

Secondary Curriculum Information Pro-Forma

Subject:

Drama

Subject Leader:

Miss E Grant

YEAR 7	Theme Title	Key Areas of Knowledge Acquisition	Key Skills and Processes Learned
Term 1 (September – October)	The Breakfast Show	<ul style="list-style-type: none"> Learning the basics of Drama – Introduction to drama techniques, spatial awareness of performing and audience, staying in role and characterisation of creating a character that is clearly different from their selves 	<p>Freeze Frames , Physical Theatre, Role Play, Body Language, Facial Expression</p> <p>Exploring devising from stimulus</p> <p>Team building and communication skills</p> <p>Evaluating themselves and others work</p> <p>Links between their own and theatre</p>
Term 2 (November – December)	Scripted Performance	Learning the necessary tools to be able to go from page to stage, exploring the concepts on what an actor endures when embarking on learning lines and making an realistic performance to an audience	<p>Freeze Frames , Physical Theatre, Role Play, Body Language, Facial Expression</p> <p>Learning to direct and be directed</p> <p>The skill of learning lines</p> <p>Staging, where to stand in accordance to the script or their own decision</p> <p>Making characters real to an audience</p>
Term 3 (January – February)	Agony Aunt	Exploring bullying and the impact it has on friendship groups. To think about how behaviour impacts the way we think and our actions. Exploring the harsh reality of peer pressure and looking at problem/dilemma solving	<p>Dilemma solving</p> <p>Learning to dissect a character to find the deeper meaning</p> <p>The skill of learning lines</p> <p>Staging, where to stand in accordance to the script or their own decision</p>

			Making characters real to an audience
Term 4 (March – April)	Greek Theatre	Investigating the start of drama and how it all began through choral work, masks, storytelling and movement. Working as an ensemble to create choral performances	<p>Cultural awareness- Drama through the ages</p> <p>Links from olden to modern</p> <p>Working as a ensemble</p> <p>Movement with dialogue</p> <p>Working with the 4P's to creating vocal choral work</p>
Term 5 (April – May)	Spy Kids	Introduction to Stanislavski and naturalism	<p>Looking at naturalism</p> <p>Realistic acting</p> <p>Stimulus to aid learning</p>
Term 6 (June – July)	Teenage Crime	Exploring the concepts of situations that happen in real life and how it dealt with by the media and police	<p>Reconstructing events</p> <p>Usage new techniques such as split scene, documentary drama ,subtext and improvisation to devise a scene</p> <p>Choices that people make and how it effects those around it</p>

YEAR 8	Theme Title	Key Areas of Knowledge Acquisition	Key Skills and Processes Learned
Term 1 (September – October)	Lost	Working with empathy and exploring the deeper context behind a theme. Connections between the real world, reality and fiction	<ul style="list-style-type: none"> Exploring inner and outer thoughts Exploration of techniques such as a thought tracking, thought alley, thought tunnel, mirror reflection and teacher in role to contextualise the characters through process Dealing with concepts of 'all isn't what it seen
Term 2 (November – December)	Haunted House	<ul style="list-style-type: none"> Looking at how create an atmosphere and tension Building climax and anti-climax in a scene 	<ul style="list-style-type: none"> To be able to select and organise material as part of the dramatic process To develop and sustain a role in a specific situation To explore and consolidate students' experience of strategies such as still image, storyboard teacher in role
Term 3 (January – February)	What is Wrong with Robbie	Looking at bullying and the impact it has on everyday life	<ul style="list-style-type: none"> Using empathy to explore the background story to the character Working to find solutions that solve both sides of the problem
Term 4 (March – April)	Little Sister	Thinking about social interactions and judgements made without exploring who or what the person is about	<ul style="list-style-type: none"> Looking at perceptions and stereotypes of characters and exploring 'not to judge a book by its cover'
Term 5 (April – May)	Script work	Developing the tools to be able to go from page to stage, exploring the concepts on what an actor endures when embarking on learning lines and making an realistic performance to an audience	<ul style="list-style-type: none"> Know what super-objective, status and blocking are and apply these skills to their performance of the script Get to grips with format of a script and learn the different functions and how they work with the actor to create a performance
Term 6 (June – July)	Macbeth	Introduction to Shakespeare plays	<ul style="list-style-type: none"> Exploration of the main themes and characters and making connections between that era and the modern world

