

DRAMA Department



LTP

Intent – Year 7

YEAR 7

In year 7 students will have had little/no experience of formal drama lessons so we use this year to build the fundamental skills of Drama needed to access all aspects of the components outlined above. Our first topic is a devised story where students learn key dramatic techniques which are then applied to other topics throughout the year. We are clear on ‘building the skill’ together then we work on applying this to the topic in different ways, this helps students understand that the skill learnt can be applicable to other aspects of drama not just within the context/topic it is taught in. This retrieval of skills throughout the schemes allow students to build their independent learning with the main goal being students being able to build drama and suggest techniques for performance work without prompting.

The idea behind this initial topic (based on a creative story) is to build the confidence of pupils to explore the techniques independently and then select the most appropriate ones to form a final performance. The scheme allows students to start making choices and devising elements of their own performances independently.

We then move onto script work looking at ‘Matilda’ which links to musical theatre and melodramatic drama. It is important for students to get a grasp of working on over the top drama skills in order for them to feel more relaxed and confident in the subject. We follow this up with a contrasting play text ‘Terrible Fate of Humpty Dumpty’ which has strong serious themes. Allowing students to study both types of play allow for a wider repertoire of drama to be studied and also allows students to understand how to perform in two main categories of drama comedy and tragedy.

Following this we then look at ‘Silent Movies’ studying mime in depth and the use of non-verbal communication. It is important our students understand that performance is not just about speaking and this topic allows us to focus on the use of facial and body gestures. This addresses misconceptions that often happen in Drama where students solely focus on their vocals skills and forget about the full spectrum of performance skills. Through this scheme we are able to teach not only the history of where mime began but also allow students to think about using pauses, movement and gestures appropriate to convey a particular mood within a piece. This is extremely important to allow a student to develop as a performer. These skills we are fostering also allow us to develop talented GCSE students for the future.

The final topic is based on the ‘7 Deadly Sins’ but allows us to look at the design aspects of the subject. This is a creative story much like the first story explored. The similarities allow students to be able to access the style of work but stretch themselves further by looking at costume and set design.

Long Term Plan - KS3 – Year 7

Autumn 1	Autumn 2	Spring 2	Spring 2	Summer 1	Summer 2
George and Marys Adventure	Matilda (Scripted)	The Terrible Fate of Humpty Dumpty (Scripted)	Greek Theatre	Silent Movies	Seven Deadly Sins (Devised topic linking to Set and Costume)
<ul style="list-style-type: none"> • Build confidence • Teamwork skills • Dramatic techniques (still image, angel and devil, narration, sound collage and cross-cutting) • Structure performance work • Time management • Independent learning 	<ul style="list-style-type: none"> • Retrieval of still image knowledge • Basic understanding of genres with focus on melodrama and musical theatre. • Themes in Matilda • Use of role-play • Using levels of exaggeration. • Retrieval of vocal skills pitch and tone. Developing and adding on pace and volume. • Gestures • Characterisation – stock characters from the script 	<ul style="list-style-type: none"> • Dramatic techniques (thought tracking and hot seating) • revising some existing techniques learnt • vocal and physical skills emphasise on pitch and tone • script layout – how to follow stage directions • basic improvisation skills 	<ul style="list-style-type: none"> • Introduction of Greek theatre. • The layout of the amphitheatre • Story telling • Audience communication • Story structure • Application of devising techniques • Chorus acting style. • That, the purpose of Greek chorus was to form a link between the actors and the audience by commenting on, and responding to the action. 	<ul style="list-style-type: none"> • Mime • Physical theatre • Facial gestures • Non-verbal communication • Structure of performances including beginning, middle and end • Time management • Still image • Story creating 	<ul style="list-style-type: none"> • Set Design • Staging • Costume/Mask • Mood and colour and how it effects drama • Dynamics • Structure of performance • Problem solving • Creating a well-rounded performance

Intent – Year 8

YEAR 8

In year 8 typically Drama students have a spike in confidence, they have a good foundation of knowledge and repertoire of Drama which has been developed through their year 7 topics. In this year we start to split some of the performance skills down even further to address some of the misconceptions that seem to happen based on previous assessment data and student voice. These areas are mainly in the individual performance skills of vocals, physicality and characterisation and these are all evident in the topics chosen.

