**Drama Department Curriculum Map Overview Year 8**

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| ½ term | CREATING | PERFORMING | WRITTEN ANALYSIS |
| 1. Intro To Drama | Overview of the year.  Practical workshops to introduce a range of performing skills and techniques.  Tableaux, Narration, Stylised Movevement, Slow Motion, Choral Speech. | Overview of the year.  Workshop performances as part of experimenting with technique.  Tableaux, Narration, Stylised Movevement, Slow Motion, Choral Speech applied within a short time frame. | Overview of the year.  Introduction and embedding of Drama terminonolgy.  Examples include devising, refinement, duologue, tableaux, ensemble etc. |
| Assessment | Teacher and peer feedback and formative assessment | Teacher and peer feedback and formative assessment |  |
| 1. Intro To Drama | Group devising and research.  Rehearsal and refinement of devised piece from stimulus.  Ongoing peer and teacher feedback to develop work using techniques from prior workshops. | Group performances of devised work.  Pieces created for stimulus and utilising techniques learned over the Introduction to Drama unit. | Evaluation of own work using subject specific terms and vocabulary.  Developing skills in analysis of performance technique and effectiveness. |
| Assessment | Teacher and peer feedback and formative assessment | Summative assessment of final performed piece | Written evaluation and analysis of process and final piece. |
| 1. Script Unit | Introduction of text.  Research tasks in relation to key performances, historical / social / political context.  Read throughs and analysis.  Workshop lessons on key scenes / key characters.  Study of professional performances. | Introduction of text.  Performance of key scenes in workshop lessons | Character research.  Historical and social context research. |
| Assessment | Teacher and peer feedback and formative assessment | Teacher and peer feedback and formative assessment |  |
| 1. Script Unit | Group Rehearsals on set text.  Peer and teacher feedback to develop scripted piece. | Scratch performances for teacher / peer feedback.  Technical rehearsal to incorporate lighting and sound cues  Dress rehearsal.  Final assessed performance | Evaluation of own work using subject specific terms and vocabulary.  Developing skills in analysis of performance technique and effectiveness. |
| Assessment | Teacher and peer feedback and formative assessment | Summative assessment of final performed piece | Written evaluation and analysis of process and final piece. |
| 1. Devising Unit | Workshops exploring devising techniques and style - Brecht / Berkoff / Stanislavski / Physical Theatre / ensemble / multi-role acting / Splendid Productions / Verbatim theatre. | Workshop performances as part of experimenting with technique. | Research into practitioners, style, genre and context. |
| Assessment | Teacher and peer feedback and formative assessment | Teacher and peer feedback and formative assessment |  |
| 1. Devising Unit | Devising mini – project. Small groups work from a given stimulus to create performance piece in a chosen style.  Rehearsal and refining of pieces to be presented as scratch performances. | Devising mini – project. Small groups work from a given stimulus to create performance piece in a chosen style.  Rehearsal and refining of pieces to be presented as scratch performances. | Scriptwriting, research and refinements.  Peer and self review and evaluation.  Evaluation of own work using subject specific terms and vocabulary.  Developing skills in analysis of performance technique and effectiveness. |
| Assessment | Teacher and peer feedback and formative assessment | Summative assessment of final performed piece | Written evaluation and analysis of process and final piece. |

