

.Drama 5 Year Curriculum Plan

Author: Ella Pountney

Updated:

.

Teaching and Learning Vision

Knowledge is power. Information is liberating.

Kofi Annan

At Smith's Wood Academy, we believe all students, whatever their background, are able to become **experts** in the disciplines that they study. Their expertise will be achieved through quality teaching and the dissemination of deep knowledge by highly skilled and knowledgeable subject experts. The Mastery approach to teaching will prevail – in every classroom, every lesson, every day.

Our students have the right to be introduced to **deep knowledge** and a **wealth of information** from the spectrum of subjects that they study. They will be introduced to, and understand, theories and principles that have influenced, continue to influence, and will influence in the future, the world in which they live. They will be prepared to fully engage in academic discussion about their learning.

This learning will secure a successful place in society for our students. They will go further than they ever thought possible.

Teaching and Learning Vision for the Drama Department

In Drama we strive to develop independent, confident actors and designers who develop the skills, strategies and understanding for life-long learning and develop a love of the Performing Arts.

Tell me, and I'll listen.

Show me, and I'll understand.

Involve me, and I'll learn - Teton Lakota Indian

We can turn every learner into an enthusiast for the performing arts

At the end of Year 11 students in **Drama** will....

Know and understand

Characteristics of performance text(s) and dramatic work(s) as listed in the box below, genre, structure, character, form, style, language, sub-text, character motivation and interaction, the creation of mood and atmosphere, the development of pace and rhythm, dramatic climax, stage directions and the practical demands of the text

Social, cultural and historical contexts, the social, cultural and historical context in which the performance texts studied are set, the theatrical conventions of the period in which the performance texts studied were created.

How meaning is interpreted and communicated, performance conventions, use of performance space and spatial relationships on stage, actor and audience configuration, relationships between performers and audience, design fundamentals such as scale, shape, colour, texture, the design of props and the design of sets such as revolves, trucks, projection, multimedia, pyrotechnics, smoke machines, flying, the design of costume including hair and make-up, the design of lighting such as direction, colour, intensity, special effects, the design of sound such as direction, amplification, music, sound effects both live and recorded, performers' vocal interpretation of character such as accent, volume, pitch, timing, pace, intonation, phrasing, emotional range, delivery of lines, performers' physical interpretation of character such as build, age, height, facial features, movement, posture, gesture, facial expression.

Drama and theatre terminology and how to use it appropriately

- stage positioning: upstage (left, right, centre), downstage (left, right centre) and centre stage
- staging configuration: theatre in the round, proscenium arch, thrust stage, traverse, end on staging and promenade

Students should have a general understanding of the implications of the above staging configurations on the use of the performance space.

The roles and responsibilities of theatre makers in contemporary professional practice.

Roles, playwright, performer, understudy, lighting designer, sound designer, set designer, costume designer, puppet designer, technician, director, stage manager and theatre manager.

Knowledge and understanding will cover:

- the activities each may undertake on a day-to-day basis
- the aspect(s) of the rehearsal/performance process each is accountable for (their contribution to the whole production being a success).

Be able to

- develop knowledge and understanding (as described in Knowledge and understanding) of the characteristics and context of a whole play
- explore ideas for how the play may be interpreted practically as a performer or designer
- analyse and evaluate the work of live theatre makers (performers and/or designers)
- Understand productions in terms of the relevant content listed in Knowledge and understanding and in addition consider:
- interpreted the production seen and what messages the company might be trying to communicate
- Analyse how successfully meaning was communicated to the audience by the performers
- Analyse and how successfully meaning was communicated to the audience through design
- Carry out background research into the production

Read the play and reviews of the production and develop an understanding of:

- The plot and characters
- Specific features or hallmarks of the style/genre of the production
- The context of the play/production
- Learn how to create and develop ideas to communicate meaning in a devised theatrical performance
- Carry out research
- Develop their own ideas
- Collaborate with others
- Rehearse, refine and amend their work in progress
- Analyse and evaluate their own process of creating devised drama
- Produce an individual Devising log documenting their devising process and an analysis and evaluation of their contribution
- Contribute to devised drama in a live theatre context for an audience as a performer or designer
- Demonstrate a practical understanding of the subject content listed in Knowledge and understanding
- Create and communicate meaning
- Realise artistic intention in devised drama
- Perform or create realised designs for a devised duologue or group piece
- Contribute to text-based drama in a live theatre context for an audience
- Interpret texts
- Create and communicate meaning