We start the year with a scripted piece called 'Noughts and Crosses' which shows a story about a racial divide which has been cleverly reversed. We chose in year 8 following to delve into more topical schemes which broaden a student's empathetic acting styles which is important to play a believable role. It also allows thought-provoking conversations to be studied alongside staging of a play, more in-depth characterisation and communication with other actors.

Drama is an important tool that allows us to teach students about many issues that they may confront across their education and into their adult years. We are careful to tackle subjects in a tasteful and insist on reflection on these subject areas.

We move then onto a devised scheme on 'homelessness'. This topic again tackles a challenging subject area but from the devised element rather than scripted. Allowing students to retrieve their knowledge from year 7 devised topics and by making links to given stimuli and building a performance around these. At GCSE levels students will be given a varied amount of stimuli so it is important for us to develop some of these skills in KS3 to allow students to be fully prepared not only for this should they choose the topic but also prepare them for the rest of the topics studied throughout year 8 into year 9.

Our students also get the opportunity to learn about how to structure a devised performance and begin selecting skills and techniques independently throughout all of the other topics studied. This year is about building creativity and responding to stimuli in different and interesting ways. Further development will be made on vocal and physical skills which will allow students to be able to master these skills in preparation for year 9.

We also take the time to study new production elements of staging, set and costume to build on those learnt in year 7. These will be filtered throughout the schemes of work so that students think from a designer perspective as well as a performer. This opens up all possible roles within Drama and informs students should they choose to take on a career in any of these areas. It is important for us to push the development of the students to understand Drama in the world of work as well as the transferable skills they can use in other subject areas.

Long Term Plan - KS3 – Year 8

Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
<p>Noughts and Crosses (Scripted)</p> <ul style="list-style-type: none"> Context of the play and the history behind it Monologues Stage directions – how these link to the audience Vocals – how they are affected by mood and motive Body Language, facial gestures and stance. Physical theatre Communication with the audience Development of improvisation. 	<p>Homelessness (Devising)</p> <ul style="list-style-type: none"> Script work Drama techniques: Thought tracking and Still image Vocal Skills Physical Skills Devising Stimulus/Stimuli Rehearsal skills Responding to stimuli including: picture, Poem and Song Role play Improvisation 	<p>Developing characterisation</p> <ul style="list-style-type: none"> Difference between character and role Movement – how this builds a character Motive – how it drives and impacts a character Vocal retrieval skills of pitch and tone and developing further by adding in pauses and accents Improvisation – key tools of how to do this successfully and the importance of this. Responding to a stimuli – this is a creative and adaptive process which gives an introduction ready for the next topic. 	<p>Wacky Soap Script Exploration of vocal and physical skills</p> <ul style="list-style-type: none"> Body gestures Facial gestures Movement Communication with audience Communication with actors Vocal skill - Tone Vocal skill - Pitch Vocal skill – Pace Vocal skill – intonation Physical skill – gestures Physical skill – movement Physical skill – body language Topical theme Sub text Script work Team work Time management 	<p>Wordless Books</p> <ul style="list-style-type: none"> Structure of performance work Revisiting devising techniques Creating performance work Responding to a stimulus in varied practical ways Audience Engagement 	<p>Genre and Style</p> <ul style="list-style-type: none"> Understanding of genres – chosen to engage and match topics studied and future topics: <ol style="list-style-type: none"> Comedy Tragedy Horror Understanding of styles: <ol style="list-style-type: none"> Classical Naturalistic Abstract Audience communication Story structure Application of devising techniques

Intent – Year 9

YEAR 9

In year 9 our students are ready to take options; we want to prepare our students for the rigorous course at GCSE. In order to do this our topics are selected carefully to engage learners but to guide them also into choosing Drama if it feels right for them. We continue to keep the 2 components stated in the overview as the basis of the topics studied.

