Subject: Drama
Derby Cathedral School

Drama KS3 and KS4 Curriculum Overview

Assessment Objectives
AO1 Create and develop ideas to communicate meaning for theatrical performance
AO2: Apply theatrical skills to realise artistic intentions in live performance
AO3: Demonstrate knowledge and understanding of how drama and theatre is developed and performed
AO4: Analyse and evaluate their own work and the work of others

	Half term 1 Learning Overview	Half term 2 Learning Overview	Half term 3 Learning Overview	Half term 4 Learning Overview	Half term 5 Learning Overview	Half term 6 Learning Overview
Year 7	**Introduction to Drama** As this may be a new subject for some students, this first SoW aims to introduce the subject to students, developing their understanding and their confidence in performing. **Language for Learning** Character, Tableau, Thought-tracking, mime, improvisation. **Essential knowledge:** Character: the person you become when you are acting	**Introduction to Drama** As drama is new to the curriculum at DCS, this first SoW aims to introduce the subject to students, developing their understanding and their confidence in performing. **Language for Learning** Character, Tableau, Thought-tracking, mime, improvisation. **Essential knowledge:** Character: the person you become when you are acting	**Creating a Character** Students create a character and develop this, using the techniques below. Students also create and perform a monologue. They include this monologue within a devised group performance about their original characters. **Language for Learning** Character, Monologue, role-on-the-wall, empathy, hot-seating, writing in role, performance, audience. **Essential knowledge:**	**Creating a Character** Students create a character and develop this, using the techniques below. Students also create and perform a monologue. They include this monologue within a devised group performance about their original characters. **Language for Learning** Character, Monologue, role-on-the-wall, empathy, hot-seating, writing in role, performance, audience.	**Physical Theatre** Students explore physical theatre, and then recreate the story of Orpheus and The Underworld using these skills. Students explore narration. **Language for Learning** Physical theatre, narration, body language, tone of voice, atmosphere, anti-climax **Essential knowledge:** Physical theatre: a form of drama where the expression of your body and movement	**Physical Theatre** Students explore physical theatre, and then recreate the story of Orpheus and The Underworld using these skills. Students explore narration. **Language for Learning** Physical theatre, narration, body language, tone of voice, atmosphere. **Essential knowledge:**

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			Empathy: to put yourself in someone else's shoes and feel how they are feeling	**Essential knowledge:** Empathy: to put yourself in someone else's shoes and feel how they are feeling	particularly helps to tell the story. Narration: using your voice engagingly to directly tell the story to the audience	Physical theatre: a form of drama where the expression of your body and movement particularly helps to tell the story. Narration: using your voice engagingly to directly tell the story to the audience
Year 8	**Medieval** Students will discover what happened to drama in medieval times. They will then explore Chaucer's *The Canterbury Tales* and focus on *The Knight's Tale.*	**Medieval** Students will work on a performance of The Knight's Tale, using their skills of characterisation built on in Y7. They will use choreography for the battle scenes.	**Shakespeare** Students will explore the story of A Midsummer Night's Dream and act out part of the script. They will also use their knowledge of the play to devise a missing scene.	**Shakespeare** Students will explore the story of A Midsummer Night's Dream and act out part of the script. They will also use their knowledge of the play to devise a missing scene.	**Africa** Students will explore how drama is used in a different culture. They will explore African folk tales and then bring one to life using both characterisation and narration.	**Africa** Students will explore how drama is used in a different culture. They will explore African folk tales and then bring one to life using both characterisation and narration.

