



DRAMA CURRICULUM OVERVIEW 2022/2023

Week	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37
Year/Term	Autumn 1						Autumn 2						Spring 1						Spring 2						Summer 1						Summer 2						
YEAR 7	Mime												Darkwood Manor												Greek Theatre												
	<ul style="list-style-type: none"> Spatial relationships Physicality; <ul style="list-style-type: none"> Facial Expressions Body Language Gestures Posture Gait Eye Contact Exploration of a stimulus Total Theatre Physical Theatre 												<ul style="list-style-type: none"> Character development Physical Theatre Total Theatre Narration Soundscapes Physicality Vocal Skills <ul style="list-style-type: none"> Pitch Pace Pause Tone Volume Emphasis Freeze frame Transition 												<ul style="list-style-type: none"> Synchronised movement Canon movement Exaggeration Narration Physicality Vocal skills Chorus Myths Masks 												
YEAR 8	Tableaux and Thought Tracking												Staging												Melodrama												
	<ul style="list-style-type: none"> Tableaux Physical Skills Marking the moment Split stage Cross-cutting Thought tracking 												<ul style="list-style-type: none"> Stages; Proscenium Arch, Traverse, In-the-round, Thrust Stage positioning Split stage Cross-cutting Narration 												<ul style="list-style-type: none"> Placards Stock characters Victorian England Asides Exaggerated acting Moral plays 												

	<ul style="list-style-type: none"> • Speech tracking • Vocal Skills • Transitions • Narration 	<ul style="list-style-type: none"> • Transition • Tableaux • Thought Tracking • Mime • Physical and Vocal Skills 	<ul style="list-style-type: none"> • Physical skills • Vocal skills • Cross-cutting • Staging • Tableaux 	
YEAR 9	<p style="text-align: center;">Pantomime</p> <ul style="list-style-type: none"> • Stock characters and their characteristics • Inspirations and influences (Commedia Dell'Arte) • Heightened performance style • Narration • Asides • Why Fairy tales are the traditional stories • Audience Participation • Physical skills • Vocal skills 	<p style="text-align: center;">Teachers</p> <ul style="list-style-type: none"> • John Godber and his aims • Political Theatre • Stereotypes • Character development • Analysis of a script • Multi-role • Physical skills - heightened • Vocal skills - heightened • Class divide 	<p style="text-align: center;">Gangs (Devising)</p> <ul style="list-style-type: none"> • How to devise from a range of stimuli • Build a new character • Primary and secondary social factors • London Riots and Mark Duggan • Physical skills • Vocal skills • Flashback • Flashforward 	
YEAR 10	<p>Monologues (Baseline)</p>	<p style="text-align: center;">Practitioners</p> <p>Introduction to practical techniques and theories of:</p> <ul style="list-style-type: none"> • Stanislavski • Brecht • Berkoff • Frantic Assembly 	<p style="text-align: center;">Devising (C2)</p> <ul style="list-style-type: none"> • How to devise from a range of stimulus • Develop a sound piece of devised theatre (10%) • Understand how to succinctly document starting points, research, aims and development of their practical work (20%) • How to analyse and evaluate their rehearsal process and final performance (10%) 	<p style="text-align: center;">Blood Brothers</p> <ul style="list-style-type: none"> • Key themes and basic plot of the play. • Basic understanding of characters. • Contextual understanding of Liverpool (50s-80s).
YEAR 11	<p style="text-align: center;">Blood Brothers</p> <ul style="list-style-type: none"> • Key understanding of the rubric of the written examination. • Staging configurations • Costume fundamentals • Set design fundamentals 	<p style="text-align: center;">Scripted Performance (C3)</p> <ul style="list-style-type: none"> • How to successfully interpret a given script. • Understanding of spatial relationships. • Interpretation of character. • Impact of SCH. • Understanding of style and genre. 	<p style="text-align: center;">Exam revision</p> <ul style="list-style-type: none"> • Summative revision for Component 1 	

