>Rhythm tempo</td> <td>Power</td> <td>Projection.</td> </tr> </table> <p>Sources: Tracy Chapman's 'Behind the Wall', Vasessa Gibbs poem 'Misty', Poem 'Gone' author unknown, Augustus Gloop poem by Roald Dahl,</p> <p>Curriculum Assessment tasks: Augustus Gloop poem, Tracy Chapman's 'Behind the wall'.</p> <p>Personal Development links: Performance work is watched respectfully by peers and silence and applause used to show appreciation. Freedom of expression and individuality is encouraged. Stimulus cover key themes; domestic violence, abuse, living with an alcoholic parent. Through these, students' moral development will be enhanced and students will recognise right and wrong; respect the law.</p> | Unison | Movement | Solo-lines. | Refrain | Antiphonal | Line-around. | Cumulative | Soundscapes | Pitch | Rhythm tempo | Power | Projection. |
| Unison | Movement | Solo-lines. | | | | | | | | | | | | |
| Refrain | Antiphonal | Line-around. | | | | | | | | | | | | |
| Cumulative | Soundscapes | Pitch | | | | | | | | | | | | |
| Rhythm tempo | Power | Projection. | | | | | | | | | | | | |
| Autumn 2 | Rosa Parks Symbolic Drama | <p>Why This? The study of symbolic drama is an important element that adds depth to the work and causes students to reflect more thoroughly. Greater meaning through themes of racism and discrimination via the story of Rosa Parks also provides a study of America in the 1950's, the civil right movement and Dr. Martin Luther King. Removing literal suggestion to study symbolic styles allows students to experiment with audience perception, interpretation and communication, which is needed for GCSE devising work and builds creative skills.</p> <p>Why Now? This work builds on the previous terms work on ensemble and choral speaking and is a stepping stone to understanding the future elements of the practitioner Brecht.</p> | | | | | | | | | | | | |

Curriculum Progression Map 23-24



DRAMA

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|---------------------|------------------|--|------------------|-----------------|--------------|---------------------|------------------|--------------|------------|---------------|---------|----------------|----------|--------------|
| | | <p>Key Knowledge: Symbolic drama techniques, use of colour, movement, Rosa Park's heritage and story, Dr. Martin Luther King, Black lives Matter.</p> <p>Key Vocabulary:</p> <table border="0"> <tr> <td>Symbolism</td> <td>Choral Speaking</td> <td>Proxemics</td> </tr> <tr> <td>Movement</td> <td>Levels</td> <td>Repetition</td> </tr> <tr> <td>Montage</td> <td>Ensemble</td> <td>Message</td> </tr> <tr> <td>Discrimination</td> <td>Heritage</td> <td>Civil Rights</td> </tr> </table> <p>Sources: Persistence of Memory by Salvador Dali, I have a Dream, Dr Martin Luther King, The Rosa Parks Story, Images of 1950 Segregation, You tube related clips, self – penned script.</p> <p>Curriculum Assessment tasks: I have a dream speech / Black lives matter</p> <p>Personal Development links: Rosa Park's story allows students to explore cultural differences between the American Civil Rights movement and its legacy on our world today. Students consider the implications of racism, discrimination and hate towards those of a different race. This stimulates discussion about acts of discrimination in their own lives or within society. Students also have the opportunity to recognise right and wrong; respect the law; understand consequences; investigate moral and ethical issues and offer reasoned views.</p> | Symbolism | Choral Speaking | Proxemics | Movement | Levels | Repetition | Montage | Ensemble | Message | Discrimination | Heritage | Civil Rights |
| Symbolism | Choral Speaking | Proxemics | | | | | | | | | | | | |
| Movement | Levels | Repetition | | | | | | | | | | | | |
| Montage | Ensemble | Message | | | | | | | | | | | | |
| Discrimination | Heritage | Civil Rights | | | | | | | | | | | | |
| Spring 1 | Stanislavski | <p>Why This? Stanislavski as the father of Modern Theatre is the root and foundation of so many other contemporary practitioners either who built upon or rebelled against his system.</p> <p>Why Now? This work reactivates and builds upon the work on soap opera and naturalism. It is a detailed study of technique and raises mature topics and themes that need students to study later in this key stage. Understanding acting style is the next building block.</p> <p>This work reactivates and builds upon the work on soap opera and naturalism. It is a detailed study of technique and raises mature topics and themes that need students to study later in this key stage. Understanding acting style is the next building block.</p> <p>Key Knowledge: Key principles and techniques, Stanislavski's history and context.</p> <p>Key Vocabulary</p> <table border="0"> <tr> <td>Truth and belief</td> <td>Rhythm tempo</td> <td>Imagination,</td> </tr> <tr> <td>Given circumstances</td> <td>Emotional Recall</td> <td>The Magic If</td> </tr> <tr> <td>Relaxation</td> <td>Concentration</td> <td></td> </tr> </table> <p>Sources: Kes by Lawrence Till extracts. National Theatre.</p> <p>Curriculum Assessment tasks: Kes by Lawrence Till extracts</p> | Truth and belief | Rhythm tempo | Imagination, | Given circumstances | Emotional Recall | The Magic If | Relaxation | Concentration | | | | |
| Truth and belief | Rhythm tempo | Imagination, | | | | | | | | | | | | |
| Given circumstances | Emotional Recall | The Magic If | | | | | | | | | | | | |
| Relaxation | Concentration | | | | | | | | | | | | | |