- Realise artistic intention in text based drama
- Learn how to commit dialogue to memory for devised performance and/or learn text they are performing for text-based performances
- Develop the ability to interpret and/or create and perform a character as appropriate to the demands of the performance
- Develop a range of vocal skills and techniques e.g. clarity of diction, inflection, accent, intonation and phrasing; pace, pause and timing; projection, pitch; emotions range; song and/or choral speaking
- Develop a range of physical skills and techniques e.g. movement, body language, posture, gesture, gait, co-ordination, stillness, timing, control; facial expression; eye contact; listening, expression of mood; spatial awareness; interaction with other performers; dance and choral movement
- Developing an appropriate performer/audience relationship and ensure sustained engagement throughout the performance
- Adopt the latest safe working practices

Have been exposed to the following texts

- Blood Brothers by Willy Russell
- Hansel and Gretel by Carl Grose
- The Crucible by Arthur Miller
- The 39 Steps by John Buchan/Patrick Barlow
- A Taste Of Honey by Shelagh Delaney
- Teechers by John Godber
- Stags and Hens by Willy Russell
- Billy Liar by Keith Waterhouse/Willis Hall
- Missing Dan Nolan by Mark Wheeler
- My Mother Said I Never Should by Charlotte Keatley
- Little Shop of Horrors by Howard Ashman/Alan Menken
- Two by Jim Cartwright
- Eleven Vests by Edward Bond
- The Trial by Steven Berkoff
- DNA by Dennis Kelly

Have been exposed to the following knowledge and theories that span beyond the GCSE specification

Theatre practitioners –Brecht and Stanislavski. Playing the given circumstances, the magic if, emotional memory and epic Theatre.

Developed their cultural and social capital through the following extra-curricular work

- Theatre trips
- Rehearsal clubs and opportunities
- College performance
- Public performances

5 Year Curriculum Plan

Year 7 Drama at Smith's Wood Academy

A diverse and engaging curriculum allows all students to build their confidence and knowledge as well as develop their speaking and listening skills, benefitting students in whatever choices they make. We are a dynamic department that has high expectations of ourselves and all our students. Our lessons, curriculum and consistency provide a wide variety of strategies, mediums and elements for all students to experience.

The Smith's Wood Year 7 Drama curriculum prepares all pupils to create, perform and respond. When making drama students will be exploring characters and stories, sharing ideas and opinions. When performing drama students will present and produce, taking on the role of a character. Responding to drama will involve evaluating their own and others work to show their understanding and knowledge about drama.

They will begin to interpret stimulus in order to devise original drama exploring themes, issues and relationships. Plan structured plays using a variety of **forms and style** for a particular purpose and/or audience. Use **explorative strategies** to explore situations and motivations and begin to use them as **conventions** within devised performance. Choose **voice and movement** to portray an understanding of your character's motivation. Demonstrate the use of mediums and elements within all work. Show commitment, focus and collaboration significantly throughout practical tasks. Contribute a range of ideas and regularly challenge the ideas of others in order to improve when devising drama. Regularly use some **vocals** skills including pace, pitch, pause and tone to devise/portray a character. Regularly use some **movement** including gesture, stillness, fluency and expression to devise/portray a character. Learn a range of dialogue. Begin to show **commitment** and imagination in the creation of **roles/character**. Regularly **communicate** with other performers and audience members. Show a strong connection/awareness of all other performers and the **performance space**. Demonstrate limited understanding of **form and style** in most performances. Demonstrate confident understanding of the **content** of the piece in some performances. Reflect and evaluate my **own** and other pupils' work both orally and in written form, suggesting **improvements** and use correct subject **vocabulary**. Discuss the way that ideas are presented and represented, how **plots** are developed and **characters** portrayed. Discuss how **vocal and movement skills** have been used to develop and create character in both your own work and that of others.

Year 7 Units of Study		Length of unit
Unit 1	<ul style="list-style-type: none"> • Basic Skills (Strategies) • To use essential explorative strategies to explore stimulus and create original drama. • To work collaboratively and independently to make drama. • Create a basis of understanding and bank of skills for successful drama which includes key definitions and examples of essential explorative strategies used in Drama. 	7
Unit 2	TFOHD (Exploration of text) <ul style="list-style-type: none"> • Use explorative strategies in order to explore characters, language, plot and relationships. • Work with a range of people. • Explore the themes and issues of Humpty Dumpty and bullying through explorative strategies. 	8
Unit 3	Melodrama (Style and Genre) <ul style="list-style-type: none"> • Gain a working knowledge of the history of Melodrama and its place within theatre. • To learn the key elements of Melodrama including the use of stock characters, exaggeration, aside and music. • To apply the key elements of Melodrama in order to communicate effectively with an audience. 	6
Unit 4	Howling Lodge (Narrative and plot) <ul style="list-style-type: none"> • To understand storytelling and how to create suspense and tension in a piece of drama. • To understand how to respond to basic stimuli. • To understand how to structure a piece of drama in a creative way to further develop the plot. • To develop improvisation skills for performance using at least 3 drama techniques. • To explore plot and characterisation through hot seating. 	5
Unit 5	Shakespeare (Theatre History) <ul style="list-style-type: none"> • All pupils will be introduced to the plot of Shakespeare's 'The Tempest'. They will have worked with a Director, using their voices and bodies to create the opening scene of a tempest at sea. • More able pupils will sustain believable roles for the duration of the whole group performance as well as leading and directing their peers. • To participate in a whole group performance • Learn to recognize the importance of effective dramatic structure, both in making and responding to drama. 	6