YEAR 9	Theme Title	Key Areas of Knowledge Acquisition	Key Skills and Processes Learned
Term 1 (September – October)	Road Safety	<ul style="list-style-type: none"> Discovering the issues and themes surrounding road safety, getting different points of views 	<ul style="list-style-type: none"> Pressures of being an adolescent and the issues surrounding peer pressure and usage of the road Drama techniques that add layers to devising and evoke a deeper subtext understanding
Term 2 (November – December)	Bouncer and Shakers	<ul style="list-style-type: none"> Taking apart how people are looked and judged through society using script work 	<ul style="list-style-type: none"> Stereotypes of gender and using role reversal to explore
Term 3 (January – February)	Theatre In Education (TIE)	<ul style="list-style-type: none"> This unit introduces students to the content of plays written for the theatre. They will learn how to interpret a play in various ways and understand how a play works in performance. 	<ul style="list-style-type: none"> Study the way in which playwrights, directors, designers and performers communicate meaning through drama Learn how to interpret a script Learn how to develop characters and/or roles Discover the ways in which performers, directors or designers interpret ideas in a drama performance and the different ways in which this can be achieved Explore different staging methods Share your work and ideas with others in your group Develop performance skills and rehearsal techniques Understand the social, cultural and historical context of the play
Term 4 (March – April)	Theatre In Education (TIE)	<ul style="list-style-type: none"> Looking at the assessment side to Unit 2 	<ul style="list-style-type: none"> Working towards a documentary response analysing and evaluating their own and other students' work during the exploration process An evaluation of a live performance of a complete play
Term 5 (April – May)	Let him Avenge it!!!	<ul style="list-style-type: none"> Looking at real life events and using the theme to create Docu-Drama 	<ul style="list-style-type: none"> Choices of life and death Punishment is right to decide someone's future? Aftermath of a tragic situation Trigger points that can lead to breaking points in humans
Term 6 (June – July)	Practitioners	<ul style="list-style-type: none"> Looking at the practitioners that have enabled Drama to be in its current glory 	<ul style="list-style-type: none"> Different Theatre Acting Styles Context and relevance to what was happening in the world at the particular time

YEAR 10	Theme Title	Key Areas of Knowledge Acquisition	Key Skills and Processes Learned
Term 1 (September – October)	<p>Introduction to GCSE</p> <p>Component 3</p>	<ul style="list-style-type: none"> Students to be introduced to the GCSE course Have the units broken down for them Component 3 focuses on the work of theatre makers and the theatrical choices that are made by crucial members of the creative and production team in order to communicate ideas to an audience. As theatre makers, students will develop their knowledge and understanding of the ways in which drama can create meaning for an audience through performance. Students will explore practically how a complete performance text might be interpreted and realised from 'page to stage'. This exploration will give students an insight into how texts may be brought to life for an audience and the creative roles within this process. Students will also analyse and evaluate their experience of a live theatre performance as informed members of the audience. They will develop skills to recognise the meaning created in the theatre space in order to communicate ideas to an audience. This will give them a more critical and varied approach to their own work as theatre makers. 	<ul style="list-style-type: none"> The difference between GCSE and KS3 Understanding the marking criteria Learn how to use explorative strategies in a performance Learn how to develop characters and/or roles Peer and self-assessment using the marking criteria <p>Content for Component 3</p> <p>There are two areas of focus.</p> <ol style="list-style-type: none"> Study of one complete performance text. A live theatre evaluation. <p>The study of one performance text</p> <p>Students must study a complete performance text and then will respond to an unseen extract from their chosen performance text in the examination. The unseen extract will be from a scene or moment that is significant to the text as a whole. Extracts will be between 80–100 lines long (this includes spoken dialogue and stage directions). Please note performance texts are not permitted in the examination. Students must practically consider the ways and develop ideas in which performers, directors and designers create impact and meaning through the elements of performance, including:</p> <ul style="list-style-type: none"> acting style and purpose, including vocal and physical skills set and props, including stage furniture and personal props lighting and sound, including colour and music costume, makeup and masks as appropriate use of stage space and spatial relationships, including levels and entrance points intended impact and meaning for the audience. <p>Students must contribute to exploration of the performance text, so that they are able to offer possible interpretations from the perspective of performer, director or designer. Students should consider the potential for staging the text. They must explore and develop an understanding of how performers, directors and designers influence performance style, design elements and staging, to communicate meaning to an audience.</p> <ul style="list-style-type: none"> The written examination is 1 hour and 30 minutes. The assessment is out of 60 marks. Students must answer all questions related to the performance text they have studied for Section A and for Section B they answer both questions on the performance they have seen. Section A: Bringing Texts to Life <p>Consists of one question in five parts that students must answer based on an unseen extract</p>

