

Drama Year 7 Curriculum Plan

Year 7	Autumn		Spring	Summer
	PRIOR LEARNING	MATILDA Development of basic skills: co-operation, listening & communication. Familiarity of story and Roald Dahl's characters.	SHAKESPEARE History of Theatre Shakespeare	BULLYING Using Drama to explore social themes/issues Practical role play and improvisation around the theme of bullying, from a range of perspectives.
	KNOWING WHAT... (Substantive)	Exploration of character Techniques - Role on the Wall and Hotseating Depth and richness of character	Plot Summary for Macbeth Character analysis Macbeth and Lady Macbeth Themes such as ambition, power, guilt and fate Setting and atmosphere Cultural and historical context	Defining bullying and its various forms: verbal, physical, social and cyberbullying. Impact on individuals and communities. Emotional, psychological and social consequences of bullying. Use of role play, improvisation and forum theatre to explore different perspectives.
	KNOWING HOW... (Disciplinary)	Technical aspects of acting: Vocal skills: accent, volume, pitch, tone, pace. Physical skills: movement, posture, gesture, facial expression. Working together as a chorus – vocally & physically.	Integrating dramatic and performance elements Bring key moments to life Analyse character emotions	Psychological aspects of bullying, motivations behind aggressive behaviour, the impact on mental health, and the long-term effect on both bullies and victims. Analysing verbal and nonverbal communication cues, the power of language, and how effective communication can address and prevent bullying. Digital literacy: responsible digital behaviour, online safety and the impact of social media.
	ASSESSMENT	Group performance: retelling the story of Bruce Bogtrotter and the cake. Focus on characterisation and the use of performance skills to convey character, mood and atmosphere.	Group performance task: using performance skills to create a nightmare/dream scene for Macbeth or Lady Macbeth. Manipulating skills to fit the style of a dream. Creation of atmosphere.	Group performance of a scripted scene. Focus on a sensitive and empathetic response.

Drama Year 8 Curriculum Plan

Year 8		Autumn	Spring	Summer
	PRIOR LEARNING	COMMEDIA DELL'ARTE This unit links with the Year 7 Shakespeare unit in terms of understanding the history of theatre.	BLOOD BROTHERS This unit links with Commedia, focussing on comedy and the use of status in performance.	JOYRIDE This final unit, like the end of year 7, is a social topic Intended to engage pupils in reflecting upon anti-social behaviour and the consequences involved.
	KNOWING WHAT...	Historical Context: historical origins and development of Commedia dell'Arte. Stock Characters: Master & servant relationships. Mask Work: Grasp the significance of masks in Commedia. Cultural Influence: Appreciate the cultural impact of Commedia dell'Arte on the development of theater and its influence on modern comedic traditions. Performance Skills: Acquire basic performance skills related to vocal projection, physical skills, stage presence, and effective communication within the comedic style of Commedia.	Plot summary and the socioeconomic themes that underpin the narrative. Themes: social class, nature versus nurture. Social and historical context: socio economic climate in Liverpool during the time the play is set (1950s – 1970s). Scene re-enactments and creative interpretations of key moments.	Defining joyriding Legal consequences Social impact: effects on individuals, families and communities Motivation and psychology behind rebellious behaviour Utilisation of drama techniques such as role play, improvisation and forum theatre.
	KNOWING HOW...	Physicality and Movement: Develop an understanding of the exaggerated physicality and movement associated with Commedia characters, as well as the use of lazzi (comic routines), physical theatre and use of slapstick. Improvisation Techniques: Learn and apply improvisation techniques within the context of Commedia scenarios, emphasising spontaneity and creativity.	Sociology: discussion of social issues presented in the play, particularly focusing on themes of social class and inequality. Psychology explore the psychological dimensions of character development particularly in relation to nature versus nurture. Discuss the impact of upbringing, environment and expectations. Practical activities such as role play, re-enactments of key scenes and character analysis.	Psychology: examining motivations behind joyriding considering factors such as thrill-seeking behaviour, peer pressure and the psychological impact on individuals involved. Ethics and philosophy: discuss the ethical implications of joyriding, considering issues of personal responsibility, harm to others and the ethical choices characters make within dramatic narratives. Public health: examine the public health implications of joyriding especially in terms of injuries and fatalities resulting from accidents.