Curriculum Progression Map 23-24



DRAMA

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|--------------|--|--|--------------|-----------|-----------|-----------|----------|--------|-------|---------|------------|-----------|----------|--------------|
| | | <p>Key Vocabulary</p> <table border="0"> <tr> <td>General Wash</td> <td>Intensity</td> <td>Gels/LEDS</td> </tr> <tr> <td>Direction</td> <td>Movement</td> <td>Gobo</td> </tr> <tr> <td>Rig</td> <td>Profile</td> <td>Cross Fade</td> </tr> <tr> <td>Cyclorama</td> <td>Flood</td> <td>Parcan</td> </tr> </table> <p>Sources: BBC Bitesize, National Theatre, Theatre crafts.</p> <p>Curriculum Assessment tasks: Lighting and set design presentations and quiz.</p> <p>Personal Development links Critical thinking, empathy, time and people management, discipline, an ability to compromise, creativity, patience and team working.</p> | General Wash | Intensity | Gels/LEDS | Direction | Movement | Gobo | Rig | Profile | Cross Fade | Cyclorama | Flood | Parcan |
| General Wash | Intensity | Gels/LEDS | | | | | | | | | | | | |
| Direction | Movement | Gobo | | | | | | | | | | | | |
| Rig | Profile | Cross Fade | | | | | | | | | | | | |
| Cyclorama | Flood | Parcan | | | | | | | | | | | | |
| Summer 1 | <p>Live Theatre Wicked</p> <p>Brecht</p> | <p>Why This? To develop theatre review techniques and understand communication to the audience. To develop analysis and considered judgments.</p> <p>Why Now? This builds on the technical theatre work previously studied and develops skills needed for theatre review analysis, to improve work and live theatre reviews. Reactivates all learning linked to performance and design.</p> <p>Key Knowledge: Analysis of direction and design. All prior knowledge of technical theatre, direction and performance skills.</p> <p>Key Vocabulary</p> <table border="0"> <tr> <td>Evaluate</td> <td>Review</td> <td>Justify</td> </tr> <tr> <td>Analysis</td> <td>Opinion</td> <td>Critic</td> </tr> <tr> <td>Genre</td> <td>Style</td> <td>Narrative</td> </tr> <tr> <td>Abstract</td> <td>Symbolic</td> <td>Naturalistic</td> </tr> </table> <p>Sources: Wicked Gershwin Theatre Broadway</p> <p>Curriculum Assessment tasks: Written reviews of Wicked</p> <p>Personal Development links: Written communication skills, critical thinking, problem solving, interpreting text, time management, discipline, creativity, and patience.</p> <p>Why This? Introduction into Brecht who helped shape modern theatre and is a highly influential practitioner students need to understand for performing arts careers or further education.</p> <p>Why Now? Brecht reacted against Stanislavski and developed his own method's moving away from naturalism and introducing surrealism. Students need to study these</p> | Evaluate | Review | Justify | Analysis | Opinion | Critic | Genre | Style | Narrative | Abstract | Symbolic | Naturalistic |
| Evaluate | Review | Justify | | | | | | | | | | | | |
| Analysis | Opinion | Critic | | | | | | | | | | | | |
| Genre | Style | Narrative | | | | | | | | | | | | |
| Abstract | Symbolic | Naturalistic | | | | | | | | | | | | |