	<ul style="list-style-type: none"> • Learn to create and apply a theatrical convention when making and performing drama. • Deepening their ability to use space, movement and sound to communicate meaning. • Understand the plot and The Tempest including the main characters and relationships. 	
Unit 6	Green Children (Devising Drama) <ul style="list-style-type: none"> • The difference between game and frame • Characterisation • The use of basic conventions such as tableau, teacher-in-role and sound tracking. • Issues of cultural identity - culture vs nature • Voice (whose voice do we hear?) • Gender difference and expectations. 	7

Year 8 Drama at Smith's Wood Academy

The Smith's Wood Year 8 Drama curriculum prepares all pupils to create, perform and respond. When making drama students will be exploring characters and stories, sharing ideas and opinions. When performing drama students will present and produce, taking on the role of a character. Responding to drama will involve evaluating their own and others work to show their understanding and knowledge about drama.

Demonstrate an **understanding of how drama can be made** from the topic/theme/issue/ text. Demonstrate an **understanding of plot, character, form, structure**. Show an understanding of the purpose of specific **explorative strategies** to explore stimuli. Choose **voice and movement** to portray an in depth understanding of your character's motivation. Make plays which employ **symbolic representations** and/or effects to communicate meaning through mediums and elements. Show commitment, focus and collaboration for the majority of practical tasks. Always contribute a range of ideas and challenge the ideas of others in order to improve during the rehearsal process. Consistently use most **vocals** skills including pace, pitch, pause and tone to devise/portray a character. Consistently use most **movement** including gesture, stillness, fluency and expression to devise/portray a character. Perform a significant amount of dialogue. Show **commitment** and imagination in the creation of **roles/character**. **Communicate** with other performers and audience members confidently. Show a strong connection/awareness of all other performers and the **performance space**. Demonstrate my understanding of **form** and **style** in all performances. Demonstrate my confident understanding of the **content** of the piece in most performances.

Year 8 Units of Study		Length of unit
Unit 1	Basic Skills (Strategies) <ul style="list-style-type: none"> To use essential explorative strategies to explore stimulus and create original drama. To work collaboratively and independently to make drama. To develop their understanding and bank of skills for successful drama which includes key definitions and examples of essential explorative strategies used in Drama. 	7
Unit 2	Green Haven (Devising Drama) <ul style="list-style-type: none"> Explore the outcome of a plague Encourage students to make sensitive, personal responses to stimuli through dramatic form Develop commitment to dramatic roles 	8
Unit 3	Private Peaceful (Exploration of Text) <ul style="list-style-type: none"> To be introduced to the context of the context of life on the front line in WW1. To develop existing dramatic performance skills with a specific focus on interpreting characters and showing emotion. To gain a mature awareness of how to work independently and collaboratively in drama, using teamwork, communication and focus skills 	6
Unit 4	Instant Improvisation (Vocal Skills) <ul style="list-style-type: none"> Pupils will understand that vocal skills (pitch, pause, pace, tone and volume) can be used to create character elements such as age, status, relationship and convey meaning to an audience. 	5
Unit 5	Celebration (SMSC) <ul style="list-style-type: none"> To understand the traditions attached to celebrations. To understand the ways in which different countries may celebrate and why. To understand how body language and facial expressions can make a performance more believable. To understand how to create atmosphere through movement and sound. To show understanding of Worship and Social Structure. To understand how distance between characters can be important in a scene. To show understanding of Christmas and why it is celebrated. To begin to create a performance for assessment, using role-play and character biographies. To respond to a situation using appropriate dramatic techniques. 	6

Unit 6	The Identification (Devising Drama) <ul style="list-style-type: none"> • Recognising and playing the text and sub-text of the poem • Transforming a source text (stimulus) into a performance text • Keeping options open in devising • Creating a fully realised dramatic sequence (making montage) • Matching form and content (means and meanings) • Working with text • Conflicts between the private and the public • Father/son relationships • Characters who are shaped by cultural circumstances 	7
---------------	---	--

Year 9 Drama at Smith's Wood Academy

The Smith's Wood Year 9 Drama curriculum prepares all pupils to create, perform and respond. When making drama students will be exploring characters and stories, sharing ideas and opinions. When performing drama students will present and produce, taking on the role of a character. Responding to drama will involve evaluating their own and others work to show their understanding and knowledge about drama.