**Drama Department Curriculum Map Overview Year 9**

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| ½ term | CREATING | PERFORMING | WRITTEN ANALYSIS |
| 1. Naturalism | Introduction to Y9  Workshops exploring Stanislavski’s System. Imagination, Magic If, Given Circumstances, Circles of Attention, Tempo Rhythm, Objective and Super-objective, Emotion Memory. | Introduction to Y9  Workshop based performance examples in class to highlight aspects of the System in practice. | Introduction to Y9  Research into Naturalism / Stanislavski.  Embedding of key terms :  The 4th wall, Imagination, Magic If, Given Circumstances, Circles of Attention, Tempo Rhythm, Objective and Super-objective, Emotion Memory. |
| Assessment | Teacher and peer feedback and formative assessment | Teacher and peer feedback and formative assessment |  |
| 1. Naturalism | Group rehearsals on Naturalistic text. Students given a choice of text to apply Naturaistic techniques to. Examples include ‘Our Day Out’, ‘A Taste of Honey’, ‘Billy Liar’  Peer and teacher feedback at milestone points. | Performance assessment of rehearsed and polished pieces in a Naturalistic style.  Dress rehearsal performances and final assessment in front of a peer audience. | Self Evaluation of process and final performance using key terms and subject specific vocabulary. |
| Assessment | Teacher and peer feedback and formative assessment | Summative assessment of final performed piece | Written evaluation and analysis of process and final piece. |
| 1. Physical Theatre | Practical workshops on Physical Theatre linked to key practitioners.  Steven Berkoff – Rhythm, stylised motifs, exaggerated mime, ensemble movement.  Frantic assembly – chair duets, round – by – through, Hymns hands | Workshop performances of techniques learned with peer feedback. | Research tasks.  ‘What is physical theatre?’  Berkoff and style.  Frantic Assembly.  Analysis of performance examples |
| Assessment | Teacher and peer feedback and formative assessment | Teacher and peer feedback and formative assessment |  |
| 1. Physical Theatre | Physical theatre devising from stimulus.  Application of new techniques in pairs / small groups.  Stimulus may be text based – e.g. Berkoff ‘Metamorphosis’ or thematic. | Assessed performances of physical theatre devised pieces. | Self evaluation of devised hysical theatre pieces embedding key terms and subject specific vocabulary. |
| Assessment | Teacher and peer feedback and formative assessment | Summative assessment of final performed piece | Written evaluation and analysis of process and final piece. |
| 1. Ensemble Text | Whole group rehearsals of ensemble text ‘East End Tales’  Watching previous performance.  Development of ensemble techniques.  Shared responsibility for devising around the text. | Milestone performances as part of rehearsal process.  Self and peer feedback on development of the piece and individual technique. |  |
| Assessment | Teacher and peer feedback and formative assessment | Teacher and peer feedback and formative assessment |  |
| 1. Ensemble Text | Whole group rehearsals of ensemble text ‘East End Tales’  Watching previous performance.  Development of ensemble techniques.  Shared responsibility for devising around the text. | Milestone performances as part of rehearsal process.  Self and peer feedback on development of the piece and individual technique.  Final assessed performance. | Evaluation of process and final piece using key terms and subject specific vocabulary. |
| Assessment | Teacher and peer feedback and formative assessment | Summative assessment of final performed piece | Written evaluation and analysis of process and final piece. |

**Key Stage 3 Drama Expected Standards**

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|  | CREATING | PERFORMING | WRITTEN ANALYSIS |
| F  O  U  N  D  A  T  I  O  N | * I work as part of a group and can co-operate with others. * I can create a simple character and develop some speech in role. * I can focus for some of the time in rehearsal. * I need regular support from my teacher when creating drama. | * I remember some lines or directions and co-operate with others on stage. * I can show a simple role through speech, movement and gesture. * I sometimes face the audience and show awareness of actor-audience relationships. | * I can write about my contribution to the piece in simple statements. * I can write about style and genre and target audience. * I might have a few errors in spelling and punctuation but the meaning of what I write can be understood. |
| C  O  R  E | * I listen to and co-operate with others, sometimes suggesting ideas to develop my own role. * I can create a character that is different from myself. I can stay focused for most of the time in rehearsal. * I need occasional support from my teacher when creating drama. | * I remember most of my part and stay in role for most of my performance. * I can speak in role and show some support for others on stage. * I am aware of what I want to communicate to an audience and how I can convey simple ideas. | * I can identify features of good performance work. * I can write in full sentences about my strengths and weaknesses and identify targets for improvement. |
| H  I  G  H  E  R | * I can stay focused throughout rehearsal and suggest some ideas to develop the work and roles. * I can create a well-developed character with a viewpoint different from my own and shape work into a satisfactory dramatic structure. * I am beginning to work with longer periods of independence when creating drama | * I can speak clearly and use movement and gesture to show a character. * I can stay in role on stage and provide reasonable support for others in performance. * I can convey ideas to an audience through my stage work. | * I can identify strengths and weaknesses in both my work and that of others. * I can write thoughtfully about the skills and processes of drama. * My writing shows a reasonable level of literacy. |
| E  N  H  A  N  C  E  D | * I can suggest lots of useful ideas to develop work and roles, helping others sensitively in rehearsal. * I can create drama in a variety of styles and devise a range of well-developed characters with extended roles * I can use a range of exploratory drama techniques. * I can work independently when creating drama. | * I have strong voice and movement skills. * I can convey well sustained and convincing characters with confidence and some originality. * I support others effectively on stage. * I can convey complex ideas to an audience through my stage work. | * I can compare drama interpretations, approaches and styles. * My evaluations show a high level of understanding of the skills and processes of drama through extended writing. * I can demonstrate a good level of literacy with very few errors. |