Curriculum Progression Map 23-24



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| | | <p>practitioners in this order to understand the context and methods. They have also developed theatrical opinions from studying theatre reviews and are now aware of critical thinking and objective views in terms of style and production.</p> <p>Key Knowledge: Epic theatre, didactic theatre, gest, Marxism, and expressionism.</p> <p>Key Vocabulary</p> <table border="0"> <tr> <td>Gest</td> <td>Didactic theatre</td> <td>Marxism</td> </tr> <tr> <td>Epic Theatre</td> <td>Anti-bourgeois</td> <td>Expressionism</td> </tr> </table> <p>Sources: National Theatre, Mother Courage,</p> <p>Curriculum Assessment tasks: Presentations</p> <p>Personal Development links: The social or political themes in keeping with Brecht’s style are varied and current. A range of social skills are taught and discussed as a code of practice for students to improve social development. These include cooperation, tolerance, negotiation, discussion and mutual agreement, leadership skills, appreciating and supporting others.</p> | Gest | Didactic theatre | Marxism | Epic Theatre | Anti-bourgeois | Expressionism | | | | | | |
| Gest | Didactic theatre | Marxism | | | | | | | | | | | | |
| Epic Theatre | Anti-bourgeois | Expressionism | | | | | | | | | | | | |
| Summer 2 | Brecht | <p>Why This? A continued in depth study of Brecht’s key techniques covering social, historical, political and cultural contexts.</p> <p>Why Now? To complete and build on the knowledge previously learnt and to explore key techniques needed to understand and demonstrate Brecht’s style of acting to write, devise and perform within his style, embedding his key techniques. .</p> <p>Key Knowledge: Alienation, exaggeration and demonstrating, mechanical theatre, music and song, placards, multi-rolling, montage, narration, spass, and episodic structures</p> <p>Key Vocabulary</p> <table border="0"> <tr> <td>Social and political message</td> <td>Demonstration</td> <td>Mechanical Theatre</td> </tr> <tr> <td>Multi-rolling</td> <td>Alienation</td> <td>Spass</td> </tr> <tr> <td>Placards</td> <td>Ensemble</td> <td>Episodic</td> </tr> <tr> <td>Narration</td> <td>Montage</td> <td>Stereotypes</td> </tr> </table> <p>Sources: National Theatre, Mother Courage,</p> <p>Curriculum Assessment tasks: Devised working from a stimulus</p> <p>Personal Development links: The social or political themes in keeping with Brecht’s style are varied and current. Students will choose a topical issue to debate for a performance. Some examples have included: the rights and wrongs of assisted suicide; whether tax payers should pay for high security criminals; if social workers have too much power; the abortion debate; immigration; is the social mobility gap</p> | Social and political message | Demonstration | Mechanical Theatre | Multi-rolling | Alienation | Spass | Placards | Ensemble | Episodic | Narration | Montage | Stereotypes |
| Social and political message | Demonstration | Mechanical Theatre | | | | | | | | | | | | |
| Multi-rolling | Alienation | Spass | | | | | | | | | | | | |
| Placards | Ensemble | Episodic | | | | | | | | | | | | |
| Narration | Montage | Stereotypes | | | | | | | | | | | | |

Curriculum Progression Map 23-24



DRAMA

| | | widening? The Rochdale scandal; terrorism; feminism; are Extinction Rebellion a useful organisation? Mental health issues; the death penalty; etc. to name a few. These allow students to research, understand and explore cultural, moral, spiritual and social themes. A range of social skills are taught and discussed as a code of practice for students to improve social development. These include cooperation, tolerance, negotiation, discussion and mutual agreement, leadership skills, appreciating and supporting others. | | | | | | | | | |
|--|----------------------------|--|----------------|---------------|---------------|---------|-----------------|------|------------|----------|-----------------|
| DRAMA | | | | | | | | | | | |
| Year 9 Rotation | Topic | Programme of Study | | | | | | | | | |
| Autumn 1 Autumn 2 Spring 1 Spring 2 Summer 1 Summer 2 | A Mid-Summer Night's Dream | <p>Why This? A reactivation of A Mid-Summer Night's Dream studied in English Summer 1 year 8 and provides students the opportunity to practically explore the characters, interactions and narratives. It is also a chance to consolidate and improve performance skills and text interpretation.</p> <p>Why Now? A consolidation of drama skills developed across year 7 and year 8 with the view to perform scenes and characters.</p> <p>Key Knowledge: Themes, characters, narratives, lovers, mythical and mechanicals.</p> <p>Key Vocabulary:</p> <table style="width: 100%; border: none;"> <tr> <td>Actioning text</td> <td>Page to stage</td> <td>Visualisation</td> </tr> <tr> <td>Uniting</td> <td>Choral Speaking</td> <td>Mood</td> </tr> <tr> <td>Atmosphere</td> <td>Ensemble</td> <td>Characteristics</td> </tr> </table> <p>Sources: Edited scene scripts, BBC clips, cliff notes</p> <p>Curriculum Assessment tasks: Oberon's spell, Mechanicals scene.</p> <p>Personal Development links: Promotes the appreciation of Britain's greatest living playwright. It explores love, order and disorder, appearance and reality as a key focus of study within the narrative. The study of this play allows for spiritual growth, by analysing the human experience, relationships, and student's opinions and beliefs, regularly discussed.</p> | Actioning text | Page to stage | Visualisation | Uniting | Choral Speaking | Mood | Atmosphere | Ensemble | Characteristics |
| Actioning text | Page to stage | Visualisation | | | | | | | | | |
| Uniting | Choral Speaking | Mood | | | | | | | | | |
| Atmosphere | Ensemble | Characteristics | | | | | | | | | |