Students will demonstrate an excellent **understanding of how drama can be made** from the topic/theme/issue/ text. Demonstrate an excellent **understanding of plot, character, form, structure**. Choose appropriate **explorative strategies** to explore stimuli. Select appropriate **mediums and elements** to **convey** excellent understanding of the stimuli to **others**. Show commitment, focus and collaboration in all practical tasks. Communicate very effectively and consistently my ideas which impact positively on the work of others. Consistently use all **vocals** skills including pace, pitch, pause and tone to devise/portray a character. Consistently perform with **movement** including gesture, stillness, fluency and expression to devise/portray a character. Perform substantial dialogue conveying appropriate meaning. Show complete commitment and imagination in the creation of roles/character. Communicate with other performers and audience members constantly and with confidence. Show a strong connection/awareness of all other performers and the performance space. Demonstrate my excellent understanding of form and style in all performances. Demonstrate my excellent understanding of the content of the piece in all performances. Comment critically on the effectiveness of my own and others' work using specific examples and drama vocabulary to justify my evaluations. Analyse the impact of effective/ ineffective group work. Express orally and in written form how my **understanding of the content** has developed through practical work, commenting on how effectively it has **communicated** to others. Justify how and why strategies, elements and mediums have been used to **create drama** and **interpret** text.

Year 9 Units of Study		Length of unit
Unit 1	Masks (Genre) <ul style="list-style-type: none"> Develop an awareness of physicality and space through accessible and engaging exercises. They will explore new ways of creating physical, visual for performance. They will use different dramatic approaches to explore ideas and issues, and learn to use different dramatic techniques to convey action, character, atmosphere and tension. Explore the ways that actions, sound and staging combine to create dramatic moments. Evaluate drama performances that they have watched and taken part in. 	7
Unit 2	Loop Dialogue (Script Writing) <ul style="list-style-type: none"> To interpret Style Consider performers and audience Recognise the effect of form and conventions Create imaginative story lines incorporating existing plot and characters. Demonstrate an understanding of plot, form, character and structure. Understand the impact of stage directions on play wrights intentions. Demonstrate how drama can be made from the text. Convey interpretations of text to an audience. 	8
Unit 3	Comedy (Style and Genre) <ul style="list-style-type: none"> To understand how comedy can be enhanced using different techniques To understand how energy can effect a comical performance To realise the comic potential of strong characterisation To understand the comic potential within scripts Using improvisation skills within a given circumstance to create comedy 	6
Unit 4	Heroin Lies (Exploration of Text) <ul style="list-style-type: none"> To explore the pressures and consequences of taking drugs. To investigate relationships between victim, family and friends. Use conventions to explore feelings and emotions. (Space, moulding, proxemics, internal conscience, sound tracking) To explore peer pressure. 	5
Unit 5	Homeless (Performance) <ul style="list-style-type: none"> To contribute to performance 	6

	<ul style="list-style-type: none"> To demonstrate a range of theatrical skills To convey the effectiveness with which performance skills are deployed To interpret the play as a whole in an appropriate way evidencing through the performance Demonstrate sensitivity to the context of the play through performance Success in achieving your artistic intent evidenced through the performance 	
Unit 6	The Wedding (Devising Drama) <ul style="list-style-type: none"> Dramatic structure and play-building The actor's use of sign and gesture in Naturalist and Expressionist theatre How to play a 'dramatic present' (referring to what has happened/ will happen) A linear devising processes Gestus and symbol 	7

Year 11 Drama at Smith's Wood Academy

The year 11 curriculum encourages students to become confident performers and designers with the skill they need for a bright and successful future. We've built in as much opportunity as possible for students to do what they like best – participate in performance. All students devise drama. All students explore texts practically and work on two text-based performances. Students can be sure to gather many invaluable skills, both theatricals and transferable, to expand their horizons. Students learn to collaborate with others, think analytically and evaluate effectively. They gain the confidence to pursue their own ideas, reflect and refine their efforts.