We begin the year with Blood Brothers, this is a topic which often gets explored as part of the written examination at GCSE level. We find starting with this playful and tragic text student are able to master a higher level of characterisation exploring the characters at 3 different ages throughout the play. They will look at the themes that occur within the play and how they can explore these within practical activities. It is important for students to learn about themes as this will help them chose their own in later topics.

Continuing on from these students explore a devised scheme centred around a story on crime, each lesson students are given new information for this story so they have to work on the constant revising of their dramatic creation, this is useful within devising particularly helping support component one of the key stage four course which students have to create a performance piece based on a given stimuli. Often students are very protective over work created and do not possess the skills in order to constantly change it, this is why it is important to study this particular topic where students will have to be flexible with their storyline. Devising is also looked at in spring 2 where students are given a different stimulus every one to two lessons that they will respond to by creating performance work, this mimics the component one exploration at GCSE level.

It is important that students also grasp an understanding of the production elements and these will be littered throughout each of the topics but predominantly focused on as the core knowledge in our final topic of the year. We have students who are interested in becoming design students at GCSE level and it is important that they have had chance to explore this throughout their key stage three curriculum as we can have both performers and designers take our option.

We also look at varied scripts in spring one answer one where we look at different styles of scripts and how to play the characters within those this will help develop the students knowledge of different place in order to prepare them for their component to at GCSE level. This a lot also allows them to revisit knowledge learned within year seven and eight but to master it on a greater level.

Long Term Plan - KS3 – Year 9

Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
<p>Crime Story (Devising)</p>	<p>Blood Brothers (Scripted)</p>	<p>'9' (Scripted)</p>	<p>Plague of Eyam (Devising)</p>	<p>Physical Theatre</p>	<p>Seeking Survival (Devising)</p>
<ul style="list-style-type: none"> Summarising information from a given story into performance. Constant revising and refining performance work. Retrieval – hot seating – this helps development into refining characters Retrieval – angel and devil - development into interrogation Action vs reaction Rapport – other actors Structuring performance work. 	<ul style="list-style-type: none"> Context of the play Social class divide in the play Retrieval of Angel and Devil – developing by adding persuasive language Proxemics Levels Retrieval of script reading skills Retrieval vocal and physical skills challenging further to play a younger character Retrieval – cross cutting technique Marking the moment technique to show importance in 3 different ways. Status and how this is show in performance 	<ul style="list-style-type: none"> Script structure Building suspense Revisiting genre comedy Tragedy genre Comedy elements Staging Characterisation Multi-role Lighting Sound 	<ul style="list-style-type: none"> Stimuli exploration – story, image, poem. Structuring performance work Dramatic techniques – spontaneous improvisation, role play, mime and cross cutting Whole class drama 	<ul style="list-style-type: none"> Movement to create meaning Minimal but effective dialogue Strength and stamina Spatial awareness Working as an ensemble Development of trust Co-ordination Facial expressions, body language, gesture Movement skills- travelling, jumping and landing Interaction with other performers 	<ul style="list-style-type: none"> Responding to stimuli linked to Refugees Spontaneous improvisation Characterisation Vocal and Physical work Writing a dramatic monologue for performance Staging Sound skills Sound and how it effects the mood of a piece Use of music in performance

Long Term Plan – KS4 – Split Into Units

Each group has one hour of drama a week. The topics are split into devised and scripted pieces then have elements taken from: performance, designing, directing and staging.