Curriculum Progression Map 23-24



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| DRAMA | | | | | | | | | | | |
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| Year 10 | Topic | Programme of Study | | | | | | | | | |
| Autumn 1 | <p>I Love You Mum I Promise I Won't Die.</p> <p>Teenage Drug Use Verbatim Theatre</p> | <p>Why This? A practical introduction to the set text exam to build upon the style and genre work previously studied.</p> <p>Why Now? To familiarise students with their Unit 3 exam and reactivate this learning throughout the year to aid revision.</p> <p>Key Knowledge: Form, style, structure, narrative, historical context, verbatim and characters</p> <p>Key Vocabulary:</p> <table border="0"> <tr> <td>Text analysis</td> <td>Motivation</td> <td>Movement</td> </tr> <tr> <td>Interaction</td> <td>Style</td> <td>Structure</td> </tr> <tr> <td>Social context</td> <td>Historical context</td> <td>Verbatim</td> </tr> </table> <p>Sources: National Theatre Creating Verbatim theatre</p> <p>Curriculum Assessment tasks: Exam questions</p> <p>Personal Development links: Research, explore and learn about MDMA, which is the central theme within the play. Students develop spiritual appreciation by discussing the protagonist's religious beliefs that have a significant impact on his decisions and actions. Also, reflections on their own development and that of others is verbalised regularly and opinions related to MDMA are discussed. Moral dilemmas are evident across the text and these are a point of discussion in class and in turn provides a platform for students to consider their own viewpoint and consider their own moral and ethical views. Students work in a social environment, using team- work and listening skills throughout, respecting and cooperating with others.</p> | Text analysis | Motivation | Movement | Interaction | Style | Structure | Social context | Historical context | Verbatim |
| Text analysis | Motivation | Movement | | | | | | | | | |
| Interaction | Style | Structure | | | | | | | | | |
| Social context | Historical context | Verbatim | | | | | | | | | |
| Autumn 2 | <p>Unit 3 and Unit 1</p> <p>Stimulus and Devising</p> | <p>Why This? To develop student imagination, understand working from a stimulus to support the devising process, through experimentation. To secure the link between gest and stimulus and improve student confidence and share ideas. On-going revision of Unit 3 to reactive and improve knowledge and understanding. Introduction to Unit 1 Portfolio.</p> <p>Why Now? Devising Knowledge and skills are secure so students can independently research, write and rehearse their own work. The new challenge of securing a gest through this process and linking this to the stimulus is new learning.</p> <p>Key Knowledge: Devising structures, Techniques and style of Brecht, research and rehearsal techniques. Applying knowledge to written coursework.</p> | | | | | | | | | |