<ul style="list-style-type: none"> • Lighting fundamentals • Sound fundamentals • Understanding of how the context around the characters shapes their arc. • Extensive vocal and physical skills. • Audience impact 		<ul style="list-style-type: none"> • How to apply interpret and apply the intentions of the playwright. • Skilled application of physical and vocal skills. 	
	<p style="text-align: center;">Live Theatre</p> <ul style="list-style-type: none"> • How to analyse performers' use of skills to create an effect. • Evaluation against the given question. • Understanding of how skills are used. • How characters are created. • Interpretation of scripts. • Analysis of SCH on characters being performed. 	<p style="text-align: center;">Blood Brothers/Live Theatre</p> <ul style="list-style-type: none"> • How to explain contrasts and comparisons of given characters and link these to character developments throughout the play. • Precise performance skills to realise a chosen interpretation. • Time keeping and practise. 	
<p>YEAR 12</p>	<p style="text-align: center;">Practitioners</p> <ul style="list-style-type: none"> • Key knowledge of political/social aims, practical theories, and concepts of chosen practitioner/theatre companies with the understanding of how they were shaped by their historical landscape: <ul style="list-style-type: none"> • Stanislavski • Brecht • Berkoff • Artaud • Grotowski • Frantic Assembly • DV8 	<p style="text-align: center;">Scripted Extracts</p> <ul style="list-style-type: none"> • How to apply an understanding of key performance skills to a given extract. • How to identify key aims and circumstances in a play and workshop these to achieve a set intention. • How to successfully take a scene from play to stage. • Spatial relationships • Communicate the style and playwright's intentions. 	<p style="text-align: center;">KSAS Revision</p> <p>Summative revision for written examination.</p>

	<p style="text-align: center;">Servant to Two Masters/Live Theatre</p> <ul style="list-style-type: none"> • Commedia Dell'arte • Stock Characters: <ul style="list-style-type: none"> • Vecci • Innamorati • Masters • Servants • Masked/unmasked characters • Lazzi • 16th-18th Century Italy • Goldoni's influence • How to interpret a farcical comedy. • How to develop and perform theatre. • How to successfully direct actors. • A sound understanding of how the contemporary and preceding history of Goldoni shaped the play and its characters. • A highly analytical appreciation of how performers use their skills to interpret scripts and characters. 	<p style="text-align: center;">Servant to Two Masters /Live Theatre</p> <ul style="list-style-type: none"> • Development of essay writing and character understanding. • Understanding of how A View from the Bridge's main themes and character motives were portrayed successfully on stage. • The impact of the 1950s on the characters in AVFTB. 	
<p>YEAR 13</p>	<p style="text-align: center;">Devising</p> <ul style="list-style-type: none"> • How to create a devised piece based on the theories of chosen practitioner. • Able to prepare a supporting piece of coursework that documents how the process was shaped by the chosen practitioner. • How to create and explain detailed dramatic intentions. • How to successfully evaluate and analyse their own practical/written work. 	<p style="text-align: center;">Scripted Extract</p> <ul style="list-style-type: none"> • How to successfully interpret the intentions of the playwright and apply the theories of an appropriate practitioner. • How to create a structured report that details their process and explains how the interpretation is shaped by a chosen practitioner. • How the genre/style and context surrounding the play shapes a chosen interpretation. • How to successfully communicate character and context through an extensive range of performance skills. • How to successfully workshop a chosen extract in preparation for a final performance. 	<p style="text-align: center;">Exam Revision</p> <ul style="list-style-type: none"> • Summative revision for Component 1

	<p>Our Country's Good/Live Theatre</p> <ul style="list-style-type: none">• 18th Century Britain• Transportation• Australian Penal Colony• British Justice system• Thatcherite Britain• American War of independence• Detailed understanding of the design fundamentals of the following specialisms:<ul style="list-style-type: none">• Lighting• Set• Sound• Costume/Hair/Make up• How to direct actors to achieve a set intention.• An acute understanding of how the SCH context shapes the world of the characters in the play.• Review and practise the key knowledge for live theatre essays.	<p>Our Country's Good/Live Theatre</p> <ul style="list-style-type: none">• Full understanding of the rubric for all 4 chosen questions.• Develop analytical skills around live theatre performances – how has the character shaped by the events of the play? Is the way an actor performs the role impacted by subtext?• Understanding of Total Dramatic Effectiveness and how this communicated within live performances.	
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