

# Drama Curriculum Map

	AUTUMN 1	AUTUMN 2	SPRING 1	SPRING 2	SUMMER 1	SUMMER 2
YEAR 7	<p><b>Non- verbal communication and devising.</b></p> <p>This establishes from the outset that drama is a visual art, not exclusively vocal and that both vocal and physical skills are vital in producing a strong performance.</p> <ul style="list-style-type: none"> <li>• Introduction to Drama</li> <li>• Physical Skills</li> <li>• Facial Expression</li> <li>• Gesture</li> <li>• Posture</li> <li>• Body language</li> </ul>	<p><b>Oliver Twist.</b></p> <p>This unit is placed in the historical context of the Victorian era and explore social class and the workhouse.</p> <ul style="list-style-type: none"> <li>• Script work</li> <li>• Exploration of characters</li> <li>• How to interpret characters</li> <li>• Devising in groups</li> </ul>	<p><b>Folk fairytales</b></p> <p>Students see examples of short folk fairytales which explore stock characters and the exaggerated presentation of the narrative.</p> <ul style="list-style-type: none"> <li>• Devising on stimuli</li> <li>• Dramatising a fable / fairy-tale /myth</li> <li>• Narrating</li> <li>• Adapting/Updating stories</li> <li>• Script Composition</li> </ul>	<p><b>Shakespeare</b></p> <p>Further script work and exploration of our most famous playwright.</p> <ul style="list-style-type: none"> <li>• Romeo &amp; Juliet</li> <li>• A Midsummer Night’s Dream</li> <li>• Macbeth (the three witches)</li> </ul>	<p><b>Evacuees/ Exporting Children.</b></p> <p>A historical perspective, using verbatim evidence from children who were evacuated in the second World War and those who were taken from children’s homes and broken families in the four decades leading up to 1967, to be transported to a new life in Australia.</p> <ul style="list-style-type: none"> <li>• Empathy</li> <li>• Hot Seating</li> <li>• Devising</li> </ul>	

	AUTUMN 1	AUTUMN 2	SPRING 1	SPRING 2	SUMMER 1	SUMMER 2
YEAR 8	<p><b>Performance and devising skills</b></p> <p><b>Concepts:</b></p> <ul style="list-style-type: none"> <li>• Hot seating</li> <li>• Cross-cutting</li> <li>• body language.</li> <li>• eye contact.</li> <li>• facial expressions.</li> <li>• gait.</li> <li>• gesture.</li> <li>• pace.</li> <li>• quality of movement.</li> <li>• Consideration of space.</li> </ul> <p><b>Understanding and interpreting a script – paired/small group work.</b></p> <ul style="list-style-type: none"> <li>• Character / Plot</li> <li>• Pace</li> <li>• Climax and anti-climax</li> <li>• Symbolism</li> <li>• Mime</li> <li>• Set, costume, and music design</li> </ul>		<p><b>Monologues and Directing</b></p> <p>Emphasis on voice work using warm-up exercises and voice games</p> <ul style="list-style-type: none"> <li>• Delivering a monologue</li> <li>• Understanding the role of the Director</li> <li>• How to direct a scene</li> </ul> <p><b>Possible monologues:</b></p> <p><a href="http://www.monologuearchive.com/children.html">http://www.monologuearchive.com/children.html</a></p> <ul style="list-style-type: none"> <li>• Alice in Wonderland</li> <li>• Peter Pan</li> <li>• A Midsummer Night’s Dream (Puck)</li> <li>• Tom Sawyer Abroad</li> </ul> <p><b>Possible poems for individual work:</b></p> <p>Jabberwocky (Carroll)</p> <p><b>Scenes for Directing:</b></p> <p>The Lion, The Witch and the Wardrobe</p> <p><b>Shakespeare - Monologue Slam</b></p> <ul style="list-style-type: none"> <li>• Working on Shakespearean monologues for performance in class</li> <li>• Possible external (to other staff) competitive performance depending on specific year group</li> </ul> <p><b>Monologues from:</b></p> <ul style="list-style-type: none"> <li>• The Tempest</li> <li>• A Midsummer Night’s Dream</li> <li>• Twelfth Night</li> <li>• Romeo and Juliet</li> <li>• Macbeth</li> </ul>		<p><b>Making A Stand</b></p> <p>In this unit, we look at the story of Rosa Parks, listen to MLK’s I Have A Dream speech, explore civil rights in America during a time of segregation, explore apartheid in south Africa and Nelson Mandela and look at how, in WW2, the Jewish people were denied their rights and were sent to death camps, resulting in the murder of millions. The outcome is a devised piece where students consider an aspect of life which is important to them and something that they are prepared either to stand up for or against.</p> <p><b>Themes:</b></p> <ul style="list-style-type: none"> <li>• Civil rights</li> <li>• Segregation</li> <li>• Apartheid</li> <li>• The Holocaust</li> <li>• Rosa Parks</li> <li>• Martin Luther King</li> <li>• Nelson Mandela</li> </ul> <p><b>Radio Plays/Debate/Speech</b></p> <ul style="list-style-type: none"> <li>• Roles and Responsibilities</li> <li>• Structuring a script</li> <li>• Performing through Voice</li> <li>• Recording Skills</li> </ul> <p>Year 8s will aim to write and record their own radio play/debate/speech that they will record using the green screen.</p>	