Curriculum Progression Map 23-24



DRAMA

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|--------------------|----------------------|--|--------|----------|----------|----------|----------------------|------------|--------------------|-------------|--------|-------------|------------|-----------|
| | | <p>Key Vocabulary</p> <table border="0"> <tr> <td>Gestus</td> <td>Episodic</td> <td>Research</td> </tr> <tr> <td>Stimulus</td> <td>Rehearsal techniques</td> <td>Alienation</td> </tr> <tr> <td>Mechanical Theatre</td> <td>Transitions</td> <td>Drafts</td> </tr> <tr> <td>Development</td> <td>Refinement</td> <td>Amendment</td> </tr> </table> <p>Sources: A variety of research based on the gest and stimulus chosen, including books, internet, you tube, poems, verbatim speech, historical context, articles and music.</p> <p>Curriculum Assessment tasks: A performance, recorded audio-visually from the audience perspective: Realising: apply theatrical skills to realise artistic intentions (AO2, 15 marks). This is assessed through the performance (realised in performance).</p> <p>Personal Development links: The board set four potential stimulus that can be interpreted by the students. These are theme based in the form of pictures, songs, articles, books, quotes etc. An example being, 'Edvard Munch, 'The Scream', A Little Life by Hanya Yanagihara, System Failure' by Igor Morski etc. Students research, mind-map and develop ideas from these. They are chosen to challenge student thinking and focus on social, moral, cultural and spiritual themes.</p> | Gestus | Episodic | Research | Stimulus | Rehearsal techniques | Alienation | Mechanical Theatre | Transitions | Drafts | Development | Refinement | Amendment |
| Gestus | Episodic | Research | | | | | | | | | | | | |
| Stimulus | Rehearsal techniques | Alienation | | | | | | | | | | | | |
| Mechanical Theatre | Transitions | Drafts | | | | | | | | | | | | |
| Development | Refinement | Amendment | | | | | | | | | | | | |
| Spring 1 | Brecht Unit 1 | <p>Why This? Launch of the Unit 1 exam where students spend time researching, experimenting, and exploring ideas, themes characters, techniques and structures with their group. On-going revision of Unit 3 to reactive and improve knowledge and understanding.</p> <p>Why Now? To build on the work from a stimulus to support the devising exam. Development of devising work, amending, refining, experimenting with creative ideas and structures, building on the research and discussions prior.</p> <p>Key Knowledge: Rehearsal techniques, script writing, structures, characterisation, transitions.</p> <p>Key Vocabulary</p> <table border="0"> <tr> <td>Gestus</td> <td>Episodic</td> <td>Research</td> </tr> <tr> <td>Stimulus</td> <td>Rehearsal techniques</td> <td>Alienation</td> </tr> <tr> <td>Mechanical Theatre</td> <td>Transitions</td> <td>Drafts</td> </tr> <tr> <td>Development</td> <td>Refinement</td> <td>Amendment</td> </tr> </table> <p>Sources: A variety of research based on the gest and stimulus chosen, including books, internet, you tube, poems, verbatim speech, historical context, articles and music.</p> <p>Curriculum Assessment tasks: A performance, recorded audio-visually from the audience perspective: Realising: apply theatrical skills to realise artistic intentions</p> | Gestus | Episodic | Research | Stimulus | Rehearsal techniques | Alienation | Mechanical Theatre | Transitions | Drafts | Development | Refinement | Amendment |
| Gestus | Episodic | Research | | | | | | | | | | | | |
| Stimulus | Rehearsal techniques | Alienation | | | | | | | | | | | | |
| Mechanical Theatre | Transitions | Drafts | | | | | | | | | | | | |
| Development | Refinement | Amendment | | | | | | | | | | | | |

Curriculum Progression Map 23-24



DRAMA

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| | | <p>(AO2, 15 marks). This is assessed through the performance (realised in performance).</p> <p>Personal Development links: Students are exposed and educated from new learning based on their chosen political or social theme, which they research and will debate with peers, promoting them to formulate ideas, opinions and perceptions of these themes.</p> | | | | | | | | | | | | |
| Spring 2 | Brecht Unit 1 | <p>Why This? A continued study and development of Unit 1 taking the process into script writing and experimentation in rehearsals after gests and themes were agreed. Devising, amending, refining, writing and rehearsing. Students continue to research, experiment and develop their final performance piece with their group. Working towards a full script. On-going revision of Unit 3 to reactive and improve knowledge and understanding.</p> <p>Why Now? Builds on the previous learning journey and follows the development of the unit 1 devising performance.</p> <p>Key Knowledge: Rehearsal techniques, character development, performance technique, communicating with the audience and use of space.</p> <p>Key Vocabulary:</p> <table border="0"> <tr> <td>Accents</td> <td>Stereotypes</td> <td>Multi-rolling</td> </tr> <tr> <td>Gait</td> <td>Blocking</td> <td>Proxemics</td> </tr> <tr> <td>Ensemble</td> <td>Episodic</td> <td>Placards</td> </tr> <tr> <td>Mechanical theatre</td> <td>Levels</td> <td></td> </tr> </table> <p>Sources: Individual group scripts.</p> <p>Curriculum Assessment tasks: A performance, recorded audio-visually from the audience perspective: Realising: apply theatrical skills to realise artistic intentions (AO2, 15 marks). This is assessed through the performance (realised in performance).</p> <p>Personal Development links: Transferable skills include: Critical thinking, empathy, time and people management, discipline, an ability to compromise, creativity, patience and team working.</p> | Accents | Stereotypes | Multi-rolling | Gait | Blocking | Proxemics | Ensemble | Episodic | Placards | Mechanical theatre | Levels | |
| Accents | Stereotypes | Multi-rolling | | | | | | | | | | | | |
| Gait | Blocking | Proxemics | | | | | | | | | | | | |
| Ensemble | Episodic | Placards | | | | | | | | | | | | |
| Mechanical theatre | Levels | | | | | | | | | | | | | |
| Summer 1 | <p>Brecht technical and dress and performances.</p> <p>Evaluation exam.</p> | <p>Why This? Final exam presentations. Performance technique and character development and interaction. Amending and refining performances, introducing set, props and costume, culminating in a technical and dress rehearsals and performances of Unit 1. Controlled evaluation exam and preparation: interpretation of character; effectiveness of performance skills; individual contribution, fulfilling aims and objectives, analysing how Brecht and stimulus was realised in performance.</p> | | | | | | | | | | | | |