	ASSESSMENT	Group performance of a scene in the style of commedia. Students are asked to demonstrate understanding of status within the master/servant scenarios, physically and vocally displaying this. In addition, they must incorporate relevant techniques such as slapstick, rule of three and lazzi.	Assessment will include performing an extract from the play - Mickey and Eddie meet for the first time, aged 7. Students are asked to pay particular attention to the skills used to present these two characters to highlight the differences in their social class.	Assessment includes a group performance in which students are encouraged to push the drama forwards in a direction of their choice.
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Drama Year 9 Curriculum Plan

Year 9		Autumn	Spring	Summer
	PRIOR LEARNING	DNA by Dennis Kelly Set text work	BOAL This unit builds on work from Year 9 - Introduction of theatre practitioners. THE DISAPPEARED OF ARGENTINA This unit build on from the previous unit in making links with Boal and his Theatre of the Oppressed.	INTRODUCTION TO GCSE DRAMA Introduction to devising theatre techniques.
	KNOWING WHAT...	Key themes, characters, and dramatic elements. Explore the play's exploration of group dynamics, moral dilemmas, and the consequences of actions. Dramatic structure, symbolism, and Kelly's use of language to convey the play's message. Social and cultural context	Boal as a theatre practitioner Development of Theatre of the Oppressed Use of techniques that empower participants to challenge social issues: Forum theatre. Historical Context: background of the "Dirty War" in Argentina (1976-1983). Social and Cultural Context: Familiarity with the social and cultural aspects of Argentina in the 1970s and 1980s. Human Rights: Awareness of the role of organisations like Madres de Plaza de Mayo in advocating for human rights. Personal Stories: Exploration of personal stories of the disappeared and their families to humanise the historical events.	Theme Research Collaboration Character Development Dramatic elements Use of space Rehearsals Reflective process

	KNOWING HOW..:	Analyse the play's structure, themes, and character development. Focus on the performance aspects, considering how staging and interpretation can enhance the narrative. Social issues presented in the play, such as peer pressure and moral responsibility.	Participation – spectactors Breaking of traditional boundaries of theatre. Practical application of techniques like forum theatre. Theater and Performance Techniques: physical theater and movement techniques for conveying emotions and narratives. Script Analysis: ability to analyse and interpret scripts related to the disappeared of Argentina. Historical Research Cultural Sensitivity: sensitivity to the subject matter to handle it with respect and awareness. Set and Costume Design	Techniques Style Use of voice & movement Dramatic structure Technical elements
	ASSESSMENT	Group performance of an extract from the text.	Group Performance of a piece inspired by the story of the Disappeared of Argentina.	Group performance of an extended scene that tells a narrative of their choice linked to the initial stimulus.

Drama Year 10 Curriculum Plan (No Year 10 for 2025-26)

Year 10	Autumn 1		Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
	PRIOR LEARNING	BOAL	THE DISAPPEARED OF ARGENTINA	BRECHT	SET TEXT: 'I LOVE YOU MUM, I PROMISE I WON'T DIE' BY MARK WHEELER	SET TEXT END OF YEAR PPE	INTRODUCTION TO COMPONENT 1
		This unit builds on work from Year 9 - Introduction of theatre practitioners.	This unit build on from the previous unit in making links with Boal and his Theatre of the Oppressed.	This unit builds on work from Year 9 - Introduction of theatre practitioners. Also, Autumn 1 work on Boal.	This unit builds on work done in Year 9, the study of a play text.	Continuation of work relating to the study of a play text from the perspective of a director, actor and designer.	Links to previous Devising Theatre work that threads throughout the GCSE course.

