**Drama Department Curriculum Map Overview Year 8**

|  |  |  |  |
| --- | --- | --- | --- |
| 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 cuesDress 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**

|  |  |  |  |
| --- | --- | --- | --- |
| ½ term |  CREATING | PERFORMING | WRITTEN ANALYSIS |
| 1. Naturalism
 | Introduction to Y9Workshops exploring Stanislavski’s System. Imagination, Magic If, Given Circumstances, Circles of Attention, Tempo Rhythm, Objective and Super-objective, Emotion Memory. | Introduction to Y9Workshop based performance examples in class to highlight aspects of the System in practice. | Introduction to Y9Research 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**

|  |  |  |  |
| --- | --- | --- | --- |
|  |  CREATING | PERFORMING | WRITTEN ANALYSIS |
| FOUNDATION  | * 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.
 |
| CORE  | * 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.
 |
| HIGHER  | * 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.
 |
| ENHANCED  | * 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.
 |