Curriculum Progression Map 23-24



DRAMA

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| | | <p>On-going revision of Unit 3 to reactive and improve knowledge and understanding.</p> <p>Why Now? Final performances and evaluation exam, developed from previous work.</p> <p>Key Knowledge: Performance skills and techniques, use of voice, use of the body, use of space, communication with the audience, interaction and intention.</p> <p>Key Vocabulary:</p> <table border="0"> <tr> <td>Placards</td> <td>Mechanical theatre</td> <td>Physicality</td> </tr> <tr> <td>Accents</td> <td>Stereotypes</td> <td>Multi-rolling</td> </tr> <tr> <td>Gait</td> <td>Blocking</td> <td>Proxemics</td> </tr> <tr> <td>Ensemble</td> <td>Episodic</td> <td>Dress rehearsals</td> </tr> </table> <p>Sources: Individual group scripts, costume and set.</p> <p>Curriculum Assessment tasks: A performance, recorded audio-visually from the audience perspective: Realising: apply theatrical skills to realise artistic intentions (AO2, 15 marks). This is assessed through the performance (realised in performance). Analyse and evaluate their own work (AO4, 15 marks). This is assessed through a written evaluation completed under supervised conditions.</p> <p>Personal Development links: Time management, working to deadlines, discipline, problem solving, discipline, resilience, creativity, people management, leadership, confidence.</p> | Placards | Mechanical theatre | Physicality | Accents | Stereotypes | Multi-rolling | Gait | Blocking | Proxemics | Ensemble | Episodic | Dress rehearsals |
| Placards | Mechanical theatre | Physicality | | | | | | | | | | | | |
| Accents | Stereotypes | Multi-rolling | | | | | | | | | | | | |
| Gait | Blocking | Proxemics | | | | | | | | | | | | |
| Ensemble | Episodic | Dress rehearsals | | | | | | | | | | | | |
| <p>Summer 2</p> | <p>Unit 1 Coursework</p> <p>Live Theatre Review</p> | <p>Why This? Reflection and analysis of the development process to highlight successes and weaknesses for future projects. Practical exploration of Live Theatre Review. On-going revision of Unit 3 to reactive and improve knowledge and understanding. Three analytical elements, each offering insight to the other and consolidate learning that overlaps and supports.</p> <p>Why Now? Completed performances requires reflection immediately so mistakes can be learnt from, and students can develop.</p> <p>Key Knowledge: Performance technique, evaluation analysis, structure, characterisation and deconstruction.</p> <p>Key Vocabulary</p> <table border="0"> <tr> <td>Audience response</td> <td>Opinion</td> <td>Justification</td> </tr> <tr> <td>Marking the moment</td> <td>Gestus</td> <td>Detailed Analysis</td> </tr> <tr> <td>Demonstration</td> <td>Individual contribution</td> <td>Intentions</td> </tr> </table> <p>Sources: Numerous articles, news reports, research and images relating to the individual topic and gest.</p> | Audience response | Opinion | Justification | Marking the moment | Gestus | Detailed Analysis | Demonstration | Individual contribution | Intentions | | | |
| Audience response | Opinion | Justification | | | | | | | | | | | | |
| Marking the moment | Gestus | Detailed Analysis | | | | | | | | | | | | |
| Demonstration | Individual contribution | Intentions | | | | | | | | | | | | |