			<p>from the chosen performance text. Students answer from perspective of performer, director and designer. Worth 45 marks. All extracts will be provided in a source booklet.</p> <ul style="list-style-type: none"> • Section B: Live Theatre Evaluation Consists of two questions that students must answer on the live theatre performance they have seen. Worth 15 marks. Students may take in notes, however these notes must be written on the form provided
Term 2 (November – December)	Component 1	<p>This component deals with devising, which is an exciting and challenging opportunity to work collaboratively with others to explore a range of stimuli in order to create an original performance piece. Devising is essential for the development of new theatre and performance; it allows for personal development and exploration. It allows both performer and designer the opportunity to stretch the limits of their creativity and imagination, while exploring a theme or topic of interest to them and their intended audience. Students will develop skills in group work, research and negotiation, while also developing creativity, performance and design skills. Students will consider the impact that they can make on an audience, as they develop the ideas that they want to communicate.</p> <p>Assessment information</p> <p>This component is internally assessed and externally moderated. It is worth 60 marks and AO1, AO2 and AO4 are assessed. First assessment: 2018 There are two parts to the assessment.</p> <p>1) A portfolio containing evidence of:</p> <ul style="list-style-type: none"> • creating and developing the group devised performance/design realisation • analysing and evaluating this creation and development • analysing and evaluating the group devised performance/design realisation. <p>2) A recording of the group devised final performance</p> <p>The portfolio All students must document the practical creation and development of ideas, along with the analysis and evaluation of this process and their performance of the devised work. The portfolio is worth 45 marks. AO1 and AO4 are assessed – AO1 is worth 30 marks and AO4 is worth 15 marks. The portfolio is marked by the teacher and sent to the moderator if requested as part of the sample, along with the accompanying performance recording(s).</p>	<p>There are three areas of focus.</p> <ol style="list-style-type: none"> 1) Creating and developing a devised piece from stimuli. 2) Group performance/design realisation of the devised piece. 3) Analysing and evaluating the creative process and group devised performance. Students may complete this component either as a performer or designer. <p>Choice of stimuli Centres have a free choice of stimuli, but the stimuli must ensure that students can:</p> <ul style="list-style-type: none"> • work collaboratively to create and develop the performance • apply the necessary performance or design skills • analyse and evaluate both the process and the performance • meet the Assessment Objectives. <p>students are required to know and understand the following:</p> <ul style="list-style-type: none"> • characteristics of dramatic work including genre, structure, character, form, style, and language • how meaning is communicated and interpreted through: performance conventions o use of space and spatial relationships on stage o relationships between performer and audience. All students must explore the processes by which devised performance is developed and demonstrate the following skills to create and communicate meaning through: • developing ideas and intentions • rehearsing, refining and amending work in progress for performance.
Term 3 (January – February)	Component 1 & 3	See above	See above

Term 4 (March – April)	Component 1 Exam	See above	See above
Term 5 (April – May)	Component 1 Exam	Internally marked and moderated	Internally marked and moderated
Term 6 (June – July)	Component 3	See above	See above

YEAR 11	Theme Title	Key Areas of Knowledge Acquisition	Key Skills and Processes Learned
Term 1 (September – October)	Unit 1 and 2 Exam	<p>Unit 1 requires students to engage in a programme of work that will help them appreciate how a variety of drama activities can be used to deepen their understanding of drama form.</p> <p>Unit 2 introduces students to the content of plays written for the theatre. They will learn how to interpret a play in various ways and understand how a play works in performance. Students must</p>	<p>Practical exploration for Unit 1 Practical exploration will take place in the centre under formal supervision and be led by the teacher. The teacher will:</p> <ul style="list-style-type: none"> • introduce the topic/theme/issue through a choice of at least two suitable stimuli • supervise student response to the stimuli through suitable selection of at least four explorative strategies