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	Language for Learning Geoffrey Chaucer, The Canterbury Tales, The Knights Tale **Essential knowledge:** <u>The Canterbury Tales</u>: an important work of English Literature in the medieval times, written by Geoffrey Chaucer	**Language for Learning** Geoffrey Chaucer, The Canterbury Tales, The Knights Tale **Essential knowledge:** <u>The Knight's Tale</u>: the story told by the Knight in *The Canterbury Tales* about the 2 Knight's Arcite and Palamon. <u>Character</u>: the person you become when you are acting <u>Choreography</u>: carefully blocking movements to achieve effective dramatic action	**Language for Learning** Script, stage directions, characters, emotion. **Essential knowledge:** <u>*A Midsummer Night's Dream*</u>: A comedy by William Shakespeare with a complex plot that includes chaos caused by magical characters. <u>Emotion</u>: How a character feels and how they show this	**Language for Learning** Script, stage directions, characters, emotion, imagination, devising **Essential knowledge:** <u>*A Midsummer Night's Dream*</u>: A comedy by William Shakespeare with a complex plot that includes chaos caused by magical characters. <u>Imagination</u>: to be able to visualise and form new ideas (in this case adding to the existing plot of *A Midsummer Night's Dream)*	**Language for Learning** Moral, storytelling, engaging, audience, characterisation **Essential knowledge:** <u>Moral</u>: the message/lesson of a story <u>Storytelling</u>: using words and actions to communicate the story to the audience	**Language for Learning** Moral, storytelling, engaging, audience, characterisation **Essential knowledge:** <u>Storytelling</u>: using words and actions to communicate the story to the audience <u>Engaging</u>: hooking the audience in and maintaining their interest through your performance

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Year 9	**Practice devising unit** Students will be given an overview of how the GCSE Drama course works, they will then do a version of the devising unit. **Language for Learning** Stimulus, ideas, collaboration, meaning, style, devising. **Essential knowledge:** Devising: to plan and create an original piece of drama Stimulus: a given starting point in which you create ideas from to form your drama	**Practice devising unit** Start Now questions will link to the kind of writing students would do in their devising log. Students will refine their work, appraise each other in order to help improve further, and perform their finished pieces. **Language for Learning** Stimulus, ideas, collaboration, meaning, style, devising **Essential knowledge:** Devising: to plan and create an original piece of drama	**Theatre Makers** Students explore the different roles of a theatre maker – Actor, Director and designer using the witches scene from Macbeth as a shared stimulus. They develop vocal and physical skills to create atmosphere and character, then take on directorial and design roles to interpret the scene and justify their creative choices. **Language for Learning** Atmosphere, Tone, Pace, Projection, Dynamics, Physical Theatre, Levels Stillness, Status, Blocking, Interpretation, Synchronisation, Costume, Symbolism, Lighting, Contrast. **Essential Knowledge**	**Theatre Makers** Students integrate sound and design with their developing scene, then take on the full theatre maker roles, including stage management, to combine performance and technical elements. They rehearse using structured feedback, before presenting a final assessed performance and evaluating their own and others' work using subject terminology. **Language for learning** Soundscape, Integration, Technical rehearsal, Stage manager, Cue, Rehearsal, Feedback, Performance, Evaluation **Essential Knowledge** Integration – Combining vocal, physical, sound	**Noughts and Crosses** Students will explore the play Noughts and Crosses which is one of the set texts for GCSE Drama (and English also explore in Y9) **Language for Learning** Discrimination, interaction, physicality, gesture, vocal and facial expression **Essential knowledge:** Noughts and Crosses: the play by Malorie Blackman which is a dystopian tale of racism (where white people are discriminated against) with a Romeo and Juliet style main plot.	**Noughts and Crosses** Start Now questions will link to exam style questions. Students will act out sections to show they understand the characters motivations (which will help in what they would write about in the exam). **Language for Learning** Discrimination, interaction, physicality, gesture, vocal and facial expression, motivation **Essential knowledge:** Motivation: what drives a character to say and do the lines and actions they have

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		Collaboration: working with all of your team to achieve your task	Theatre Maker – A person involved in creating a piece of theatre, whether as an actor, director or designer Atmosphere – The mood or feeling created in a performance space, often through vocal, physical or design choices. Interpretation – A theatre maker's own understanding and creative take on a text, shown through the choices they make	and design ideas into one cohesive performance Technical rehearsal – A rehearsal that incorporates lighting, sound, and other technical cues Evaluation – Analysing performance and theatre maker choices using appropriate drama terminology to identify strengths and improvements.		

