

<b>FACULTY Drama</b>	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Year 7	<p><b>Basics – Non Verbal:</b> To develop students' non-verbal performing skills, such as <i>facial expression, body language, gestures and movement</i>. To communicate with an audience in different ways and learn how to engage their audience*. Through teaching this, we aim to build students' confidence in drama and engage them in lessons. There are lessons on developing basic drama skills, such as <i>mime and still image</i>.</p>	<p><b>Silent Movies:</b> We are continuing to develop non-verbal performing skills, such as <i>facial expression, body language, gestures and movement</i>. We focus more on engaging an audience and communicating stories and characters clearly*. We are studying a specific genre of performance here - slapstick comedy and aiming to develop students' awareness of physicality. Other skills are <i>The Immovable object, mime, stock gestures</i>.</p>	<p><b>Basics – Verbal:</b> To develop students' vocal performing skills, such as <i>intonation, accent, stage voice, pitch and pace</i>. Encourages the students to further engage their audience and begin to communicate as characters. Lessons on developing basic vocal skills (<i>Stage voice</i>) and interpreting script, exploring the 5 W's (Who what when where why.) An introduction of "The given circumstances." A technique explored at GCSE and A Level.</p>	<p><b>The Terrible fate of Humpty Dumpty.</b> Exploring and developing a scripted piece for performance. Exploring themes from the play and then work on a specific scene in detail. Use of "The given circumstances." Homework of <i>learning their lines</i>, an important skill to master, if they are to continue with drama, inside and outside of school*. We assess the students on their use of <i>vocal and physical skills</i>. (<i>Intonation etc. and also staging and spatial awareness</i>.)</p>	<p><b>Stage fighting:</b> To develop students' <i>vocal and physical performing skills</i> and teach students to be able to convey a fight on stage in a safe way that is also effective and creates an illusion for the audience. Lessons on developing stage-fighting techniques, such as <i>a stage slap, stage punch, stage kick and how to make it look like you're pulling someone by their hair</i>. The students have to communicate* effectively with each other to do this safely.</p>	<p><b>Romeo and Juliet:</b> To develop the students' ability to <i>interpret an important theatrical text</i> and make Shakespeare accessible to them. We explore themes, plot, character and specific scenes in more detail. We apply the <i>stage-fighting skills</i> students learned before half term, to this work. Again, communication is important and we are now looking even more at developing and refining work, an important skill in any career*.</p>
Year 8	<p><b>Devising - Refugees:</b> To develop students' understanding of and empathy for a wider global issue*. We also want to develop <i>students' skills in creating more meaningful work that communicates a message to the audience</i>. We teach this work for the whole term and it culminates in a filmed performance that the students have devised.</p>	<p><b>Devising - Refugees:</b> To develop students' understanding of and empathy for a wider global issue*. We also want to develop students' skills in creating more meaningful work that communicates a message to the audience. We teach this work for the whole term and it culminates in a filmed performance that the students have devised. They <i>self - assess</i> this.</p>	<p><b>Script- The Tempest:</b> Exploring Shakespeare's, the tempest – plot, themes, characters and performance. We aim to develop the students' practical understanding of the text alongside the work they do in English at the same time. We teach this work for the whole term and it culminates in a final task where <i>students rehearse and refine</i> a scene that they have enjoyed working on.</p>	<p><b>Script- The Tempest:</b> Exploring Shakespeare's, the tempest – plot, themes, characters and performance. We aim to develop the students' practical understanding of the text alongside the work they do in English at the same time. We teach this work for the whole term and it culminates in a final task where <i>students rehearse and refine</i> a scene that they have enjoyed working on.</p>	<p><b>Improvisation - Melodrama:</b> To develop students' <i>improvisational skills – quick thinking and creative thinking</i>*. This enables them to be able to create their own work, <i>build on others' ideas and sustain focus during a performance</i>*.</p>	<p><b>Improvisation - Melodrama:</b> We then move on to exploring "the black-hearted villain" a melodrama, which again <i>develops acting skills</i>. We teach this work for the whole term and it culminates in a final task where students <i>rehearse and refine</i> a scene from the play, including <i>learning the lines</i>. They then put their improv skills* into practice if needed.</p>
Year 9	<p><b>Devising - Jo:</b> To develop students' <i>devising and characterisation skills</i>, through exploring a process lead drama about a 15-year-old boy called Jo. This is</p>	<p><b>Devising - Jo:</b> We teach this work for the whole term and apply some of the techniques and skills students learned in years 7 and 8, such as <i>still image</i> and teach</p>	<p><b>Script – Arbeit Macht frei:</b> In this scheme of work, we explore the Holocaust, to coincide with history's teaching of it and Holocaust Memorial Day. We aim</p>	<p><b>Script – Arbeit Macht frei:</b> We teach this work for the whole term and this time, there is a big focus on the <b>meaning of the work and how messages are</b></p>	<p><b>Masks:</b> Exploring the use of full masks in performance. We use a set of masks from Trestle Theatre Company and teach the students how to use their <i>physicality</i> when</p>	<p><b>Frantic Assembly:</b> Exploring the techniques of Frantic Assembly theatre company*, who we study at GCSE and A level. We teach students techniques</p>