<p style="text-align: center;">Comp 1</p> <p style="text-align: center;">AO1, AO2 and AO4 are assessed</p>	<p style="text-align: center;">Comp 2</p> <p style="text-align: center;">AO2 assessed</p>	<p style="text-align: center;">Comp 3</p> <p style="text-align: center;">Section A - Assessing AO3. Section B - Assessing AO4</p>
<ul style="list-style-type: none"> ○ Create and develop a devised piece from a stimulus. ○ Performance of this devised piece or design. realisation for this performance. ○ Analyse and evaluate the devising process and performance. ○ Performer or designer routes available. <p>Skills:</p> <ul style="list-style-type: none"> – Improvisation – Stimuli response – Structure of performance. – Refinement and rehearsal of work. – Implementation of drama techniques. – Analyse and evaluate work in written form. – Links to health and safety. – Performers – vocals & physical skills, communication, characterisation and artistic intent. – Designers – application of theatrical skills, realisation of design in performance. 	<ul style="list-style-type: none"> ○ Students will either perform in and/or design for two key extracts from a performance text. Centre choice of performance text. ○ Performer or designer routes available. <p>Skills:</p> <ul style="list-style-type: none"> – Time management – Following script – Staging script – Performers: vocals & physical skills, communication, characterisation and artistic intent. – Designers – application of theatrical skills, realisation of design in performance. – Justification of ideas to examiner. 	<p>SECTION A: Bringing Texts to Life (45 marks – AO3) This section consists of one question broken into five parts (short and extended responses) based on an unseen extract from the chosen performance text.</p> <p>Section B: Live Theatre Evaluation (15 marks - AO4) This section consists of two questions requiring students to analyse and evaluate a live theatre performance they have seen. Students can bring in theatre evaluation notes of up to a maximum of 500 words.</p> <p>Skills:</p> <ul style="list-style-type: none"> – Writing as a: performer, designer, and director. – Responding personally to theatre. – Creativity – Link to design skills in: lighting, sound, costume, set and staging. – Extensive writing – Justification of ideas – Evaluation skills – Ability to link to exam questions.

Year Plan – KS4- GCSE EDEXCEL DRAMA



Component 1 – (1DR0/01) INTERNALLY ASSESSED.

This is a devising unit that is worth 40% of the overall qualification. Students will produce a devised performance piece as well as a portfolio of evidence to accompany this. Students could also offer a design skill (costume, lighting, set design and/or sound design) A stimuli will be given to groups and they must produce a performance piece up to 25 minutes depending on group sizes. Students are marked on vocals, physicality, characterisation/roles, genre and style. They are also marked on the complexity of the piece and the creativity and imagination used to create it. The portfolio must answer the 6 questions but can use a variety of different mediums to do so.

Component 2 – (1DR0/02) EXTERNALLY ASSESSED.

This is a scripted performance unit that is worth 20% of the overall qualification. Students will perform from two key extracts that are significant in the play. This can be a combination of group performances and/or monologues. This is externally assessed by a visiting examiner.

Component 3 – (1DR0/03) EXTERNALLY ASSESSED.

This is a written examination worth 40% of the overall qualification. The idea behind the written exam is to explore practically 2 set texts and then answer questions e.g. how you would explore a scene using vocals, students would be able to recall workshops surrounding this from lessons. They would be able to take 500 words worth of notes into the examination to aid their theatre review.