Year 11 Units of Study

Length of unit

Unit 1	Component 2: Devising Drama – research and development <ul style="list-style-type: none"> Process of creating devised drama Creation of Devising log 	7
Unit 2	Component 2: Devising Drama - Final rehearsal/ performance and devising logs <ul style="list-style-type: none"> Process of creating devised drama Performance of devised drama Analysis and evaluation of own work 	8
Unit 3	Component 1: Understanding drama – Blood Brothers / Live production <ul style="list-style-type: none"> Knowledge and understanding of drama and theatre Study of Blood Brothers by Willy Russell 	6

	(Devising Drama)	(Devising Drama)	(Devising Drama)	(Devising Drama)	(Devising Drama) Assessment	(Devising Drama)	(Devising Drama)
--	------------------	------------------	------------------	------------------	-----------------------------	------------------	------------------

Year 9

	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7
Autumn Term 1	Unit 1 – Masks (Genre)	Unit 1 – Masks (Genre)	Unit 1 – Masks (Genre)	Unit 1 – Masks (Genre)	Unit 1 – Masks (Genre) Assessment	Unit 1 – Masks (Genre)	Unit 1 – Masks (Genre)
Autumn Term 2	Unit 2 – Loop Dialogue (Script Writing)	Unit 2 – Loop Dialogue (Script Writing)	Unit 2 – Loop Dialogue (Script Writing)	Unit 2 – Loop Dialogue (Script Writing)	Unit 2 – Loop Dialogue (Script Writing) Assessment	Unit 2 – Loop Dialogue (Script Writing)	Unit 2 – Loop Dialogue (Script Writing)
Spring Term 1	Unit 3 – Comedy (Style and Genre)	Unit 3 – Comedy (Style and Genre)	Unit 3 – Comedy (Style and Genre)	Unit 3 – Comedy (Style and Genre) Assessment	Unit 3 – Comedy (Style and Genre)	Unit 3 – Comedy (Style and Genre))
Spring Term 2	Unit 4 – Heroin Lies (Exploration of Text)	Unit 4 – Heroin Lies (Exploration of Text)	Unit 4 – Heroin Lies (Exploration of Text)	Unit 4 – Heroin Lies (Exploration of Text) Assessment	Unit 4 – Heroin Lies (Exploration of Text)		
Summer Term 1	Unit 5 – Homeless (Performance)	Unit 5 – Homeless (Performance)	Unit 5 – Homeless (Performance)	Unit 5 – Homeless (Performance) Assessment	Unit 5 – Homeless (Performance)	Unit 5 – Homeless (Performance)	
Summer Term 2	Unit 6 - The Wedding (Devising Drama)	Unit 6 - The Wedding (Devising Drama)	Unit 6 - The Wedding (Devising Drama)	Unit 6 - The Wedding (Devising Drama)	Unit 6 - The Wedding (Devising Drama) Assessment	Unit 6 - The Wedding (Devising Drama)	Unit 6 - The Wedding (Devising Drama)

Year 11

	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7
Autumn Term 1	Component 2: Devising Drama – research and development	Component 2: Devising Drama – research and development	Component 2: Devising Drama – research and development	Component 2: Devising Drama – research and development	Component 2: Devising Drama – research and development	Component 2: Devising Drama – research and development	Component 2: Devising Drama – research and development
Autumn Term 2	Component 2: Devising Drama Final rehearsal/ performance and devising logs	Component 2: Devising Drama Final rehearsal/ performance and devising logs	Component 2: Devising Drama Final rehearsal/ performance and devising logs	Component 2: Devising Drama Final rehearsal/ performance and devising logs	Component 2: Devising Drama Final rehearsal/ performance and devising logs	Component 2: Devising Drama Final rehearsal/ performance and devising logs	Component 2: Devising Drama Final rehearsal/ performance and devising logs
Spring Term 1	Component 1: Understanding drama – Blood Brothers / Live production	Component 1: Understanding drama – Blood Brothers / Live production	Component 1: Understanding drama – Blood Brothers / Live production	Component 1: Understanding drama – Blood Brothers / Live production	Component 1: Understanding drama – Blood Brothers / Live production	Component 1: Understanding drama – Blood Brothers / Live production	
Spring Term 2	Component 3: Text in practice Rehearsal	Component 3: Text in practice Rehearsal	Component 3: Text in practice Rehearsal	Component 3: Text in practice Rehearsal	Component 3: Text in practice Performance		
Summer Term 1	Component 1: Understanding drama – revision for written paper	Component 1: Understanding drama – revision for written paper	Component 1: Understanding drama – revision for written paper	Component 1: Understanding drama – revision for written paper	Component 1: Understanding drama – revision for written paper		
Summer Term 2							

--	--	--	--	--	--	--	--

