

## Drama Curriculum Map

**Intent** – The Drama curriculum has been designed to enable pupils to embrace their own creativity, continually develop their confidence and grow an appreciation for drama as an art form in the process. Through their work in three disciplines: performing, devising and evaluating, pupils will learn a wide range of transferable skills to support their wider education and the development of their character. These skills include collaborating successfully with others, confidence in presentation to others, confidence in speaking, and the ability to accurately evaluate the progress of their own development and that of others through regular opportunities for reflection and verbal feedback. Alongside these core skills, pupils will be exposed to the exploration of different theatrical contexts, histories and practitioners as well as different cultures, perspectives and ideas. This begins with an introduction to traditional realism and naturalism in Year 7, before broadening students' perceptions of theatre by introducing them to non-naturalism in Year 8 and the political sphere of Epic theatre in Year 9. Students will develop an appreciation for the construction of a theatre production and the journey from page to stage. They will be introduced to the concept of theatre as a craft and as an artform through this focus on naturalism and non-naturalism, developing this understanding through their KS3 Drama journey by being exposed to different productions, scripts, theatrical companies and practitioners. They will consider and reflect on their own perspectives on challenging issues and the development of their own creative ideas, sometimes with others and sometimes on their own, into performances shaped by the drama they have watched, read and have been taught about. This development of their oracy, confidence and creativity will be supported by embracing technical vocabulary in the classroom to develop their subject expertise.

<u>Year 7</u>			
TERM	Autumn 1 and 2	Spring 1	Spring 2, Summer 1, Summer 2
	<p style="text-align: center;"><b>An Introduction to Scripted Performance – Naturalism/Stanslavski</b></p> <p>This unit introduces pupils to a range of practical dramatic techniques in the tradition of realism and naturalism. Pupils will use these techniques, which focus on speaking and listening skills, to deepen their conscious use of drama through texts. Pupils will also be introduced to elements of drama including the dramatic use of space and physical gestures to create character, tension and atmosphere for them to use in isolation to begin with and then to perform solo or in pairs. The texts used will be <b>poems concerning conflict</b>, purposefully overlapping with their exploration of conflict poetry in English in Autumn term 1. This is intended to aid pupil understanding to allow for purposeful application of the new practical dramatic techniques.</p> <p>This unit also introduces pupils to the practitioner <b>Stanislavski</b>, introducing them to Drama as an artform and providing contextual understanding of the practical craft and its intentions. In addition, pupils will begin to evaluate their own and others' performances, giving and receiving regular feedback and practicing teamwork and interpersonal soft skills. Autumn term 1 will consist of students practicing new dramatic techniques in isolation and with the texts. Autumn term 2 will consist of students</p>	<p style="text-align: center;"><b>An Introduction to Evaluation: How important are production decisions in theatre performances?</b></p> <p>This unit introduces pupils to the impact that writers, directors and designers intend to have when creating a piece of professional theatre. Pupils will watch and respond to a recording of the professional production of <b>Treasure Island</b> staged by the National Theatre. Pupils will be introduced to the roles and processes involved in a large-scale theatre production. With an emphasis on design (lighting/sound/costume/props/set design), pupils will develop their understanding of the scope for theatrical storytelling and evaluate the impact of the detail in key moments on themselves as audience members. The evaluation unit will span all of Spring term 1.</p>	<p style="text-align: center;"><b>An Introduction to Devising - Naturalism</b></p> <p>This unit introduces pupils to the process of devising (creating) a realistic/naturalistic performance of their own. Pupils will begin to develop the collaborative skills required to create dramatic work that communicates the idea of the group effectively and maintains the interest of an audience. They will consciously practice teamwork skills such as self-regulation and listening in order to respond and problem-solve within a group.</p> <p>In creating their own pieces of drama, pupils will develop the skills to anticipate, visualise and problem-solve the restrictions of the space and context they work in. Exploring the subject of <b>'bullying'/'power'</b>, pupils will construct characters, scenes and dialogue as a group to tell original narratives through performance. Pupils will be taught dramatic/devising techniques to support their sensitive exploration of the subject matter and to explicitly use in their performances. Spring term 2 and Summer term 1 will consist of pupils being introduced to the concept of devising and practicing devising and performance skills in isolation. Summer term 2 will consist of students rehearsing and refining performances in groups before their final assessment at the end of term.</p>