Year Plan – KS4- GCSE EDEXCEL DRAMA – YEAR 10



Autumn 1	Autumn 2	Spring 1
<p>COMP 1: Students will learn the elements to performance techniques which are assessed in Component 1: Devised unit.</p> <p>Students will do workshops on the following areas:</p> <ul style="list-style-type: none"> • Vocals (clarity, pace, pitch, projection, inflection) • Physicality (gestures, facial expression, stillness, stance, contact, use of space, spatial relationships) • Characterisation and communication • Artistic intention and style • Genre • Theatrical conventions • How to respond to a stimuli • How to answer verbal presentation questions <p>Normally mark every 6 lessons however; it would be beneficial to start with a smaller assessed piece ‘work in progress’ within the first 2 weeks so that we have current data for students. Then look at completing at end of half term bigger assessment. You will need to work on homework tasks that support the written element of the COMP 1.</p>	<p>COMP 1: Students will learn the elements to performance techniques which are assessed in Component 1: Devised unit.</p> <p>Students will do workshops on the following areas:</p> <ul style="list-style-type: none"> • Vocals (clarity, pace, pitch, projection, inflection) • Physicality (gestures, facial expression, stillness, stance, contact, use of space, spatial relationships) • Characterisation and communication • Artistic intention and style • Genre • Theatrical conventions • How to respond to a stimuli • How to answer verbal presentation questions <p>Normally mark every 6 lessons however; it would be beneficial to start with a smaller assessed piece ‘work in progress’ within the first 2 weeks so that we have current data for students. Then look at completing at end of half term bigger assessment. You will need to work on homework tasks that support the written element of the COMP 1 .</p>	<p>COMP 1: To start the actual COMP 1 process for students after completing 2 mocks. Students will be preparing for this till the end of spring 2. Students will perform this at the end of spring 2 then be working on verbal presentation on this. Please complete regular mocks during this time to track progress.</p>
<p>COMP 2: Will complete an introduction to drama learning how to work as a group. Students will then move on to start script work after a couple of lessons.</p>	<p>COMP 2: Will complete an introduction to drama learning how to work as a group. Students will then move on to start script work after a couple of lessons.</p>	<p>COMP 2: Start a scripted work project working on both group pieces. Duologue’s and monologues. Students will have now decided on performance or design route option and we will decide at Christmas who will be taking the design route option for both units.</p>
<p>COMP 3: SECTION A To start work on set text 1984 and mark mock questions and book work and look at intervention to support students will be answering the questions effectively. This unit is taught practically as per specification guidelines.</p>	<p>COMP 3: SECTION A Continue working on 1984 and mark mock questions and book work and look at intervention to support students will be answering the questions effectively. This unit is taught practically as per specification guidelines.</p>	<p>COMP 3: SECTION A Continue working on 1984 and mark mock questions and book work and look at intervention to support students will be answering the questions effectively. This unit is taught practically as per specification guidelines. Students will be focusing more on answering larger questions during this term and how to develop their extensive writing.</p>



Year Plan – KS4- GCSE EDEXCEL DRAMA – YEAR 10



Spring 2	Summer 1	Summer 2
<p>PERFORMANCE FOR COMP 1 ACTUAL EXAMINATIONS AND COMP 2 MOCKS.</p> <p>To complete final COMP 1 this term. This will allow a term for moderation in departments and time to mark verbal presentations and complete comment sheets. Moderate once they have been marked initially.</p>	<p>COMP 3: SECTION B - THEATRE REVIEW Potential theatre visit shows permitting - To start work on the theatre review aspect. It needs to be something engaging that has lots for the students to talk about in terms of performance and design aspects. Blood Brothers is a great example.</p> <p>Students will work on a mixture of practical exploration and theory elements. Breaking down questions and what they might mean and going through key scenes.</p>	<p>COMP 3: SECTION B - THEATRE REVIEW Continue work on the theatre review aspect. Working on structuring of questions.</p> <p>Students will work on a mixture of practical exploration and theory elements. Breaking down questions and what they might mean and going through key scenes.</p>
<p>COMP 2: Students will work on performances in different performance formats:</p> <ul style="list-style-type: none"> • Monologues • Duologues • Group pieces. <p>These will be marked and graded as outlined in the specification.</p> <p>Students who choose design work will start to plan a mock of this also and start to work alongside a group to build their design.</p> <p>Group students appropriately and give performance text that matches the character of the student which is naturally played.</p>	<p>COMP 2: Students will work on performances in different performance formats:</p> <ul style="list-style-type: none"> • Monologues • Duologues • Group pieces. <p>These will be marked and graded as outlined in the specification.</p> <p>Students who choose design work will start to plan a mock of this also and start to work alongside a group to build their design.</p> <p>Group students appropriately and give performance text that matches the character of the student which is naturally played.</p>	<p>COMP 2: Students will work on performances in different performance formats:</p> <ul style="list-style-type: none"> • Monologues • Duologues • Group pieces. <p>These will be marked and graded as outlined in the specification.</p> <p>Students who choose design work will start to plan a mock of this also and start to work alongside a group to build their design.</p> <p>Group students appropriately and give performance text that matches the character of the student which is naturally played.</p>
<p>COMP 3: SECTION A CONTINUE WORKING ON 1984 and mark mock questions and book work and look at intervention to support students will be answering the questions effectively. This unit is taught practically as per specification guidelines.</p>	<p>COMP 3: SECTION A CONTINUE WORKING ON 1984 and mark mock questions and book work and look at intervention to support students will be answering the questions effectively. This unit is taught practically as per specification guidelines.</p>	<p>COMP 3: SECTION A CONTINUE WORKING ON 1984 and mark mock questions and book work and look at intervention to support students will be answering the questions effectively. This unit is taught practically as per specification guidelines. Students will be focusing more on answering larger questions during this term and how to develop their extensive writing.</p>