	KNOWING WHAT...	Boal as a theatre practitioner Development of Theatre of the Oppressed Use of techniques that empower participants to challenge social issues: Forum theatre.	Historical Context: background of the "Dirty War" in Argentina (1976-1983). Social and Cultural Context: Familiarity with the social and cultural aspects of Argentina in the 1970s and 1980s. Human Rights: Awareness of the role of organisations like Madres de Plaza de Mayo in advocating for human rights. Personal Stories: Exploration of personal stories of the disappeared and their families to humanise the historical events.	Epic Theatre: Understand the concept of Epic Theatre, characterised by breaking the "fourth wall". Verfremdungseffekt (Alienation Effect): to distance the audience emotionally, making them think rather than feel. This includes direct address, signs, and placards. Social and Political Context: addressing social issues. Brechtian Techniques: montage, use of music, and episodic structure.	Plot Summary: including key events, conflicts, and resolutions. Character Analysis: exploring their motivations, relationships, and development of key characters throughout the narrative. Setting and Atmosphere: Understand the significance of the play's setting and how it contributes to the overall atmosphere. Themes: Identify and discuss the major themes addressed in the play, such as addiction, family dynamics, and the impact of choices on individuals. Social and Cultural Context: Consider the social and cultural context in which the play is set and written. Playwright's Intentions: Analyse Mark Wheeler's intentions as a playwright. Consider what messages or commentary he aims to convey about the themes explored in the play. Audience Response: Consider the potential impact of the play on its audience. Discuss how it elicits emotions, provokes thought, or raises awareness about the issues it addresses.	Dramatic devices Performance skills & characterisation Practical exploration using a range of techniques Theatre practitioners and their use of dramatic techniques Genre
	KNOWING HOW...	Participation – spectactors Breaking of traditional boundaries of theatre. Practical application of techniques like forum theatre.	Theater and Performance Techniques: physical theater and movement techniques for conveying emotions and narratives. Script Analysis: ability to analyse and interpret scripts related to the disappeared of Argentina. Historical Research Cultural Sensitivity: sensitivity to the subject matter to handle it with respect and awareness. Set and Costume Design	Historical Background Brecht's Playwriting Techniques: Analyse Brecht's distinctive playwriting techniques, such as the use of episodic structure, gestus (physical actions representing social attitudes), and Lehrstücke (learning plays). Impact on Theatre Practice: influence of Brecht's theories on contemporary theatre practices. Devising: Experiment with a range of Brechtian techniques.	Directorial Vision: Understand how a director might approach staging and interpreting the play. Actor's Perspective: Consider character choices, the use of voice and movement, and the portrayal of emotions to bring authenticity to the characters. Set Design: Explore set designs that would complement the themes and atmosphere of the play. Costume and Makeup Choices: Examine potential costume and makeup choices for the characters. Lighting and Sound Design: Understand how lighting and sound design can be employed to create mood and atmosphere. Rehearsal Techniques: Consider strategies for character development, ensemble building, and addressing challenges that may arise during the rehearsal process.	The creative process Collaboration Theatrical elements to enhance work Character development Audience engagement Reflective practice
	ASSESSMENT	Group Performance of a piece inspired by the story of the Disappeared of Argentina. Written Portfolio of Supporting Evidence to support practical work Written evaluation of practical performance		Group performance of a Brechtian inspired piece using a past NEA paper to mirror Component 1. Performance Written Portfolio Evaluation	Written PPE One hour written paper on set text. Students answer questions on a selected extract. Questions relate to how decisions are made from a director, actors and designers' perspective.	

Drama Year 11 Curriculum Plan

Y e	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
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	PRIOR LEARNING	Component 1 Devising Theatre NEA – 40% This unit builds on skills developed throughout Year 10. This will be formally assessed as part of the GCSE course. Formal assessment of this unit takes place during this half term.	Component 2 Performance from a Text Visiting Examiner 20%	Component 2 Performance from a Text Visiting Examiner 20% Component 3 Set Text – Revision for written examination. 40% Builds on work started in Year 10 Spring 2/Summer 1	Component 3 Set Text – Revision for written examination. 40% Builds on work started in Year 10 Spring 2/Summer 1	
	KNOWING WHAT...	Dramatic devices Performance skills & characterisation Practical exploration using a range of techniques Theatre practitioners and their use of dramatic techniques Genre	Understanding of text Characterisation Contextual analysis Directorial vision Textual analysis Rehearsal strategies Collaborative skills Technical elements		Plot summary Character analysis Setting and atmosphere Themes Dramatic techniques Social and cultural context Playwright's intentions Audience response/impact	
	KNOWING HOW...	The creative process Collaboration Theatrical elements to enhance work Character development Audience engagement Reflective practice	Practical and technical aspects of bringing a script to life. Blocking and staging Use of space Vocal and physical expression Character relationships Timing and pace Effective use of props and costume		Directorial vision Actor's perspective Set design Lighting and sound design Costume design Rehearsal techniques Audience engagement	

	ASSESSMENT	Group performance - 15 marks Written portfolio - 30 marks Evaluation of performance work - 15 marks TOTAL – 60 marks 40% of final grade Internal assessment Submitted to examination board in Spring Term.	Preparation for this unit begins in January of Year 11. Assessment can take place at any point between mid-February and the beginning of May. The date is set by the exam board. Performance of an extract from a play. 50 marks available. 20% of final grade. Externally assessed.		Component 3 Written Examination 1.5 hours Set Text: 'I Love You Mum, I Promise I Won't Die' by Mark Wheeler. Live Performance response 60 marks 40% of final grade External assessment	
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