		<p>have experience of live theatre as a member of the audience.</p>	<ul style="list-style-type: none"> •supervise student response to the theme/topic/issue through at least two examples of the drama medium •supervise student response to a suitable selection of drama elements • Teachers must make detailed notes for assessment purposes of all student activity during the six-hour practical exploration. <p>Documentary response Students may make notes after the six-hour practical exploration but the final completion of the documentary evidence must take place under supervision. It is recommended that the final preparation of the documentary evidence will take between four and six hours. During the process of completing the documentary evidence, the work must not be removed from the centre.</p> <p>Practical exploration for Unit 2 A six-hour practical exploration of the chosen play text will take place under formal supervision in the centre and be led by the teacher. The teacher will:</p> <ul style="list-style-type: none"> •introduce the chosen play text • supervise student response to the play text through suitable selection of at least four explorative strategies • supervise student response to the play text through at least two examples of the drama medium • supervise student response to a suitable selection of drama elements •make detailed notes for assessment purposes of all student activity during the six-hour practical exploration <p>Documentary response Students may make notes after the six-hour practical exploration but the final completion of the documentary evidence must take place under supervision. It is recommended that the final preparation of the documentary evidence will take between two and four hours.</p> <p>Response to live performance Students may make notes following their attendance at live theatre but completion of the evaluation must take place under supervision. It is recommended that the final preparation of the documentary evidence will take between four and six hours. During the process of completing the documentary evidence the work must not be removed from the centre.</p>
Term 2 (November – December)		Unit 3 provides students with the opportunity to:	Students must work collaboratively as members of a performance group taking the role of either a performer or performance support student.

	Unit 3 Preparation and Rehearsals	<ul style="list-style-type: none"> • demonstrate their knowledge and understanding of practical drama skills through their application to a live performance • communicate to an audience. <p>Work carried out in Units 1 and 2 can form the basis of the skills needed for this final examination performance.</p>	<p>The group size must be between three and nine performers.</p> <p>Performers can offer scripted performance, devised performance or a combination of both. The assessment will be based on the assessment criteria grids on pages 33-35. Note should be taken of the four aspects of assessment that will be applied to each student's performance. These are:</p> <ul style="list-style-type: none"> • voice and movement • roles and characterisation • communication • content, style, form. <p>Performance times must be no less than 15 minutes for smaller groups and no longer than a maximum of 45 minutes for groups of nine.</p>
Term 3 (January – February)	Unit 3 Rehearsals	<p>This is an externally assessed unit. All students will present their work as either performers or performance support students in a single performance to an examiner appointed by Edexcel.</p> <p>Edexcel will provide an externally set assignment brief which must be addressed for the final Unit 3 performance.</p> <p>The examiner will visit the performance venue chosen by the centre. The examination will take place between 1 February and 31 May at a date and time agreed by the centre and the examiner.</p>	<p>Students can be examined in one of the following options.</p> <ul style="list-style-type: none"> • Performance devised by the students from a stimulus chosen by the centre and related to the assignment brief. • Performance of a complete short published play. • Performance of an extract from a full length published play. • Performance of an adaptation of a selection of scenes from a full length published play. • Performance based on a full length published play using some of the original text with additional devised work based on the situations and roles in the original text. • Performance of a Theatre in Education piece to a target audience chosen by the centre. • Performance based on the assignment brief that can include devised work plus existing play texts, poetry, song lyrics and factual material. <p>Whichever option is chosen students will be required to:</p> <ul style="list-style-type: none"> • work collaboratively with all other group members • take advice, guidance and direction from the teacher • prepare and rehearse for a sustained period • show their vocal and movement practical skills in performance • communicate with other performers and the audience • demonstrate an understanding of style and form within their chosen option • demonstrate an understanding of the content and purpose of the performance • perform to the visiting examiner • prepare in advance an individual written description of the role(s) performed in the context of the performance • prepare in advance as a member of the performance group a copy of the script as performed or a detailed breakdown of the scenes seen in performance
Term 4 (March – April)	Unit 3 Exam (Could happen in Term 5 rather than Term 4)	External Examiner	External Examiner

Term 5 (April – May)	Unit 3 Exam (Could happen before Term 5)	External Examiner	External Examiner
Term 6 (June – July)			