Year Plan – KS4- GCSE EDEXCEL DRAMA – YEAR 11



Autumn 1	Autumn 2	Spring 1
<p>COMP 3: SECTION A 1984 – Continue to look at the play focussing on exam questions where students have struggled. Particular emphasise should be on being creative and linking this to the higher marked questions.</p> <p>Use revision guides in lesson and for homework's.</p> <p>SECTION B If theatre visit was not possible in year 10 this is to be completed in the Autumn term of year 12 at the latest. There are two questions to complete based on this for the written examination worth 40%.</p>	<p>COMP 3: SECTION A 1984 – Continue to look at the play focussing on exam questions where students have struggled. Particular emphasise should be on being creative and linking this to the higher marked questions.</p> <p>Use revision guides in lesson and for homework's.</p> <p>SECTION B If theatre visit was not possible in year 10 this is to be completed in the Autumn term of year 12 at the latest. There are two questions to complete based on this for the written examination worth 40%.</p>	<p>COMP 3: Revision for written exam both the set text 1984 and also Theatre Review.</p> <p>Areas to possibly look at:</p> <ul style="list-style-type: none"> • Retrieval questions • Directing scenes from 1984 • Creating lighting, sound and set designs • Revision cards with ideas for key scenes on • Performance of scenes – discussion should be verbally linked to examination questions. • Common mistakes • Examiners reports • Key word banks
<p>COMP 2: Performance unit for visiting examiner – students should be in groups for final performances of this. It is important they are cast in a role that suits them to maximise their potential. Design students should also be allocated a group and be taught how to use equipment properly.</p> <p>Minimum requirements should be given tot design students. Assessment grading criteria given to all students. Regular mocks and performance of work to each other should be encouraged in order to minimise nerves.</p>	<p>COMP 2: Performance unit for visiting examiner – students should be in groups for final performances of this. It is important they are cast in a role that suits them to maximise their potential. Design students should also be allocated a group and be taught how to use equipment properly.</p> <p>Minimum requirements should be given tot design students. Assessment grading criteria given to all students. Regular mocks and performance of work to each other should be encouraged in order to minimise nerves.</p>	<p>COMP 2: Final performance for visiting examiner. This should be complete as per examination window. Aim for the end of spring with as much time to use on the comp 3 set text areas.</p> <p>Students need to perform to an audience so this could be done for parents and prospective drama students.</p>



Year Plan – KS4- GCSE EDEXCEL DRAMA – YEAR 11



Spring 2	Summer 1	Summer 2
<p>COMP 3: Revision for written exam both the set text 1984 and also Theatre Review.</p> <p>Areas to possibly look at:</p> <ul style="list-style-type: none">• Retrieval questions• Directing scenes from 1984• Creating lighting, sound and set designs• Revision cards with ideas for key scenes on• Performance of scenes – discussion should be verbally linked to examination questions.• Common mistakes• Examiners reports• Key word banks	<p>Course Complete</p>	<p>Course Complete</p>