Curriculum Progression Map 23-24



DRAMA

| | | <p>Curriculum Assessment tasks: A portfolio of supporting evidence: Devising: create and develop ideas to communicate meaning for performance (AO1, 30 marks). This is assessed through the portfolio of supporting evidence.</p> <p>Personal Development links: Written and interpersonal communication skills, critical thinking, problem solving, and interpreting text.</p> | | | | | | | | | | | | |
|---------------------|--|--|------------------|--------------|--------------|---------------------|---------|--------------|------------|---------------|------------|------------------|------------------|--|
| DRAMA | | | | | | | | | | | | | | |
| Year 11 | Topic | Programme of Study | | | | | | | | | | | | |
| Autumn 1 | Stanislavski Unit 2 20% Live Exam Preparation | <p>Why This? Reactivation of Stanislavski’s method’s and acting style to improve skills. Students will learn artistic intentions, how to interpret their chosen script, research historical, social and cultural contexts.</p> <p>Why Now? To support acting skills in preparation for the Unit 2 exam and develop performance skill and technique. Students can build upon and place into practise, targets set from their performance reflections from last term.</p> <p>Key Knowledge: Stanislavski’s theory and techniques, historical and social context of selected text. Text analysis and editing.</p> <p>Key Vocabulary:</p> <table border="0"> <tr> <td>Truth and belief</td> <td>Rhythm tempo</td> <td>Imagination,</td> </tr> <tr> <td>Given circumstances</td> <td>subtext</td> <td>The Magic If</td> </tr> <tr> <td>Relaxation</td> <td>Concentration</td> <td>Objectives</td> </tr> <tr> <td>Super objectives</td> <td>Emotional Recall</td> <td></td> </tr> </table> <p>Sources: The Crucible, A Taste Of Honey, Baby Girl, Prounoun, Of Mice and Men, Be My Baby, Kes, Bouncers, Shakers, Romeo and Juliet, Macbeth, Memory of Water.</p> <p>Curriculum Assessment tasks: Unit 2 Externally assessed exam.</p> <p>Personal Development links: Different published texts offer a variety of spiritual, cultural, moral and social themes. Students study one text, however, they become familiar with them all due to sharing of work, class discussions and questioning.</p> | Truth and belief | Rhythm tempo | Imagination, | Given circumstances | subtext | The Magic If | Relaxation | Concentration | Objectives | Super objectives | Emotional Recall | |
| Truth and belief | Rhythm tempo | Imagination, | | | | | | | | | | | | |
| Given circumstances | subtext | The Magic If | | | | | | | | | | | | |
| Relaxation | Concentration | Objectives | | | | | | | | | | | | |
| Super objectives | Emotional Recall | | | | | | | | | | | | | |
| Autumn 2 | Stanislavski Unit 2 20% Live Exam Preparation | <p>Why This? Continued preparation and rehearsals including line learning, blocking, direction, and experimentation, use of voice and body and movement. Artistic intentions will be agreed and cemented. Technical and Dress rehearsals to support Unit 2 and understand how set design, props and costume enhance the mood and atmosphere and overall performance. To understand actor audience communication and interaction.</p> <p>Why Now?</p> | | | | | | | | | | | | |

Curriculum Progression Map 23-24



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|-------------------|-------------------------------------|--|---------|----------|------------|--------|------------|-----------|-------------------|------------|-------------|----------|-------|------------------|
| | | <p>Continued rehearsals building on the work previously created. To build upon prior work on Stanislavski adding technical elements to challenge and improve the work in progress.</p> <p>Key Knowledge: Line-learning, blocking, performance skills, direction, and artistic intentions.</p> <p>Key Vocabulary:</p> <table data-bbox="459 633 1310 770"> <tr> <td>Pitch</td> <td>Pace</td> <td>Projection</td> </tr> <tr> <td>Tone</td> <td>Dialect</td> <td>Accent</td> </tr> <tr> <td>Interaction</td> <td>Intentions</td> <td>Physicality</td> </tr> <tr> <td>Emphasis</td> <td>Pause</td> <td>Characterisation</td> </tr> </table> <p>Sources: The Crucible, A Taste Of Honey, Baby Girl, Pronoun, Of Mice and Men, Be My Baby, Kes, Bouncers, Shakers, Romeo and Juliet, Macbeth, Memory of Water.</p> <p>Curriculum Assessment tasks: Unit 2 Externally assessed exam.</p> <p>Personal Development links: Texts such as The Crucible allow for spiritual development and cultural development as students study the role of the church in Salem, Massachusetts, 1692. They study the role of Puritans and the Salem Witch trials. Kes promotes 1970's working class Britain and offers students a cultural understanding of life in Barnsley at this time. A Taste Of Honey carries various moral and social themes such as racism, homosexuality and teenage pregnancy in working class Salford in the 1950's. Pronoun covers transgender and teenage relationships and Baby Girl teenage pregnancy.</p> | Pitch | Pace | Projection | Tone | Dialect | Accent | Interaction | Intentions | Physicality | Emphasis | Pause | Characterisation |
| Pitch | Pace | Projection | | | | | | | | | | | | |
| Tone | Dialect | Accent | | | | | | | | | | | | |
| Interaction | Intentions | Physicality | | | | | | | | | | | | |
| Emphasis | Pause | Characterisation | | | | | | | | | | | | |
| Spring 1 | Live Theatre Review and Unit 2 Exam | <p>Why This? Reactivate Live theatre Reviews to develop written analysis and deconstruction techniques. Unit 2 exam with external examiner.</p> <p>Why Now? Reactivate Live Theatre Reviews to support revision. Delivery of Unit 2 Exam to external examiner.</p> <p>Key Knowledge: Historical Context, costuming, social context, set design, artistic intentions</p> <p>Key Vocabulary</p> <table data-bbox="459 1709 1310 1809"> <tr> <td>Concept</td> <td>Garments</td> <td>Fabric</td> </tr> <tr> <td>Colour</td> <td>Naturalism</td> <td>Authentic</td> </tr> <tr> <td>Historical Period</td> <td>Aesthetic</td> <td>Condition</td> </tr> </table> <p>Sources: The Crucible, A Taste Of Honey, Baby Girl, Pronoun, Of Mice and Men, Be My Baby, Kes, Bouncers, Shakers, Romeo and Juliet, Macbeth, Memory of Water.</p> <p>Curriculum Assessment tasks: Unit 2 Externally assessed exam.</p> | Concept | Garments | Fabric | Colour | Naturalism | Authentic | Historical Period | Aesthetic | Condition | | | |
| Concept | Garments | Fabric | | | | | | | | | | | | |
| Colour | Naturalism | Authentic | | | | | | | | | | | | |
| Historical Period | Aesthetic | Condition | | | | | | | | | | | | |