	<p>adapted from a Jonathan Neelands scheme of work and covers important issues such as mental illness (although the students do not have to take it in that direction). Overcoming problems together, in a collaborative process is a feature of this SOW*.</p>	<p>more advanced techniques such as <b>marking a moment</b>. The scheme of work culminates in a devised performance, which the students, in groups, have put together over several weeks.</p>	<p>to bring some of the events of the holocaust to life to enable the students to <b>empathise*</b> with the people who lived and died during that time. The skills the students use include <b>physical theatre, marking a moment, freeze frame and narration</b>.</p>	<p><b>communicated to the audience*</b>. The scheme of work culminates in a scripted performance, which the students, in groups, have put together over several weeks.</p>	<p>wearing a mask and how to wear the masks, as each one has a particular facial expression. We then explore a variety of scenarios with the masks – students generally volunteer to wear masks, they don't all have to.</p>	<p>such as <b>round by through, lifts and balances and chair duets</b>. Frantic's techniques are really useful for devising more advanced work and we come back to them in year 10 and 12. (Show clip of someone using chair duet in a piece)</p>
Year 10	<p><b>Ice breaker – Blood Brothers:</b> Our first double lesson of drama gcse, is an ice breaker lesson, to get the <b>students working together as a group*</b>, having been taught in tutor groups for the last three years. We then work on different types of staging and backstage roles*. (for the written exam) We then study Blood Brothers, which is our chosen set text for the written exam at the end of year 11.</p>	<p><b>Ice breaker – Blood Brothers:</b> The play needs to be fully explored practically as well, which is why we take time over it in this term, looking at <b>plot, characters, relationships, staging</b>. We also use <b>hot-seating, character profiles and marking a moment</b>. The students then develop an extract for performance, which also enables them to practice for their practical exam in year 11.</p>	<p><b>Devising from stimulus – component 2 (40%):</b> This is our first assessed component and we do it now, to give us plenty of time to develop devised pieces. We begin by <b>exploring 4 different stimuli – an object, a piece of music, a poem and a picture</b>. During each of these workshops, the students create a short piece of drama, which could then go into their devised piece. Students are encouraged, through the devising workshops, to use various drama techniques, such as <b>chair duets, still image, addressing the audience</b> etc. in their piece.</p>	<p><b>Devising from stimulus – component 2 (40%):</b> The students then choose which stimulus they'd like to continue working with – they also have a BOK as a working document to help them keep ideas together (and help them write their coursework later). The students are required to work in pairs or groups. Most work in groups*. Any group of 3 and over needs to create a devised piece of between 4 and 20 minutes. (Pairs create pieces of between 2 and 10 minutes.)</p>	<p><b>Devising from stimulus – component 2 (40%):</b> we have a day for our <b>controlled practical assessment</b>, in order for the students to perform to the best of their ability. Each group has a time slot in which to do their performance and also when they are rehearsing or part of the audience. They are given an overall mark /20. The students will then write their coursework, using the notes they kept in their BOK. The work details their <b>response to stimulus, development and collaboration and evaluation*</b>. The coursework is in three sections, each with a mark /20.</p>	<p><b>Understanding drama (written exam) – component 1 (40%):</b> Teaching students how to write about drama for their exam. (They have a mock in June.) The students are shown <b>how to read and interpret questions and to structure an answer</b>. We also work on the students' use of <b>vocabulary</b>, linking back to their practical lessons, throughout their time at school. After working on each section of the exam, we then work on the exam as a whole – timing and structure – starting with section C as it's the most marks for a single question.</p>
Year 11	<p><b>Texts in practice – externally marked practical exam – component 3 (20%):</b> We will put students in groups for this or they can work individually or in pairs*. Once students are in groups, we then work with them to choose suitable plays to rehearse and later perform. Plays chosen</p>	<p><b>Understanding drama – externally marked written exam – component 1 (40%):</b> During this half term we go back to revising for the mock exams at the end of November. We revise section C, picking a particular scene/section from a play we have watched. <b>We then discuss that</b></p>	<p><b>Texts in practice – externally marked practical exam – component 3 (20%):</b> We now expect the students to be <b>rehearsing</b> without a script, so that they can work on their <b>characterisation and movement</b> within the space. They need to rehearse in their own</p>	<p><b>Texts in practice – externally marked practical exam – component 3 (20%):</b> Pieces are performed before an audience of relatives/friends a week or two before the exam date, to get the students used to <b>performing in front of different people*</b>. The exam is usually at the</p>	<p><b>Understanding drama – externally marked written exam – component 1 (40%):</b> Over easter, students will have been given specific tasks from their revision BOK to do in preparation for revising for the final written exam in may (it's the 17th May this year). In lessons, we will start by</p>	