	rehearsing final performances solo or in pairs ahead of a final assessed performance at the end of term.		
	<u>Year 8</u>		
<b>TERM</b>	<b>Autumn 1, Autumn 2</b>	<b>Spring 1</b>	<b>Spring 2, Summer 1, Summer 2</b>
<b>Year 8</b>	<p style="text-align: center;"><b>Naturalistic Vs Non-Naturalistic Scripted Performance: Frantic Assembly</b></p> <p>Building on pupils' understanding of naturalistic performance techniques and Stanislavski from Year 7, pupils will deepen their understanding of performance through the study of <b>'The Curious Incident of the Dog in the Night-Time', adapted by Simon Stevens and produced by Frantic Assembly</b>. Pupils will be introduced to the concepts of non-naturalistic performance through studying the play and Frantic Assembly's physical theatre context. Pupils will interrogate the play's characters and their relationships to develop engaging performances which help the audience understand their characters' emotions and motivations. They will apply their understanding of the contexts of naturalism and non-naturalism and their practitioners to their performances and search for their own interpretations of the themes, situations and emotions within the script. Autumn term 1 will focus on introducing the text, practitioner and physical techniques, practicing their use with the text. Autumn term 2 will focus on students rehearsing a chosen (by teacher or student) naturalistic or non-naturalistic scene/duologue for a final assessed performance at the end of term.</p>	<p style="text-align: center;"><b>Evaluating Movement and Ensemble: How important is physical theatre/acting in theatre performances?</b></p> <p>This unit develops pupils' critical evaluation of the storytelling opportunities and challenges that a production faces when taking on an adaptation of a classical and well-known novel for the stage. Pupils have previously studied the novel <b>Jane Eyre by Charlotte Bronte</b> in the English classroom and will apply their expertise of the novel to analyse the National Theatre's production of Jane Eyre. Pupils will deepen their understanding of physical theatre by specifically evaluating and analysing the movement work within the production they are studying. Pupils will also be introduced to the concept of the 'ensemble' and consider the storytelling impact that the ensemble offers to this production. The evaluation unit will span all of Spring term 1.</p>	<p style="text-align: center;"><b>Developing Devising: Naturalistic Vs Non-Naturalistic</b></p> <p>Maintaining the emphasis of collaborative skills development that pupils progressed in Summer term in Year 7, pupils will devise a group performance in response to the idea of <b>'power in prisons'</b>. Pupils will research ideas and share, discuss and debate their inspiration as a whole class initially to form multiple foundations for a narrative. Pupils will use P4C (philosophy for children) to interrogate, extend and engage with the 'power in prisons' stimulus. Pupils will apply their understanding of non-naturalistic theatre and physical movement by being introduced to and practising different devising techniques when developing the devising stimulus as a whole class. Pupils will then as groups develop these ideas, working collaboratively to produce a piece of naturalistic or non-naturalistic theatre. The pupils' resulting performances will aim to be clear, engaging, and to create a defined impact on the audience. To achieve this, pupils will weave together their understanding of design, naturalistic vs non-naturalistic performance and direction with their own overall intent. Spring term 2 and Summer term 1 will focus on introducing and exploring the devising stimulus and devising techniques both whole class and in groups (physical, naturalistic, non-naturalistic). Summer term 2 will focus on groups' development and rehearsal of their final performances culminating in an assessed performance at the end of term.</p>

	<u>Year 9</u>		
	Autumn 1, Autumn 2	Spring 1	Spring 2, Summer 1, Summer 2
<b>Year 9</b>	<p><b>Epic Theatre and Social Change through Scripted Performance: Brecht</b></p> <p>Pupils will be introduced to the work of <b>Brecht</b> and his influential practice of offering social commentary through the theatre that he wrote and created during the time of Nazi Germany's rule. Pupils will learn some of the Brechtian features of Epic theatre and the intended effects. Pupils will read the theatrical adaptation of <b>Malorie Blackman's novel 'Noughts and Crosses'</b> and explore the themes of racism, power and friendship through discussion and independent reflection. Pupils will search for the moments of tension and deep social commentary within the script to prepare for performance. Pupils will be encouraged to experiment with Brechtian features of performance to contribute to the message of both the script and their performances. Autumn term 1 will focus on introducing the practitioner, play and plot alongside Brechtian techniques used in isolation/with the script to explore these elements. Autumn term 2 will focus on groups' rehearsal of a chosen (by student or teacher) scene from the play ahead of a final assessed performance at the end of term.</p>	<p><b>Evaluating and Comparing Intent: How can theatrical performances convey a message?</b></p> <p>Pupils will watch and analyse the professional production of <b>Romeo and Juliet</b>. Pupils will recognise and develop an appreciation for how this play explores its social, historical and cultural context. Pupils will consider how the design of the production brings the context to life. Pupils will evaluate the intended impact of the performance, considering an audience's response. Pupils will consider the concept of authorial intent, analysing the use of design (lighting/sound/staging), physical theatre and naturalistic performance to convey authorial intent/a didactic message. The evaluation unit will span all of Spring term 1.</p>	<p><b>Devising With Intent</b></p> <p>Pupils will apply the range of dramatic techniques and collaborative skills they have now acquired to devise an imaginary culture and community together as a class. Pupils will deepen their understanding of how cultures distinguish themselves - through language, customs, costume, art, ritual and ceremony for example. Like any community, this fictitious community can be strengthened through imagined adversity which will be presented, played out and possibly resolved through a whole-class dramatic exploration. Pupils will be led through this whole-class drama to explore their own ideas and others' on the subjects of cultural identity, cultural diversity, citizenship &amp; governance and spirituality. Finally, pupils will each provide some written language they identify with personally (for example poetry, song lyrics, extracts from religious text) to offer as inspiration for smaller group devised pieces. Spring term 2 and Summer term 1 will consist of the whole-class drama and establishment of the culture/community, as well as exploration of related cultural concepts (ritual, language, ceremony, art etc). Summer term 2 will focus on groups' development and rehearsal of devised pieces inspired by culture and community and the whole-class drama stimuli.</p>

**Impact:**

To ensure that all students successfully master the vocabulary, knowledge and skills required of their study of Drama, they will engage in formative assessment in every lesson and teachers will offer feedback to ensure progress in each of these areas, according to the teacher/student success criteria physically handed out and used every lesson. Pupils will also be explicitly taught self-assessment using this success criteria. The six core skills developed across KS3 are: commitment, professionalism, vocal dramatic skills, physical dramatic skills, collaboration, and performance evaluation. A summative assessment at the end of each term will establish the progress pupils have made across the unit. The impact of pupils building their communication & teamwork skills will be evident in their confidence with oracy in other classrooms across the curriculum and wider engagement with extra-curricular drama, debating and presentations. Contributions to school

performances and house performances will reflect the growing impact the Drama department will have on the creativity and confidence of our students. Students will also have an awareness of Drama as a craft and as an artform, exemplified through greater knowledge of dramatic performance contexts and parameters, as well as a willingness to engage with Drama as an artform with potential for emotional impact and change.