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Year 10 **GCSE Drama - Eduqas**	Overview of the GCSE course given Students get used to working with each other and using the space. Greek Theatre introduced leading to a performance of an extract from Antigone (used as base line assessment using marking criteria from component 2 of the course). **Language for Learning** Chorus, Pace, Pause, Pitch, tone, emphasis, Audience, Character, Devising, Dramatic tension, Genre, Monologue, Amphitheatre, masks, facial expression, movement, unison, gesture, posture, gait, proxemics	Introduction to a range of theatre practitioners and genres in order to begin component 1 – devising theatre. Students jump in time from Ancient Greece to the 1800s, and discover that Melodrama was the main style at this time and look at how the father of modern theatre (Stanislavski) reacted against this, and then Brecht reacted against naturalism. **Language for Learning** Melodrama, Stanislavski, Brecht, Stimulus, Devising, Naturalism, Epic theatre, Fourth wall, Genre, Practitioner, Narrative	Completion of component 1: including all the written elements. Students will do each section of the portfolio during the rehearsal period but then get to refine the final version before submission. A final version of their performance will be recorded, and students will evaluate their final performance in exam conditions (as per the course requirements). **Language for Learning** Portfolio, Research, Development, Reflection, Refining, Analysis, Evaluation	Begin work on set text for section A of the written exam (Noughts and Crosses) – approaching it as an actor, director and designer. **Language for Learning** Pace, Pause, Pitch, Tone, Emphasis, Audience, Character, Dramatic tension, End on staging, Genre, Theme, Proscenium Arch, Style, Subtext, Theatre in the Round, Thrust stage, Traverse stage, Lighting, Sound, Costume, Hair, Make-up, cross-cutting, transitions, staging, setting, props, atmosphere, mood.	Work on both sections of the written exam: Section A 45 marks Section B 15 marks One Man, Two Guvnors is the production used for section B. **Language for Learning** Comedy, slapstick, analysis, evaluation, Pace, Pause, Pitch, Tone, Emphasis, Audience, Character, Dramatic tension, End on staging, Genre, Theme, Proscenium Arch, Style, Subtext, Theatre in the Round, Thrust stage, Traverse stage, Lighting, Sound, Costume, Hair, Make-up, cross-cutting, transitions, staging,	Explore scripted work in preparation for component 2: performing from a text. Introduce students to a range of different texts so they can get a sense for where they could excel. Ensure all elements of component 1 finished and refined for final mark. **Language for Learning** Multi-rolling, Chorus, Pace Pause Pitch, Tone, Emphasis, Characterisation, Physicality, Proxemics, Gait, Movement, posture, stance, gesture, Audience awareness, Character, Devising, Dramatic tension, End on staging, Epic theatre, Fourth wall Genre, Monologue,

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	Essential knowledge: The 3 components of GCSE drama: 1: devising 2: performing from a text 3: interpretating theatre The story of Antigone and the journey of the characters.	**Essential knowledge:** That Stanislavski reacted against melodrama as he thought it was unrealistic and untruthful. Brecht reacted against Stanislavski as he thought the audiences were "hanging their brains up with their hats" and not being active thinkers.	**Essential knowledge:** The devising portfolio (worth 30 marks) has 3 different sections: 1. how ideas have been researched, created and developed in response to the chosen stimulus 2. how ideas from the chosen practitioner/genre have been incorporated in the piece to communicate meaning 3. how ideas have been developed, amended and refined during the development of the devised piece.	**Essential knowledge:** The storyline of Noughts and Crosses – the themes and characters journeys.	setting, props, atmosphere, mood **Essential knowledge:** The characters in One Man Two Guvnor's and how they would analyse and evaluate the actor's performance,	Naturalism, Physical theatre, Realism, Style, Subtext, **Essential knowledge:** That their chosen text must contrast with Noughts and Crosses in terms of author, time period and themes.
Year 11	Component 2 decision making on which scripts and extracts will be used. Preparation for internal PPEs – so work on all elements of the written exam.	Internal PPE marks back and paper gone through. Component 2 rehearsals – learning lines and ensuring extracts meet the specification criteria.	PPE preparation. Learning from internal PPE. Exemplar answers will be explored and students given responses to mark so they understand how the marking criteria is used and how to get the marks.	Completion of Component 2: Performing from a text (20% of qualification) Visit from external examiner in which students perform their final version.	Final preparation for written exam: Component 3: Interpreting theatre *This may begin in half term 4 depending on the date of the visiting examiner*	