	AUTUMN 1	AUTUMN 2	SPRING 1	SPRING 2	SUMMER 1	SUMMER 2
YEAR 9	<p>Developing performance skill through improvisation and text</p> <p>Identifying and understanding vocal and physical skills through observation of professional works and studio work.</p> <p>Theatre makers and stage configurations.</p>	<p>Introduction to set text, Blood Brothers. This will be ongoing throughout Y9 and Y10, with analysis through theory work and studio work. Visit to theatre to see live performance of the play.</p> <p>Extended project based upon poem, 'Heard it in the Papers'.</p>	<p>Introduction to Component 3, Texts in Practice. Students learn and rehearse extracts from 3 plays, DNA, The Riots and Macbeth.</p> <p>Introduction to devising; blocking, staging and general stage craft, use of props.</p>	<p>Styles of theatre.</p> <p>Brecht – leading to devised piece.</p> <p>Physical theatre, studying the work of Frantic Assembly Company. Participation in on- line workshop. Chair duos.</p> <p>The study of three of Frantic Assembly's works; 'Things I Think I Know', 'Lovesong' and 'I think We Are Alone'.</p> <p>The study of 'Can We Talk About This' by DV8 physical theatre company.</p>	<p>Learning to operate the lighting desk.</p> <p>Use of sound FX to enhance devised work.</p> <p>Costume/make up.</p> <p>Melodrama.</p> <p>Verbatim theatre, reference to the play, The Riots.</p> <p>Exploring stimuli for mock devised piece.</p>	<p>Mock devised piece.</p> <p>The Devising Log.</p>

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YEAR 10	<p>Component 1, Live Theatre analysis. Visit to theatre; examples of productions seen, War Horse, the Curious Incident of the Dog in the Night -Time, Private Peaceful, I think We Are Alone.</p> <p>Live Theatre essay writing in preparation for written paper; on-going.</p>	<p>Focus on written paper, Sections B and C, Set Text and Live Theatre.</p> <p>Further development of performance skills (studio based).</p>	<p>How to use a fusion of theatre styles in order to enhance devised pieces. Outcome, a series of short devised pieces, based upon a range of ideas.</p> <p>Planning production values in devised work.</p>	<p>Responding to visual stimuli for devising. Example Guernica by Picasso.</p> <p>Component 3, Texts in Practice; extended extracts of play scripts, monologues, duologues and groups. Interpretation of scripts in rehearsal, using various forms of theatre.</p>	<p>Mock devised piece and Devising Log.</p>	<p>Mock devised piece and Devising Log.</p>
YEAR 11	<p>Final devised piece and Devising Log.</p> <p>Final Texts in Practice for examination.</p>	<p>Final devised piece and devising Log.</p> <p>Final Texts in Practice for examination.</p>	<p>Revision of Set Text, Live Theatre and Theatre Makers.</p> <p>Final Texts in Practice rehearsals.</p>	<p>Revision.</p> <p>Texts in Practice.</p> <p>Filming of devised pieces.</p>	<p>Visiting examiner for Texts in Practice.</p>	<p>Summer examination.</p>