Curriculum Progression Map 23-24



DRAMA

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|----------------|--|--|---------------|------------|----------|-------------|---------|-----------|----------------|--------------------|-----------|----------|----------|--------------|
| | | <p>Personal Development links: All texts delve into the human condition; human relationships and students can reflect on their own experiences in life and consider spiritual development as they enjoy learning about oneself, others and the surrounding world.</p> | | | | | | | | | | | | |
| Spring 2 | <p>Revision Unit 3</p> <p>Section A</p> | <p>Why This? Develop and strengthen key areas within the exam and theatrical understanding for future careers or study.</p> <p>Why Now? Reactivate and revise for the final Unit 3 exam.</p> <p>Key Knowledge: Set Design, costume, lighting, social status, acting skills, rehearsal techniques.</p> <p>Key Vocabulary</p> <table border="0"> <tr> <td>Text analysis</td> <td>Motivation</td> <td>Movement</td> </tr> <tr> <td>Interaction</td> <td>Style</td> <td>Structure</td> </tr> <tr> <td>Social context</td> <td>Historical context</td> <td>Verbatim</td> </tr> </table> <p>Sources: Mark Wheeler’s You tube links / I love you mum I promise I won’t die links</p> <p>Curriculum Assessment tasks: Exam questions /PPE</p> <p>Personal Development links: Students will revise and revisit the theme of MDMA, which is the central theme within the play. Students develop spiritual appreciation by revising the protagonist’s religious beliefs that have a significant impact on his decisions and actions. Also, reflections on their own development and that of others is verbalised regularly and opinions related to anorexia are discussed.</p> | Text analysis | Motivation | Movement | Interaction | Style | Structure | Social context | Historical context | Verbatim | | | |
| Text analysis | Motivation | Movement | | | | | | | | | | | | |
| Interaction | Style | Structure | | | | | | | | | | | | |
| Social context | Historical context | Verbatim | | | | | | | | | | | | |
| Summer 1 | <p>Revise and Recall</p> <p>Unit 3</p> <p>Section A</p> <p>Section B</p> | <p>Why This? Continued development to strengthen key areas within the exam and theatrical understanding for future careers or study.</p> <p>Why Now? Reactivate and revise for the final Unit 3 exam.</p> <p>Key Knowledge: Use of voice, interactions, movement, for the chosen production. Effective justification and communication of meaning. Audience response and justification of personal opinion.</p> <p>Key Vocabulary</p> <table border="0"> <tr> <td>Evaluate</td> <td>Review</td> <td>Justify</td> </tr> <tr> <td>Analysis</td> <td>Opinion</td> <td>Critic</td> </tr> <tr> <td>Genre</td> <td>Style</td> <td>Narrative</td> </tr> <tr> <td>Abstract</td> <td>Symbolic</td> <td>Naturalistic</td> </tr> </table> <p>Sources: Extracts of chosen performance</p> | Evaluate | Review | Justify | Analysis | Opinion | Critic | Genre | Style | Narrative | Abstract | Symbolic | Naturalistic |
| Evaluate | Review | Justify | | | | | | | | | | | | |
| Analysis | Opinion | Critic | | | | | | | | | | | | |
| Genre | Style | Narrative | | | | | | | | | | | | |
| Abstract | Symbolic | Naturalistic | | | | | | | | | | | | |

Curriculum Progression Map 23-24



DRAMA

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|----------|--|--|
| Summer 2 | | Why This? Why Now? Key Knowledge Key Vocabulary Sources Curriculum Assessment tasks Personal Development links |
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