	<p>depend on the personalities and abilities of the students. Students (with our help) find two extracts from their play. They then read extracts as a group and work on <b>basic blocking</b>, as soon as possible. We will aim to have both extracts blocked out by half term and film them so we don't forget anything.</p>	<p><b>section, focusing on how an actor used their physical and vocal skills to communicate their character to the audience*</b>. We then revise Blood Brothers – starting with the /20 question and work on it in a similar way to section C. Then we do a section A quiz and finally each student comes up with their top tips for the written exam.</p>	<p>time and are expected to refine and develop their work through the rehearsal process. They need to work effectively together and manage their time well*.</p>	<p>end of march (this year it's the 28th). We have a mock exam day beforehand so as to rehearse the day, settle nerves and make sure timings work.</p>	<p><b>"ditting"</b> their mock exam from November and then focus on <b>understanding the questions, structuring answers and timing answers</b>. We will do as many practice questions as possible and mark them in different ways. Students will also be set practice questions for homework. They are expected to use feedback they are given to improve*.</p>	
Year 12/13	<p>First two weeks back in Sept – <b>Practitioners! To prepare for the component 3 written exam at end of year 13. (40%)</b> Brecht, Artaud and Stan. We would like to study Katie Mitchell* next year. From then on, up till Christmas, exploration of two texts (for Component 3). "Machinal" by Sophie Treadwell and "Woyzeck", by Buchner. <b>They will explore characters, plot, themes, relationships etc.</b> through exploring the play practically. The students <b>analytical and evaluative</b> skills are developed as well*.</p>	<p>The students will create a guide to the texts, effectively creating their own DBOK's. These will contain style, genre, acting style, set, costume, lights, sound. Create for home work and give us a presentation. (Everything must be justified in relation to the play's context.) They are looking at Machinal from page to stage and Woyzeck, from the point of view of a director*.</p>	<p><b>Devising (Component 1 – 40%)</b> – Based on an extract from a text, using a practitioner as an influence – this year it's metamorphosis with Frantic Assembly and Lung theatre*. Students will base their piece on an extract from the play that is 10 mins in length. They will be in groups of 3-6. We will start by <b>exploring themes of the play, using practitioners' techniques – Hymns hands, verbatim theatre</b>. We will then add lines from the play and give out the extract, which we will explore in depth as a class and the students will then create their own original piece – performed in June of year 12.</p>	<p>There is then course work to accompany this using the headings in the spec. Word count between 2,500 and 3,000 words. Coursework completed after the performance. <b>Write up a response to each heading, in note form</b>, then plan for 2 weeks then 1st draft in after summer hols. The students will need to manage their time well here*.</p>	<p><b>Component 2 – Autumn and spring term year 13 External practical exam – 20%</b> Monologues – between 2-3 minutes. Group piece of 3-4, piece of 20-30 mins. Group of 5-6, piece of 35-45 mins. This could now be performed in Feb - March. This year we have gone for Feb, so as not to cross-over too much with the GCSE practical. The examiner marks students on <b>characterisation, sustaining the role, communication of ideas, connection with audience, rapport with other performers etc.</b></p>	<p><b>Component 3 (40%) spring term and summer term year 13.:</b> Prepping for written exam (Component 3) from Feb ½ term onwards – we do this in much the same way as we do for GCSE. This year, when A level and GCSE students have left, we will create a revision BOK for the A level exam. We will explore characters, <b>creating detailed profiles, we will design lighting, set, costume and sound for Machinal and will clarify the students' directors' intentions*</b> for Woyzeck. We will revise our notes on the live theatre we saw and work on lots of practice questions.</p>

Careers link can be anything associated with **employability skills\*** as well as developing **careers awareness**

\*e.g. developing students' **self-management, team working skills, problem solving skills, communication skills** (for example, letter writing)