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	Language for Learning Multi-rolling, Chorus, Pace Pause Pitch, Tone, Emphasis, Characterisation, Physicality, Proxemics, Gait, Movement, posture, stance, gesture, Audience awareness, Character, Devising, Dramatic tension, End on staging, Epic theatre, Fourth wall Genre, Monologue, Naturalism, Physical theatre, Realism, Style, Subtext, **Essential knowledge:** Students must perform 2 extracts from their chosen	Regular feedback given by teacher and peers to ensure progression. **Language for Learning** Comedy, slapstick, analysis, evaluation, Pace, Pause, Pitch, Tone, Emphasis, Audience, Character, Dramatic tension, End on staging, Genre, Theme, Proscenium Arch, Style, Subtext, Theatre in the Round, Thrust stage, Traverse stage, Lighting, Sound, Costume, Hair, Make-up, cross-cutting, transitions, staging, setting, props, atmosphere, mood **Essential knowledge:** • Vocal skills:	Refining of component 2 performances. Students' performances will be filmed and they will analyse them to look at how they can improve. **Language for Learning** Multi-rolling, Chorus, Pace Pause Pitch, Tone, Emphasis, Characterisation, Physicality, Proxemics, Gait, Movement, posture, stance, gesture, Audience awareness, Character, Devising, Dramatic tension, End on staging, Epic theatre, Fourth wall Genre, Monologue, Naturalism, Physical theatre, Realism, Style, Subtext, **Essential knowledge:**	**Language for Learning** Multi-rolling, Chorus, Pace Pause Pitch, Tone, Emphasis, Characterisation, Physicality, Proxemics, Gait, Movement, posture, stance, gesture, Audience awareness, Character, Devising, Dramatic tension, End on staging, Epic theatre, Fourth wall Genre, Monologue, Naturalism, Physical theatre, Realism, Style, Subtext, **Essential knowledge:** The language used in exam questions and understanding key words that are the focus. Looking at how many marks a questions is worth to help	**Language for Learning** Comedy, slapstick, analysis, evaluation, Pace, Pause, Pitch, Tone, Emphasis, Audience, Character, Dramatic tension, End on staging, Genre, Theme, Proscenium Arch, Style, Subtext, Theatre in the Round, Thrust stage, Traverse stage, Lighting, Sound, Costume, Hair, Make-up, cross-cutting, transitions, staging, setting, props, atmosphere, mood **Essential knowledge:** Section A of the exam is:	

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	play and it must total the following time: Group of two actors: 5-10 minutes Group of three actors: 7-12 minutes Group of four actors: 9-14 minutes	Pitch pace/tempo pause accent volume clarity • Physical skills: Gesture Stillness Fluency Expression Posture facial expressions movement proxemics.	The marking criteria the visiting examiner will be using. Their characters emotional journey in the extracts and how they are communicating this to the audience.	guide how much they need to write. The marking criteria the exam board has used on previous papers to understand what they are looking for and how to get top mark band answers.	• a series of questions assessing knowledge and understanding of an extract from the set text (30 marks) • one question assessing knowledge and understanding of the wider text (15 marks) Section B of the exam is: • one question, from a choice of two, assessing analysis and evaluation of a given aspect of a live theatre production (15 marks)	